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VARIETY

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U.S. LEGIT'S 'RIGHTS & WRONGS'

RKO General Bans Meader Album ('Undermines Respect') Cues Hassle

RKO General's radio and tv stations have banned Vaughn Meader's "First Family" comedy disk in a move that has created hard feelings between RKO execs and the record's producers with charges of "publicity seeking" being hurled by the latter.

Late in November WOR-AM-TV veep and general manager Bob Leder memoed all WOR talent and execs that the album satirizing President Kennedy and family would be barred from air play. Similar memo was circulated throughout the group's stations Dec. 12 by Nathaniel Watson, prexy of RKO General Broadcasting. Latter memo was slanted strictly for internal info, not to be used for publicity purposes.

Leder's memo said, "In my judgment at the Meader disk is incompatible with the RKO General Broadcast Code, which states 'The company is dedicated to the support of the institutions and freedoms derived from the Constitution. No program shall be presented which ridicules, satirizes or directly or indirectly undermines the respect owed to these institutions and freedoms by all Americans. Part III, Section A, Para. 2.'

"Certainly none of us at WOR is unappreciative of good humor or satire, but there are boundaries of good taste and respect which should be observed. In my opinion, this record crosses these boundaries.

"Particularly relevant is the

(Continued on page 39)

Meader's 4,000,000 '1st Family' Sales Alltime LP Mark

Vaughn Meader's "The First Family" album on the Cadence label has now run past the 4,000,000 sales mark making it the alltime top-selling LP.

The LP, which was released in mid-November, also set a record for achieving the peak sales mark in the shortest time span. Columbia's original Broadway cast album of "My Fair Lady" is now in second place with over 3,500,000 sales racked up since its release in 1956.

Columbia and RCA Victor, incidentally, got some of the gravy overflowing from the Cadence splurge. Victor's custom division pressed over 2,000,000 "Family" LPs for Cadence while Col pressed more than 1,000,000 albums.

The other hot comedy LP of the season, Allan Sherman's "My Son, The Folk Singer" on the Warner Bros. label, which hit the market a couple of weeks before "Family," has sold over 1,000,000 copies as of a Dec. 20 accounting. Sherman is already out with a follow-up package, "My Son The Celebrity," which took off at a fast sales pace

Mann Choreographed

Frankfurt, Jan. 1.

Late Thomas Mann, whose novels have been turned into stage plays and films, has now become inspiration for a dance drama. With the permission of his widow, four Hungarians have produced a dance drama titled "Mario and the Magician."

Composer Istvan Lang, librettist Andras Pernye and the solo dancers of the Budapest State Opera Zsuzsa Kun and Viktor Fulop, have prepared the new work.

N.Y. License Com'r Eyes Dancehalls And Backstages

New York License Commissioner Bernard O'Connell, who has looked askance at the Playboy Club's "bunnies" and nixed issuing it a cabaret license, has his sights on those dubious Times Square and other neighborhood dancehalls with their "hostesses" and "mixing with the customers." This is in the same violation as cabaret employes "mingling" with patrons.

A recent "Russian roulette" fatal escapade, which mentioned a dancehall hostess, put further spotlight on the probe which has been going on for some weeks. Several of these dancehall "hostesses" have been subpoenaed.

O'Connell is also interested in

(Continued on page 43)

JR. U.S. CHAMBER'S '10 BRIGHTEST YOUNG MEN'

Year's top ten young men in the 21-36 age bracket, as picked perennially by the U.S. Junior Chamber of Commerce, will be saluted by the Jaycees in Little Rock, Ark., Jan. 18-19.

Choices for '62 of interest to readers of Variety: Jules Bergman (age 33), science editor for ABC radio and tv; Hugh Hagnie (age 36), editorial cartoonist for the Louisville Courier-Journal; and Curtis M. Anderson (age 34), editor-in-chief of Ladies' Home Journal.

Among the judges this year were David Schoenbrun, CBS news chief in Washington; film producer Gen Frank McCarthy, and Parade mag publisher Arthur H. Red Motley.

This is the 25th year of Jaycee "top ten" honors to young men "whose exceptional achievements exemplify the opportunities available in the free enterprise system."

LATE LANGNER'S SAVVY APPRAISAL

By LAWRENCE LANGNER

The actual fact is that during the past 50 years, we have developed the most important and exciting theatre in the civilized world, with a greater group of playwrights than any other country both in number and in quality. When we list the greatest plays of this period coming from all countries, we are forced to begin both in the legitimate and musical fields with the works and names of American writers and composers.

Since this renaissance of the American theatre, there has come to the forefront a group of artistic playwrights second to none, led by Eugene O'Neill, and which includes Robert E. Sherwood, Maxwell Anderson, S. N. Behrman, Philip Barry, Elmer Rice, Paul Green, Thornton Wilder, Clifford Odets, Sidney Kingsley, Tennessee Williams, Arthur Miller, William Saroyan, Lillian Hellman, George Kelly, the English-born John van Druten, and many others. Add such geniuses of the musical theatre as Richard Rodgers, Oscar Hammerstein 2d, George Gershwin, Cole Porter, Irving Berlin and Jerome Kern. Another group of writers of delightful satire comedies also developed under the leadership of George Kaufman.

(Continued on page 48)

Israeli Comedy Click for B'way

By JOSEPH LAPID

Tel Aviv, Jan. 1.

Kermit Bloomgarden has signed a contract to produce within a year on Broadway "The License," comedy by Israeli humorist Ephraim Kishon as adapted by Jerome Kreidman. Kishon, who had two books published in the States by Atheneum, is represented by Lee Salisbury who came to Israel a few months ago to see the play at the Ohel Theatre.

"The License," the first original Israeli play to be presented on Broadway, had the longest uninterrupted run in Israeli theatre history, with 400 performances. It is a family-comedy about a plumber whose daughter can't marry because the parents lost or never had their marriage license.

As playwright-humorist Kishon explains, he wrote about a plumber "because it makes more sense to write about little people, kings and presidents come and go, but the plumber never comes. That makes him the most important man on earth."

Considering that American clicks such as "Two For The Seesaw"

(Continued on page 48)

Brando Pulls No Punches on H'wood Execs & Press; Plans to Sue SEP

By DAVE JAMPEL

Tokyo, Jan. 1.

Referring to the w.k. troubles of the "Mutiny on the Bounty" production and the general attention of late given to enormous picture costs that are larded with expenses that won't show on the screen, Marlon Brando said, "If you send a multimillion dollar production to a place when, according to the precipitation records, it is the worst time of the year, and when you send it without a script, it seems there is some kind of primitive mistake.

"The reason for all of the big failures is the same—no script," he added. Then, Brando said, the actor becomes the obvious target of executives "trying to cover their own tracks. These are executives," he offered, "most of whom have gone into the smog and to, of L.A.

"Not only the actors, but the director and producer suffer." Brando said. "Carol Reed (first 'Mutiny' director who was replaced by Lewis Milestone) really suffered, perhaps more than us all. I know that he wasn't fired. I was in the room. He quit." Brando submitted. "He said he couldn't go any further."

Brando revealed, too, that about four times he was asked to take over the direction of "Bounty," once by producer Aaron Rosenberg. He expressed sympathy, too, for Charles Laughton who he said,

(Continued on page 16)

Bette Davis, All Pro

Tom Hammond, an attorney for Bette Davis, called the actress at her home on the Coast last week to tell her about a rumor in New York—the rumor was that she had just died.

Miss Davis promptly replied, "With the newspaper strike on, I wouldn't consider it."

'Ease' Tax Rule On Expenses But Keep Those Tabs

Washington, Jan. 1.

Latest and final version of Internal Revenue Service expense deduction regulations have been eased "slightly." But the requirements for detailed record keeping still remain.

New rules spelling out details of last year's tax bill passed by Congress, will include expenses beginning Tuesday (1). But IRS Commissioner Mortimer Caplin declared a grace period until Feb. 1 for individuals to become familiar with the rules. Corporations and companies have until April to reorganize internal auditing procedure.

Caplin followed through on an earlier statement and raised the cut-off point from $10 to $25 at which taxpayer will need a receipt or documentary evidence for entertainment expenses.

Day-to-day record keeping on entertainment expenses still remains and this is the procedure facing

(Continued on page 43)

BIAS HITS KOMITAS IN DALLAS SUBURB

Dallas, Jan. 1.

Highland Park city councilmen have refused to let a Soviet string quartet appear in the Town Hall. The council cancelled a Jan. 30 booking of the 300 seat hall for a concert by the Komitas Quartet. It said council members acted after receiving complaints.

Named for a composer, the Komitas Quartet is made up of Armenians. Its 34-city tour of this country was arranged under a cultural exchange program sponsored by the State Department.

An appearance by the ensemble was scheduled by the Dallas Chamber Music Society. Its executive vice president, Mrs. Berram Kelley, said several other halls have been offered.

Diplomatic Shortcut Aids Status of 'Folk' Act Hit By News Strike

It looks like the Borscht Belt is yielding to the Diplomatic Circuit as a training ground for young entertainers. The importance of the Striped-Pants Grand currently being spotlighted by the emergence of two new folk singers, Steve Addiss & Bill Crofut.

In the heydays of vaudeville, a young entertainer was considered on his way if Ed Edwards took him into his troupe. Addiss & Crofut's fortunes, on the other hand, have skyrocketed after receiving the unofficial blessing of the U.S. Ambassador to the United Nations, Adlai Stevenson.

The duo broke into the diplomatic circles last month when they performed at a U.S. Mission to the UN party, clicking with a satiric tune about a 12-day summit meeting between President Kennedy and Khrushchev. Their tune sung to "The Twelve Days of Christmas," came to the attention of Creed Taylor, artists & repertoire staffer at Verve Records, who signed them for the single.

Meanwhile, Addiss & Crofut were requested by Stevenson to

(Continued on page 38)

N.Y. Dailies Losing $1,300,000 a Day; 18,500 Workers' Weekly $3,000,000 Pay

Columbia U.'s Graduate School of Journalism has had 30 graduate student reporters out covering the New York newspaper blackout since it began Dec. 8. School has issued an "interim" report on the coverage (more than 20 pages of double-spaced typing).

The 30-man team has interviewed publishers and strikers, checked out tv, radio and magazines, canvassed leading advertisers, talked to Federal, state and city officials and looked into police work, car sales, employment agencies, theatres and churches and numerous other areas affected by the NY dailies.

Some report findings: 18,500 persons were thrown out of work, losing $3,000,000 a week in wages and benefits; newspapers were losing $1,300,000 a day in advertising at the height of the Christmas rush (a union spokesman's estimate); newspapers were losing more than $600,000 a day in daily and Sunday sales. New York city was losing $12,000 a day in gross business tax paid by the papers, but getting back $4,000 in increased subway advertising.

Unlike the other blacked-out dailies, the N. Y. Times put a paper together each day but without printing it. When the strike ends, the Times will publish back copies and distribute them to libraries, schools and other interested parties.

Among other publications in demand because of the situation were TV Guide, which planned a temporary circulation increase for New York of 250,000, and the New Yorker, which had almost a complete sellout of the Dec. 15 issue.

(Continued on page 56)

'THOR,' 'CORONATION' TOP BRIT. FILM POLL

London, Jan. 1.

For the second year running "Ben-Hur" was the most popular picture with the public in the UK according to a Corax and Gallup Poll just published. And "Dr No" was the only British picture to get into the first six, in second place.

Another recent win was for "Coronation Street," the Granada tv show voted in the same poll as the most popular tv show for the second consecutive year. But confounding all manner of chartings over the year the poll found the next five places filled with BBC shows, only the slipping of "Maigret" from second place in 1961 to sixth place this year matching the pattern indicated in the weekly TAM ratings.

The full listings are:

Films: 1 "Ben-Hur," 2 "Dr No," 3 "Guns of Navarone," 4 "Spartacus," 5 "South Pacific," 6 "West Side Story."

TV: 1 "Coronation Street," 2 "Z Cars," 3 "Black & White Minstrel Show," 4 "Panorama," 5 "Tom Jo," 6 "Maigret."

LIL PULASKI'S ACCIDENT; HER BRO.-IN-LAW KILLED

Mrs. Lilian Pulaski, widow of Variety's the late Jack Pulaski ("Hey"), longtime legit critic was slightly injured in a crash Friday (28) at Brandenstown, Fla., in which her brother-in-law, Emory Phelps, was killed. Her sister, May, suffered several fractured ribs.

Mrs Pulaski had gone to visit the couple when the crash occurred. Phelps died shortly after admission to a hospital. Mrs Phelps was kept in the hospital for treatment. Mrs. Pulaski was not hospitalized.

Cleve. Broadcasters Targeted for 'Roman Holidaying' Dr. Laird

Cleveland, Jan. 1.

Broadcasters were chided by the Cuyahoga County Bar Association for their "undisciplined" treatment in the arrest of Dr Arthur W. Laird, charged with the first-degree manslaughter death of a patient, Mrs. Joan Bifano.

In protests to general managers of all three tv stations, Morton B. Isaac, Association president, said photographers and reporters were given a "free rein and had a Roman holiday in interviewing the 75-year-old doctor," and he said, "the man was thrown to the lions by the undisciplined interviews. Handling stories of crime should be done with a great deal of thought."

Isaac also accused Cleveland Heights Mayor Kenneth S. Nash of "working with the reporters" and, he said Laird had been denied the right to see his attorney while "on the other hand, the reporters and photographers were given free rein."

Mayor Nash denied the accusa-

(Continued on page 23)

SEZ 'VARIETY' CARELESS FUNCTIONALLY SHIFTY

Brooklyn, N. Y.

Editor, VARIETY:

I am having a ball reading VARIETY for my term paper in "History of the English Language." There are so many compounds, affixes and functional shifts that I hope I can collect, classify and define all of them in time to hand in my paper.

Seriously, your paper is a wonderful source of word making, and I love it! I will send you a copy of my paper when it's finished. It will be like telling a genius what makes him tick in cold psycho-kinetic terms. I hope your reaction won't be "Who me?"

Muriel Salmon.

CATHY SINCLAIR

Working in "Invitation" Magazine now.

"What makes PAUL ANKA a more interesting and serious figure than his show business rivals is that he is striving hard to win a larger adult following, has established himself internationally, writes and composes in addition to singing. ANKA has uncanny knack for gauging popular taste. He packs an explosive mixture of exuberance, talent and energy."

Beaucoup Metro Berlin Activity

Berlin, Jan. 1.

Berlin recently went Metro for a couple of days. Joe Pasternak paid the city a visit after an absence of three decades (he produced a series of pix for Universal 1928-1932 in Berlin) and a few days after his departure there was the local preem of Pasternak's 77th film production, "Jumbo." There was a one-night gala for the preem of "Mutiny on the Bounty" with lots of Berlin dignitaries and show-talk attending. After the film there was a champagne intermission. Erich Steinberg, Metro's general director, threw a neatly arranged "Night in Tahiti" on the roof-garden of the Hilton Hotel.

The visit of Pasternak stirred a lot of nostalgia in town. Metro gave him a reception while the Club of Berlin Film Journalists had him for a talk. Pasternak's name is closely connected with the pre-war Berlin film scene and some names of years gone by were mentioned including Gitta Alpar, celebrated German filmstar who now lives in Hollywood. Leni Reifenstahl also came up for discussion.

Pasternak admitted he only once directed a film himself and it turned out a complete failure. That was back in 1926 and the title of the pic was "Help Yourself."

BBC'S WELLINGTON KNIGHTED BY QUEEN

London, Jan. 1.

Reginald Wellington BBC sound broadcasting director, has been knighted in New Year's Honors List. Commanders of British Empire are Maurice Farquharson, BBC secretary, concert singer Richard Lewis and Arthur Cooper, EMI electronics technical director.

BBC publicity chief George Campey, BBC central services planning officer Lionel Harvey and Herbert Menges, Brighton Philharmonic Society Musical Director, were created members of the Order of British Empire.

Glendon Allvine

spotlights the quaint Homer Croy and his unique letter-writing habit in a bright piece

Candid Camera On Croy

• • •

another important feature in Next Week's

57th Anniversary Number of VARIETY

Publication's historical and data filled pages and articles

Copesulated Airborne Critics

Follows herewith, for trade interest, excerpts from critiques of six stage plays and feature films which were broadcast by reviewers during the present newspaper strike-lockout situation. Not all the regular reviewers have been airing but many of the N. Y. radio and tv outlets have devoted a certain amount of additional attention to openings. Concerts and operas have not shared in this service (or have rare). Review of comment is published under the individual reviewers' names.

KENNETH BANGHART
(WCBS)

In the Counting House"—"Stories of the garment industry are not new—but this play has a little more meat to it despite its seedy, tv opera approach. . . . Boasts some excellent performances . . . Summed up there is often the jingle of good solid coin of the realm. It's to be regretted the jingle of the coins has a too familiar ring."

"The Beauty Part"—"Summed up 'The Beauty Part' is not a beauty in all its parts—but with Bert Lahr back on Broadway, you can laugh and laugh again—and the parts that are good are very, very good."

JUDITH CRIST
(N Y Herald Tribune)

(WABC-TV, "Report To NY" 11:10 pm.)

"Antigone" and "Orpheo"—"Talk in the trade is that the newspaper strike is chasing off-Broadway. Well, off-Broadway is contributing to its own demise by such effortless . . . Both plays lost everything, not only in the translation, but also in the performance."

"The Beauty Part"—"A beauty of a comedy, zany, silly, absurd, sharply satirical, very very funny, with lots of laughs—especially for people who can read and write. It got to a slow start but the momentum soon caught on. It is a hip comedy."

"Tiger, Tiger Burning Bright"—"Let's face it, Claudia McNeil is the mother of us all, one of the really fine performers of our day. . . . It was filled with two-penny melodramatics and it was utterly without motivation."

"The Counting House"—"A dreary, little drama. Sidney Chaplin had about as much appeal and passion as a codfish."

"Taras Bulba" (TV)—"You Gotta see those crazy cossacks, not to believe them—they're strictly from comic strips—but to believe that they still makes movies like these."

"Lawrence of Arabia" (2)—"The exceptional super-spectacular that functions beautifully on two levels—a film for everyone, a fascinating adventure story for some and a history-based exploration of a hero in terms of the most enigmatic of all heroes. . . . A Xmas treat for everyone."

"Who's Got the Action"—"Whose got the action? Not this movie. Don't hand a pair of tickets to it on the tree."

"David & Lisa"—"It treats of a delicate subject with delicacy . . . Excellent performances by Keir Dullea and Janet Margolin."

"Electra"—"A stark and striking rendition of a classic that stands both as a stunning film drama and a magnificent motion picture version of a great Greek tragedy."

"The Lion"—"You can skip this one."

"In Search of the Castaways"—"Disney: 'It's not topnotch Disney but that means that it's still better than average.'"

"Password Is Courage"—"There is a lot of good slapstick fun and breath-holding suspenses and fine performances by Dirk Bogarde and Alfred Lynch."

WALTER KERR
(N Y Herald Tribune)

(On WCBS-TV, about 11:10 pm. after openings)

"Tiger, Tiger Burning Bright"—"The Play had at least three very fine, strong scenes. What distorted and disorganized the play was that its best moments were distributed among so many different characters that no one came into focus as the moving force in the play."

"The Beauty Part"—"I liked it. Perelman's humor is somewhat tenuous for so long a play, but I thought there were two things in its favor—it is against integrity and it is funny."

With regard to "Beauty Part" at the Music Box last Wednesday, in addition to the above-quoted Walter Kerr these opinions were expressed by newspapermen in their interim role as broadcasters:

Howard Taubman (Times)—Rave
Richard Watts (Post)—Favorable
John Chapman (News)—Rave
Norman Nadel (World-Telegram)—Unfavorable (on Barry Gray radiocast)

HOWARD TAUBMAN
(N Y Times)

Over WQXR, NY Times Station

"Orpheo" and "Antigone"—In "Antigone" Cocteau approaches the ancient Greek theme with deference for the classic Greek original. He has not added his own invention and ornamentations. Writing in the twenties he held fast to the play's stark simplicity with its emphasis on Antigone's simple adherence to principle and on Creon's pride and arrogance, which led to the crushing tragedy around him."

Cocteau's treatment of the legend of Orpheus and Euridice is

(Continued on page 53)

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ABEL GREEN, Editor

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CHI PLAYOFF EXPERIMENTS

Television Until Now: Mostly Talk

Nate Halpern's Views—Various Omens of Optimism, Lack Cash Where Mouth Is

Nate Halpern, prez of TNT Theatre Network Television, which utilizes the big-screen Eidophor projection process, is phlegmatic about television for all his obvious vested interest in such projection.

"For one thing," says he, "despite the sundry theatre, industrial, community antenna, television and other interests approaching me, it's when you cut through the mustard it's all still a lot of conversation. Let's face it—at best ans and all of the current television undertakings can at best be described as 'experiments.' If they had a semblance of real business dividends, any showman knows that Barney Balaban would be bragging about what's happening in Toronto with Telemeter.

"But what's happening is that, because of the Canadians' strong penchant for hockey, some of the closed-circuit ice games have been simultaneously projected on big-screen into one theatre. I think it's the Princess—at advanced prices, and doing well. Which is certainly a switch on at-home television.

Halpern admits that one Dallas group and another from New York have been approaching him on tying in home-tv with TNT but, after all it's said and done, it's chiefly conversation.

"And one more thing, to which anybody who's at all realistic cannot blind himself," says Halpern, "let's assume that the ten-for-pay-see catches hold for some reason—what that magic program can be, I'm frank to confess, is ephemeral—it still can't be before 8-10 years that anything approaching a national operation would come to pass.

"If some of the pay-see proponents feel that the current downbeat of 'freeve' is the big opportunity for feeve, something vital must come along to put television across. Even all the conversation about the blacked-out Packers-Giants football game, were it put on a pay-see basis right now it could only be theatres, of course, let's face it—how many such events are there?"

Halpern asserts that whenever the pressures are down on one cycle, a new evolution comes to the fore, but in the case of television, despite all the wishful-thinking enthusiasm, no whole program schedule has come to the fore.

If perhaps it should become a business of new feature films to be produced for the 100% consumption of home lookers, that would be something else again. It may prove to be that but, for the moment, (1) the producers are geared to theatrical exhibition, and (2) certain exhibitors feel that for the next decade, at least, the refurbished class nabe and or the drive-in will take up part of the b.o. slack.

Copyright Attorney
Harriet F. Pilpel
delves into the tax structure of creative artists, authors, et al. in a savvy summation on the
Internal Revenue Structure
• • •
another important Feature in Next Week's
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Egyptian Star's U.S. Commitments

Hollywood, Jan. 1.

Omar Sharif, Egyptian star who plays the role of Ali in Columbia's "Lawrence of Arabia," over the holiday weekend revealed a new association with Columbia. Sharif will costar in "Killing a Mouse on Sundays," Emeric Pressburger novel which Fred Zinnemann will produce and direct. Picture begins shooting May 15 in the Pyrennes. Zinnemann is now closing a deal with Gregory Peck to star.

Picture is one of several Sharif has been discussing with U.S. producers since his nine day first visit to Hollywood. Among others are "Lord Jim," with Richard Brooks, in which he would again be teamed with "Lawrence" star Peter O'Toole.

Sharif's association with Columbia, significantly, began in 1955 when he was selected by William Dieterle to play the title role in "Joseph and His Brethren." Ill-fated Rita Hayworth starrer which went through two months of production in Egypt and then was shelved.

Prior to "Mouse," Sharif is com-
(Continued on page 18)

Corman's Filmgroup Deal On Distribution; Karloff 'Terror' at $800,000

Roger Corman's Filmgroup, which previously arranged for domestic distribution through American-International, has now dealt overseas rights to International Film Distributors. Both releasing companies are to chip in with financing.

First project under the tripartite setup is to be "The Terror," filming in color with Boris Karloff starred. Declared budget on this is $800,000. Four other pix are also slated to roll in '63, all in color.

BRAZILIAN 'FESTIVAL' INTO CARNEGIE CINEMA

Festival of Brazilian pix, previously committed to the Museum of Modern Art, N. Y., has been switched to the Carnegie Hall Cinema.

Date not finalized, but expected to be latter part of February.

LONGEST B'WAY TENURE?

Weber Schoenig Managed Trans-Lux From Inception

Four the schnoops for the Trans-Lux Broadway, N.Y., and manager Weber Schoenig, both celebrating their 30th anni.

In Schoenig's case, he's thought to be the theatre manager of longest tenure on Broadway, having been with the T-L house since it opened.

FINANCES THEATRE BY TICKET ADVANCE

Edmonton, Alta., Jan. 1.

With the help of volunteer labor, James Panter is building a theatre on the site of one destroyed by fire. Panter bought the lot, cement foundation and floor from the May Syndicate, of Wainwright, Alta.

To finance his project, Panter sold two-year passes for $50 each, or 100 tickets for $50. The goal set by his theatre committee was $20,000.

THOMAS MITCHELL ESTATE

Over 100G To Widow, Then Daughter Inherits

Hollywood, Jan. 1.

Thomas Mitchell left his estate amounting to "more than $100,000" to his widow, Mrs. Anne Brewer Mitchell, under terms of will filed for probate in Santa Monica Superior Court.

Estate will pass to late actor's daughter, Mrs. Anne Mitchell Lange, and granddaughter, Pamela, upon death of Mrs. Mitchell.

'TRADITIONAL' ONLY A WORD

By MORY ROTH

Chicago, Jan. 1.

Developments in recent weeks indicate that the emerging pattern in Chicago motion picture distribution is no pattern at all, and that "traditional" post-Loop film playoff is becoming more the exception than the rule. New approach is to sharply limit the number of houses in the first outlying run to what amounts to a deluxe A run. Distributors and theatres selected for the prime nabe run are pleased with the results to date, but the houses set back from their usual A run spots are, but natch, less than happy.

Most recent to tamper with tried distribution methods is United Artists for "Manchurian Candidate." UA had sharply restricted A runs for pix before, but in each case they had been hardticket shows in their Loop runs (per "West Side Story," "Exodus" and "Judgment at Nuremberg"). 20th had made a moderate cutback of A run houses for "State Fair" last spring—from the usual 60 to 40 theatres.

UA is also reportedly considering a restricted nabe release for "Taras Bulba," which is currently doing excellent firstrun biz at the downtown Oriental. Plans call for a 18-house A run, but this may depend upon the effect of the deluxe outlying run on subsequent runs for "Candidate."

It's also reported that MGM is preparing to send "Jumbo" into the neighborhoods on the same 18-house basis as did UA with "Manchurian Candidate." However, initial response to "Jumbo" in its downtown preem has been good, but less than what most observers consider sufficient to war-
(Continued on page 13)

U as In Up For Universal's Past And Time Ahead

Yearend statement from Universal Pictures prexy Milton R. Rackmil brims with confidence, as befits this major which closed out 1962, its golden anni year, with the best financial results in the 50 years of operation. Expectation intratrade, now that U is under the canny MCA wing, is for even greater steam in the future.

Whereas a few years ago, in the twilight of the Nate Blumberg reign at the top, U was hard put to come up with those powerhouse star-director-producer combos, the reverse is now the rule. Thus, Rackmil can crow over an "impressive program" of upcoming pix.

He notes that 17 big ones are in various production stages, which figure includes the completed "Freud," "To Kill a Mockingbird," and "40 Pounds of Trouble." Others are "The Brass Bottle," "The
(Continued on page 13)

'Mutiny' Leads Becalmed December; 'Day,' 'Grimm,' 'Manchurian' Next; November Big Ones Hold Strength

By MIKE WEAR

VARIETY's *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market this monthly report does not pretend to express total rentals.*

Film business encountered the usual pre-Christmas slowdown until after Dec 25 itself. Even the biggest grossers were hard hit. Best pace was maintained by three hardticket pix, with a couple of November winners managing to hold up the top-five category.

"Mutiny on Bounty" (MGM), new entrant, was easily champion in the December b.o. sweepstakes, being aided by a burst of strength near the end of the month. Second place was won by "Longest Day" (20th), which was No. 1 in November.

"Brothers Grimm" (MGM) copped third place by a wide margin. It was second a month ago. "Manchurian Candidate" (UA), which was fourth in the preceding month, again finished fourth.

"Period of Adjustment," another from Metro, moved up to fifth position from its 10th place of November. "Baby Jane" (7 Arts-WB), third in November, captured sixth place, doing comparatively as well on subsequent-runs and move-overs as it had on first release dates.

"It's Only Money" (Par), a newcomer, copped seventh coin. "West Side Story" (UA), long high or champ, wound up eighth. Pic now is playing only a few big city firstruns and starting out on subsequents.

"Divorce, Italian Style" (Embassy), which finished 12th in November, landed in ninth spot. "Girls, Girls, Girls" (Par) copped 10th place.

"Phaedra" (Lopert) took 11th position, same as in the preceding month. "If Men Answers" (U), which was eighth in November, wound up 12th. "Lolita" (MGM), "Boccaccio '70" (Embassy) and "Billy Budd" (AA) were the runnerup pix.

Several productions, launched late in December, hint real potential besides such winners as "Bounty," "Day" and "Grimm." "Jumbo" (MGM) was so strong the first week out in circulation to any extent that it copped second place one week late in the month. In like category is "Taras Bulba" (UA) with uniformly smash playdates the initial week out on release.

"The Lion" (20th) opened up nicely in two keys late in the month. Also new, "Who's Got the Action" (Par) was rated big on its Chi preem week.

"Lawrence of Arabia" (Col) was a great hit on three initial playdates. It was near-capacity on first round at N.Y. Criterion (absolute capacity in second), smash in Boston and wow in L.A. "Freud" (U) turned in three great sessions at two N.Y. arty theatres despite having to open up in the middle of Manhattan's newspaper strike.

December's Top 12

1. "Mutiny on Bounty" (MGM).
2. "Longest Day" (20th).
3. "Brothers Grimm" (MGM).
4. "Manchurian Can." (UA).
5. "Period Adjust" (MGM).
6. "Baby Jane" (7 Arts-WB).
7. "Only Money" (Par).
8. "West Side Story" (UA).
9. "Divorce" (Embassy).
10. "Girls, Girls" (Par).
11. "Phaedra" (Lopert).
12. "If Men Answers" (U).

NYU's Drama
Prof. John McCabe
resorts to the Bard for source material of his
Jazz, Shakespeare And Roosevelt (or The Bibulous Bard)
• • •
another important Feature in Next Week's
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Doris Day Into Role Nix Goofed

"Something's Got to Give," originally a vehicle for the late Marilyn Monroe, is being reactivated by 20th-Fox for Doris Day. Her costar for the comedy is still being scouted, but understood it definitely won't be Dean Martin. Latter was on-a-via Miss Monroe at the time—early last summer—her habitual tardiness and resultant ballooning of shooting cost was blamed for shutting down the production amid much publicity tumult.

When it rolls a few months hence, pic will mark the first project to commence at the studio since Darryl F. Zanuck resumed with the company as president. "Give" is now listed as a coproduction with Martin Melcher (Miss Day's husband) and producer Aaron Rosenberg's Arcola banner.

Besides a new male lead, it's understood the resuscitated version will also have a new director. George Cukor was on the Monroe-Martin edition.

Crosby as Cancer-Doomed Priest; Deal Pends For 'The Devil's Advocate'

Bing Crosby is in line to star in a film version of "The Devil's Advocate" via a joint production deal now being finalized with Warners. Work had been a Broadway play produced by Dore Schary. Crosby and his corporate enterprise would have a percentage of the endeavor.

A bestseller novel of two years ago, by Nathaniel West, "Devil's Advocate" focuses on an Italian priest, suffering from cancer, who is called upon to investigate a candidate for sainthood in southern Italy.

(Not to be confused with G. B. Shaw's "The Devil's Disciple"—Ed.)

20th Ad-Pub Ins, Outs, Stay-Puts

Ed Sullivan Exits—Goodman, Bush Remain on Staff—Jack Pitman, Mort Segal Join Rand

New confirmed addition to the new promotional scheme of things at 20th-Fox is adman William H. (Bill) Schneider, the former Donahue & Coe exec. He'll function as creative ad consultant, shuttling between his own office and the 20th h.o. on W. 50th St.

Abe Goodman, longtime ad director at the company, stays on, and ditto exploitation chief Rodney Bush. Ed Sullivan, also a vet at the shop as pub director, is among those leaving. Coming into the revamped setup under world pub director Harold Rand, Jack Pitman, who exits VARIETY, and Mort Segal, who has been assistant pub manager at Paramount. Understood the new blood influx will continue.

Schneider has wide experience in motion picture ad creativity, first via Donahue & Coe, latterly as an indie servicing, among other clients, producer Samuel Bronston.

Manhattan Film Critics Circle Postpones Annual Vote on 'Bests'

New York Film Critics took an entire week at a meeting the past week devoted to postponing their annual conclave wherein they vote on the bests of last year in the cinema field. The Gotham reviewers yearly hullabaloo is regarded as particularly important for the obvious publicity in itself via the spotlighting in all local papers and the nationwide pickups, plus the fact that the New Yorkers' choices as to best picture, actor, actress, etc. are sometimes taken as at least a partial hypo as to which way the Academy Awards will go.

The Gothamites decided on the postpone for the obvious reason they want to preserve their awards for Page 1 attention in their own respective dailies to make decisions now, with the press strike prolonging, would mean radio and television "scoops" on the copy they create.

Critics agreed to put off the yearend appraisals until the fourth-estate blackout is over.

Further, the critics usually also report the preceding year's 10 best in the opinion of each on his and her own. This normality is a break for one picture or more previously overlooked and now providing pegs for ad-nab blurbs. But, now, nothing until the strike is over in this respect, and even then mebbe nothing.

As for the day-to-day reviews, chances are that only the Times will pick up where it left off when the papers are printing again. That is, the Times will print its reviews in capsule of pictures which will have opened during the course of the strike as kind of a wrapup of what went on during the walkout. Other papers don't do that.

Zukor on Hop At 90

Paramount board chairman Adolph Zukor leaves New York Friday (4) for his annual visit to the Coast.

Film pioneer celebrates his 90th birthday Jan. 7 and he'll spend the day with his children, grandchildren and great-grandchildren at the home of his son, Eugene J. Zukor, in Beverly Hills.

Zukor at 90 is an active exec. Except when traveling he checks into the homeoffice daily.

Charles Laughton Finale Catches Flavor of U.S.A. In 'Fabulous' Anthology

Charles Laughton, who recently lost a long battle with cancer, was a well traveled actor. Impressed with America, he has caught the flavor and atmosphere of the 50 states in a highly readable anthology tagged "The Fabulous Country" (McGraw-Hill, $5.95).

The just published volume contains almost 50 stories, articles and poems selected and edited by the celebrated British-born performer. Each piece is lettered with Laughton's own pithy and apropos comments.

Tome itself is prefaced by his observations which note, among other things, that "the places in this book are not as you would have seen them. Worse, or rather better still, they are as Mark Twain, or Charles Dickens, or Gertrude Stein, or Thomas Wolfe, or Washington Irving would have you see what they saw in them."

He geographically divides the country into such sectors as New England, The South, The Coast, Chicago and the Middle West, etc. It all adds up to what he calls his "picture book of America."

One chapter deals with "The Road," which Laughton succinctly defines: "If you are doing one-nighters or are in the run of a play, the Road is anywhere that is not New York City."

The lone area where Laughton failed to choose another's piece to describe his experiences was Alaska. His impressions of that northernmost state were gained when he did some readings there. In a footnote, re matter of factly explains, "I could not find anything about it that said what I had seen."

Withal, this 272-page work not only is an excellent hardcover for the reader but also shows the keen interest and intense devotion Laughton had for the United States. (Lib.)

Nims Back to U

Fred I. Nims, latterly in television production has rejoined Universal Pictures as an exec assistant to Edward Muhl, studio veepee.

Nims was with Universal from 1946 to '58, the last four years as editorial exec. He left to go with CBS and has been associate producer for the network's "Rawhide" outer skein.

Farmers Take Cue From Film-Rapper

Caledonia, Minn., Jan. 1.

At its annual convention here the Houston County Farm Bureau, comprising soil tillers went out of its way to take a slam at the film industry, despite the fact there is no known relationship between depressed agriculture on the one hand and filmmaking and exhibition on the other.

One of the convention's adopted resolutions hit out at the "many" unwholesome motion pictures and called upon the public to protest to producers and theatreowners.

"We believe that many movies are unwholesome and degrading and urge the viewing public to express their objection to both producers and theatre management," read the resolution.

It's believed to be the first time that any farmers' organization anywhere attacked movies or concerned itself in any way with the film industry.

COAST TIMES LAUDS LAUGHTON AS 'PERFECT'

NY Times Western Edition's editorial salute to Charles Laughton observed in part:

"Charles Laughton was the perfect actor's actor. He had a technique that could have been 'hammy' but he was saved by artistry.

"He had a flair. Such performances as Henry VIII or Captain Bligh were unforgettable. For decades it has been impossible to think of King Henry VIII in any other terms than the character Charles Laughton created.

"Like all supreme artists, he was versatile. He was at home in tragedy, melodrama and comedy. Before he became a screen star 30 years ago, he had made a success on the English stage, and then in the United States where old timers still remember the vivid hating performance in C. S. Forrester's 'Payment Deferred.'

"His frankly sentimental soul would have seen something apt in walking off the world stage on the Christmas season, when his readings from Dickens's 'The Christmas Carol' used to touch so many hearts.

"He was homely-handsome fat and slangy and it did not matter in the slightest. He needed no press, no handsome face, athletic figure or fashionable clothes. His career was based on the art of actor and there have been few greater exponents of this art in our times."

Tromberg and Fannin Joining Embassy Picts

Latest additions to the Embassy Pictures distribution scheme are Stanley Tromberg and Glenn Fannin, hitching up as east central and southwestern territorial managers, respectively.

Tromberg previously with Astor, will base in Washington and cover the Washington, Cleveland, Cincy and Indianapolis exchanges. Fannin, heading in Dallas will cover Dallas, Oklahoma City and Memphis. He was an indie distrib, Dallas-based, prior to Embassy, and before that served as southern manager for National Telefilm Associates.

TOHO'S B'WAY CINEMA TO BOW ON JAN. 22

Tokyo, Jan. 1.

Toho, one of Japan's five majors, recently signed a five-year lease for New York's D.W. Griffith Theatre. The filmery to be known as the Toho Cinema, will operate the 300-seater as an art house for its own product and also hopes to benefit, within the trade, by such convenient showcasing.

Toho now accounts for more than 30% of Japan's film exports, with pictures made by director Akira Kurosawa and starring Toshiro Mifune consistently strong at film fests and art houses around the world.

The new setup will bow Jan. 22 with "Yojimbo." The Bodyguard, a Kurosawa-Mifune samurai picture. Mifune will be on hand for the opening. Toho rejected the suggestion to postpone the launching because of the N.Y. newspaper strike because Mifune's schedule was too tight.

Toho has been operating the 700-seat La Brea in Los Angeles for almost two years, is making a deal for the 320-seat Rio Theatre in San Francisco, and has broken ground for its own house in Honolulu.

A Toho spokesman said that the La Brea didn't do too well in its first year, but is now turning a profit, thanks in part to an admission reduction from $1.65 to $1.25. He added that a door check disclosed about 70% of the La Brea patrons to be Caucasians.

Biggest clicks at the La Brea have been "Rickshaw Man," "Yojimbo," "Sanjuro," "Night of Hong Kong" and "Happiness Alone." The Toho-operated Cherry Blossom restaurant above the La Brea is said to bring greater returns than the theatre, but the Toho exec said there are no plans for an eatery at the New York location.

A Troubled Beginning

D.W. Griffith, on 45th St. west of Broadway, at one time a legit house, the Bijou, failed to catch on when Henry Rosenberg dressed it up and reinstated the spot as an arter last October. It was thrown off-stride when the initial booking, Irwin Shapiro's "The Connection," was halted temporarily while the state licensing body at Albany argued, again, over "that" four-letter word freely employed in the pic, but which the New York courts finally allowed.

Subsequent to the "Connection," which didn't ignite public interest even after judicial okay, the house was in a competitive bind on product, and then, of course, the press shutdown came along before the Griffith's potential audience could become conditioned to a westside arter.

Rosenberg has a chain of Espanol theatres in New York, and at one time was associated with Dan Talbot in the management of the uptown New Yorker revival house.

I.A. to N.Y.

Jean Arthur
Marge Champion
Robert Cohn
Claudette Colbert
Billy De Wolfe
Fabian
Lew Gallo
Joe Glaser
Jack Klugman
Mark Lewis
Jayne Mansfield
Bianca Stroock
James E. Stroock
Henry Weinstein

Europe to U.S.

Americo Aboaf
John Barton
Nat Cohen
May Dalmet
Paul Hardwicke
Mrs. Eric Pleskow
Carlo Ponti
Bruno Rahnoff
Jack Short
Dorothy Tutin
Vienna Choir Boys
Darryl F. Zanuck

U.S. to Europe

Edward Albee
Michael Giovannas
Irma Demuch
Tommy Everett
Fred Hift
Alfred Hitchcock
Rita Moreno
Sam Spiegel
Norman Twain

New York Sound Track

Arnold Belgard, whose novel of Thailand, "Three Times Around the Mountain," will be filmed by Richard Goldstone and John Monks Jr., for their Gold Coast Productions, will confer next weekend with the Thai legation in Washington before going to New York to discuss publication of the book. Belgard's meetings with Thai officials will concern preliminary plans for exterior shooting of "Mountain" in Thailand next fall.

"Caveat Emptor," a 20-minute film based on case histories compiled by the New York State Bureau of Consumer Frauds and Protection is being made available to civic, church and other groups. It explains how consumers can avoid frauds which victimize the consumer and the legitimate business man; dramatizes how the Bureau of Consumer Frauds and Protection can assist them in instances where they are "taken" by the "minority of unscrupulous merchants." The film can be obtained for free exhibition by writing the Bureau, c/o Department of Law, 80 Centre Street, New York City.

Annual luncheon of amusement industry of Federation of Jewish Philanthropies will have Stanley Warner exec veepee Samuel Rosen as g.f.'s Luncheon chairman at the Americana, Jan. 17. is Martin (Brandt Theatres) Levine; honorary chairman, Harney Balaban; associate luncheon chairmen, Si Fabian, Bill Gorman, Leonard H. Goldenson, Leo Jaffe, Ben Kalmenson, Arthur B. Krim, Harry Mandel, Milton R. Rackmil, Herman Robbins, Abe Schneider, Spyros P. Skouras, Laurence A. Tisch, Joe Vogel and Darryl F. Zanuck.

Kal Weinstein, Columbia Pictures producer, recently played host at Indianapolis to some state officials, including Gov. Matthew E. Welsh, at a private showing of a film titled, "Wonders of Arkansas." The possibility of making a similar film about Indiana is being considered.

Peter Ustinov, appearing 27 on NBC-TV to plug his "Billy Budd," dramatized the length of time required to make "Spartacus" by pointing out "My wife was five months pregnant when it started, and by the time it was finished, the child was old enough to ask, 'Where have you been all day?'"

Melina Mercouri to star in "The Light of Day." Jules Dassin-Martin Ransohoff co-production of Eric Ambler yarn. . . John Gavin signed to costar with Cyd Charisse and Vittorio Gassman in "The Assassins," APO production to roll in Italy in late January. . . John Mills and daughter Hayley join costar lineup in Ross Hunter's "The Chalk Garden" for Universal. . . Louis Jourdan returns to screen as costar with Elizabeth Taylor and Richard Burton in "V.I.P.'s." Anatole de Grunwald production.

Deborah Kerr joins costar roster of Ross Hunter's "The Chalk Garden" at Universal. . . Samuel Bronston set Paul Francis Webster to write lyrics for three slices of melodic score of "55 Days to Peking," which Dimitri Tiomkin has clicked. . . English producer Peter Goldbeam bought film rights to Robin Estridge's novel, "Meeting on the Shore."

Sidney Poitier back from Arizona lensing on "Lilies of the Field," Ralph Nelson's pic for UA. . . Joseph E. Levine, Rosalie (the boss) and their two kids back from a Caribbean holiday. . . Universal gave "40 Pounds of Trouble" the one-shot splurge on over 100 situations New Year's Eve. . . Another U entry, "Three Way Match," is now titled "For Love or Money."

Herald-Trib pic critic Paul V. Beckley sidelined with an ankle fracture on top of all else. . . British's Ronald Pleasance will portray Satan in George Stevens' "Greatest Story Ever Told," filming amid the Utah canyons. . . Phillip Dunne screenplaying "The Agony and the Ecstasy" for 20th. . . A segment of the Steve Allen late-night television news month will spotlight the N'wood process technicians awarded "Two for the Screen." . . Merrick Associates publicizing Continental's "David and Lisa," the Frank Perry and Paul Heller initiator.

ABC Vending has named Elliott Cohen branch manager of the company's New Jersey division at Newark. Post was formerly held by his late brother-in-law, Milton Cohen. Cohen has been in theatre vending and concession the past 30 years.

Probate Marilyn's Will

Hollywood, Jan. 1.

Marilyn Monroe's will, earlier admitted for probate in N.Y., has been filed here to facilitate disposition of late actress' California property.

Petition listed $60,000 in real estate, $5,300 furniture and $3,300 in bank accounts.

David and Lisa' Beating Blackout

While several fresh features for New York arters have delayed moving in because of the current newspaper blackout one that has launched on schedule and which appears to be clicking in is the American-made (for $130,000) "David and Lisa," based on a psychiatric case history.

It opened last Wednesday (26) at the eastside Plaza, and has fostered considerable trade interest.

(Continued on page 13)

N.Y. to L.A.

Joseph Beland
Martin Gosch
Alan Hewitt
Fred Robbins
Kal Ross
Jack Sanight
Adolph Zukor

Joe Burstyn Award for Best Foreign Film to French 'Sundays'

France's "Sundays and Cybele" is winner of the Joseph Burstyn Award for best foreign language pic of 1962 in the annual balloting of the Independent Film Importers and Distributors of America. Britain's "Taste of Honey" took top honors in three categories—best foreign feature in English, best actress (Rita Tushingham) and best director (Tony Richardson).

Presentation of awards will be made at the annual IFIDA banquet Jan. 15 at the Americana Hotel, N.Y.

Other winners included Marcello Mastroianni as best actor for his portrayal of a Sicilian nobleman in "Divorce, Italian Style." Italy's "Boccaccio '70" won best dubbing honors for Peter Berthof, and the Edward Kingsley Award for best short went to "The Painting."

"Sundays and Cybele," the French Oscar entry, and initial effort in the feature medium by director Serge Bourguignon, went an unusual route, receiving its world preem in New York. Success of this move, per Paris shop talk, could prompt more across-the-sea kickoffs for French product.

The Bourguignon pic, a critical click in Gotham, also placed prominently in other IFIDA voting categories. Runners-up behind it in the foreign language classification were "Eclipse" (the Antonioni film, and Italy's "Divorce." Latter also landed a runnerup nod for Pietro Germi in the "best director" category.

'STAR' WOES OF FIRST LADY

David Lean's Next: A Pace Shift

'Bridge' and 'Lawrence' Concerned 'Nuts'—Shooting Around 'Em Vexing But Stars Still Best Bets

Hollywood, Jan. 1.

"It's always more interesting to crawl out of a new hole," producer-director David Lean asserted here, maintaining his next pic would definitely not be a biography.

In town for last Friday's "Lawrence of Arabia" local preem, pic which he and Sam Spiegel jointly produced for Columbia, Lean said "Lawrence" was already too close to his "Bridge on the River Kwai." "Both," he said, "were about nuts."

On one of many tacks, director took off after stars and complications that arise when they are used in difficult "either or" pix. "The limited time major stars are available forces you to shoot miles out of continuity to fit in with their tight schedules," he said.

Lean deemed casting of film newcomer Peter O'Toole for "Lawrence" as additionally fortunate because of his continuous availability for the entire arduous 19 months shooting sked. Director stressed that he had no argument with stars in general, rather the inherent problems in using them, asserting that contrary to a popular notion, "stars are usually the best actors."

Director maintained that current state of technical development in pix is "as good if not better than what we have creatively to offer." Lean cited American technical contributions such as Cinemascope, Panavision and Todd AO as typically "audacious" American achievements and one of many reasons why this country is the leader in the show business world.

Queried on his opinion of the increased use of Cinerama and other "super-sized" screen processes, he averred that their use should be limited to certain types of pix and that Panavision lens used for "Lawrence" is about the limit for "story and character" films. Any larger screen, he feels, makes it too difficult to affect the necessary "isolation" of people on the screen.

Lean feels that pix are now attaining a "dignity" that they heretofore have been lacking. He cites move away from "continuous showings" of films as sign of increasing maturity of medium. Continuous shows, he feels, are "incredible—a lazy practice adopted long ago" which has been kept up for reasons long forgotten. Director contends that in no other medium, not even television, would an audience consider coming in and at the middle. He feels it is just as ridiculous as starting a novel in the middle and reading through to the ending then the beginning.

In response to assertion from many crix that "Lawrence" could stand additional pruning, Lean said he was in complete agreement. "Three hours and 45 minutes is entirely too long to ask people to sit for a film," he said, maintaining, however, that he had tried to shorten it but couldn't and retain film's meaning. Director says he would "deplore" pix of this length becoming routine but that it depended solely on story that had to be told.

Lean who has never made a film in Hollywood, asserted that he doubted that he ever would, arguing that such a pic would necessarily be about Americans and that he doesn't feel he knows enough about them.

On future exotic locales for his pix, director stated it was like a [illegible] who had tasted blood, that he likes the idea of bringing audiences such as they haven't seen before on the screen and that he would like to continue doing so.

Universal preparing another film with [illegible] titled the talking mule [illegible] "Pete" but this [illegible] concern, only [illegible]

Fired-Up Scots

Duns, Scotland, Dec 25

Residents in this southeast Scotland town are petitioning the local council for the reopening of their only cinema, destroyed by fire some time ago.

"There is a great need for a cinema again," said the petition organizer, Franklin Thomson. "We have very little in the way of entertainment.

"People are tired of sitting at home and looking at a tv screen."

Diocesan Stress Re Boccaccio 70'

Making a special effort to spotlight the "condemned" rating, applied to "Boccaccio 70," the Legion of Decency, through Msgr Thomas F. Little, executive director, has asked diocesan Legion Directors to "persuade" Catholics that the Italian-made film is not worthy of their support. Story, printed in Catholic papers, pointed out that the picture "is being booked in major theater circuits."

Report stated "Boccaccio," "is being exhibited without the Production Code Seal of the Motion Picture Association of America."

"The producer did not submit the movie to the Hollywood code," the story pointed out.

Msgr. Little had "expected" exhibition to be restricted to "art theatres," but that it had been booked into major circuit chains, "most of whom have never before handled a condemned film."

DENVER'S NEW SITUATION

Atlas Opens 750-Seat Suburban Oriental

Denver, Jan. 1.

Denver acquired another suburban first run-move-over house Christmas Day when Atlas Theatre Corp's newly remodeled and refurbished theatre was opened, named the Oriental.

Reseated to a capacity of only 750, the Oriental is just that in decor, and in addition to the unusually wide seat spacing permitted by the reduced capacity, the theatre features wide screen and latest sound equipment.

James Aston, formerly of Fox-Inter Mountain Theatres, is the new manager, under Jack Fleming, Atlas General Manager.

ARE FAN MAGS WORSE 'N OTHERS?

By DORA ALBERT

Hollywood, Jan. 1.

Over a year ago this author called attention here to the fact that Jacqueline Kennedy had been accepted as one of the big stars in the fan books—and that the leading fan magazines were running articles about her frequently.

Several weeks ago the New York Times woke up to this fact, and in a special article reported that the First Lady had received dozens of letters protesting that such articles in fan magazines and romance magazines were undignified. Times cited such articles as "Jackie Turns Her Back on Hollywood," "Another Baby For Jackie, the Wonderful News All America is Waiting For," "Jacqueline Kennedy—America's Newest Star" and "How Long Can They Hide the Truth From Caroline Kennedy?" The New York Times writer said that Jackie was not happy about such articles, but that she had surrendered her right to privacy when her husband became President.

Fan magazines make convenient scapegoats, and shortly afterwards, an AP writer wrote a story that was remarkably similar to the special Times article. "Movie Magazines—Publicity Annoys Jackie" was its headline. It also claimed that writers of letters were protesting the fan magazine articles—and mentioned the very same articles that the New York Times had cited.

This was followed by a Paul Coates article in the Los Angeles Times, which again mentioned the same fan magazine articles, in virtually the same order in which the New York Times had presented them. Paul Coates, however, added an original note. According to his story, it was President Kennedy who was unhappy about the treatment the fan magazines had given his wife. Neither the AP dispatch nor Paul Coates credited the New York Times, anymore than that paper credited VARIETY.

Time's Research

The latest issue of Time sings the same theme song under The Press section. It does mention the Times dispatch, and the Time writer evidently had bothered to look at a few movie and romance magazines because he cited several articles not mentioned in the original dispatch.

Following an article on the "Classic Conflict: the President & the Press," in which Time editorialized on the Government's admission of its control of news as a weapon in moments of crisis like the Cuban situation, Time denounced the fan magazine treatment.

(Continued on page 13)

Closed-Circuit's Eidophor Device Prompts Television Deal Dicker

C'all Hyman Worthy

C'anada's Motion Picture Industry C'ouncil has palmed Edward L. Hyman, AB-PT theatre veep, for his hustle in behalf of orderly product release.

The Dominion showmen expressed the sentiment at their recent annual meeting. The council represents more than 1,000 Theatres, plus a contingent from distribution and allied fields.

Paynes circles have been romancing Theatre Network Television, the closed-circuit Eidophor projection network headed by ex-C'BS exec Nate Halpern. Hot rumor about Manhattan is that TNT could tie in with toll forces for coinbox experimentation in one of several key cities. Prominently mentioned are Dallas and New York.

Identity of the promoters wooing Halpern remains shrouded, and former simply acknowledges there's been conspicuous interest in a TNT participation. Eidophor projectors are a primary consideration, inasmuch as they open up large screen theatre projection to the toll operators as a parallel to the home set feeds. Telemeter's Toronto test, for instance, now flashes Canadian hockey on a local theatrical screen same time it plays for parlor audiences. Report is that the theatrecast packs 'em in.

Mankiewicz Back On 'Cleopatra'

Apparently Joseph Mankiewicz and 20th-Fox president Darryl F Zanuck have patched their tiff. The director, in any case, is set for four weeks of additional "Cleopatra" sequences in Spain and London, commencing early in February.

Presumably, this means Mankiewicz will also follow through on the editing, this having been the nub of his row with Zanuck. Latter, some weeks ago, had "relieved" Mank of this prerogative, simultaneously disclosing plans to shoot additional footage. New sequences will involve Richard Burton, Rex Harrison and other principals—but not costar Liz Taylor.

Mank and his new bride, meanwhile, are still on a Caribbean honeymoon.

EYES LIVE TALENT

Alberta House Creates New Stage Performing Area

Lethbridge, Alta., Jan. 1.

Doug Shackleford, manager of the Paramount theatre here, is having the stage enlarged. Screen has been moved back against the rear wall of the house, giving 5 1-2 feet more depth to the stage.

The stage already has a temporary extension out front and this may be made permanent "as part of a progressive plan of alterations designed to make the theatre more suitable for live presentations," said Shackleford.

Dressing rooms on either side of the stage or under the extension are being considered, and the proscenium arch may be moved forward to install a new front curtain. If the arch is extended, the stage lighting system will also be improved.

COMMUNION BREAKFAST FOR TEL-MEDIA LAITY

Hollywood, Jan. 1.

Communion Breakfast for Catholics in films, video and radio in the Los Angeles area will be held Feb. 3 at the Beverly Hilton, preceded by Pontifical Mass by James Francis Cardinal McIntyre at Blessed Sacrament Church.

Industryites heading committees for event include James Lynch (CBS-TV), M. J. E. McCarthy (Allied Artists), Rita Damon (Desilu), Carol Blane (Metro), Blanche Forst (Variety Club), Jack Case (Pacific Drive-In), John Lavery and Phil Leranger.

United World (Castle) In World's Fair Tie

United World Films, the 16m subsid of Universal, has closed a deal to produce-distribute footage of the 1964 N. Y. World's Fair for all media except theatrical and television exhibition.

Pix will be marketed as a Castle Films package. Castle, non-theatrical filmery, was founded by the late Eugene W. Castle, and subsequently absorbed by United World.

Ringpress Publicizing Another Columbia Film

Berlin, Jan. 1.

Erich Mueller, general manager for Columbia Pictures in Germany, has commissioned Ringpress, German publicity organization headed by Hans Krueger-Franke, to take over the publicity of the French picture, "Les Dimanches de Ville d'Avary," which Columbia is releasing in Germany. That's the fifth Columbia release which, publicitywise, Ringpress has handled. Lineup of publicity assignments includes the Italian-made "Barabbas" and the German Foss production, "The Lightship," which Ladislao Vajda directed.

Ringpress also maintains a contract with Cinerama for the publicity supervision of Cinerama's "How the West Was Won" and "The Wonderful World of the Brothers Grimm." Contract was signed a few weeks ago and concerns the publicity for the two productions in Germany, Switzerland and Austria. Incidentally, the German preem of "How the West Was Won" has now been slated for Feb. 1 at Filmtheater Grindel in Hamburg. Originally it was planned to open it Jan. 5 in that city. "Grimm" will be preemed sometime in May.

Clark Buys for Fox

Detroit, Jan. 1.

Clark Theatre Service has been named exclusive agent for the booking and booking of films for the Fox Theatre.

Saul Korman heads Fox Theatre of Detroit Inc.

OUT NEXT WEEK!

The

57th Anniversary Number

of

VARIETY

The Trial
(FRENCH-ITALIAN-WEST GERMAN)

Paris, Jan. 1.

AFA (Compass release of Paris Europa Pic-Elios Films production. Stars Anthony Perkins, Jeanne Moreau, Romy Schneider, Elsa Martinelli, features, Suzanne Flon, Madeleine Robinson, Arnoldo Foa. Orson Welles. Written and directed by Orson Welles from the book by Franz Kafka. Camera, E. Richard; editor, Yvonne Martin. At Paris Running time, 118 mins.

Joseph K	Anthony Perkins
Hurstner	Jeanne Moreau
Leni	Romy Schneider
Hilda	Elsa Martinelli
Pittl	Suzanne Flon
Grubach	Madeleine Robinson
Inspector	Arnoldo Foa
Clerk	Bernard Lajarrige
Usher	Michel Lonsdale
Priest	Orson Welles
Block	Akim Tamiroff

In English

Pic profligate and putterer genius, flash-in-the-pan, are some of the epithets that have been applied to the peripatetic Orson Welles. Now after six lean years he comes up with a new pic written and directed by himself from the "nightmare" novel by Franz Kafka. Welles shows plenty still on the ball and brings in one of the most offbeat pix in years.

Film may well delight film buffs and startle or irritate many others. But with ever more difficult fare (per "Last Year At Marienbad") proving box-office in arties, this could become an international specialized entry of value. Name of Anthony Perkins and others must help. Against these pluses is the nature of the story — allegory, parable or eyes-open nightmare.

A young white-collar worker wakes up one morning to find a gendarme police inspector and two goons detectives in his room. He is technically under arrest but he is not told why. He accepts the fact after various attempts at rationalizing. This is done with the right balance of strangeness within real surroundings with just a slight sharpening of film contrast and unusual angles.

Then the film gets progressively more expressionistic and surreal as he is caught up completely in his impending trial and neglects work, one woman next door who promises adventure and gets deeper into the complex setup of the law. The geography of the film becomes inextricably bound up with dusty file rooms, waiting rooms full of supposedly guilty men not knowing why they are there and K's best attempt to revolt against this trial for an unnamed crime which ends in his execution.

There is a conflict of styles and Welles can not resist bravura scenes that seem put into expiat personalized film best rather than comment on underline, or build up progression. K hounded by giggling little girls who spy on him in a slatted room and then chase him through a weirdly lit maze is a case of this type.

And actor Welles expounding on guilt, and having Akim Tamiroff fawn on him as another accused man waiting for trial now for years, are also repetitive if well done, scenes. Tamiroff etches a meaty profile and Welles is effective as a surly, sickly lawyer holding court in a bed that seems to have come from "Citizen Kane's" Xanadu.

Perkins as K is on screen practically all the time. His boyishness is oft pedaled to turn him into a timid but priggish type who faces up to an impersonal court, brings punishment to the two detectives who tried to steal his belongings, and finally ends up being blown up shouting that he will not destroy himself and only the executioners will have to do it. It shapes as his most knowing, incisive screen performance to date.

Jeanne Moreau, Elsa Martinelli and others have fleeting parts that are adequately done. Most outstanding is Romy Schneider as the lawyer's nurse who is pretentiously drawn to accused men. She has a shrewd insight into abandon that illuminates K's loss of ties with life, sensuality and routine.

Welles has given slight intimations that this could be a totalitarian nation or one of over-automation. K's office, with its battalion of desks, the tons of dusty files etc attest to this. And it also may be a man's awakening to consciousness and finding himself alienated in the world and rejecting its aspects one by one.

So it is uneven and sometimes filled with arid talk but has enough visual vitality to keep it engrossing in its first part. It then gets bogged down to pick up again as K's end approaches. An arty pic, showing Welles's mind and hand aden, but one that could be a solid art entry if well played and sold.

Purists may not agree with Welles's look at Kafka the tubercular, neurotic Czech genius and his ending it with K's defiance and an intimation of Atomic end rather than leaving him a victim of secrets and himself.

It'll Be Him Again Near Elne Frnm
(I, Too, Am Only a Woman)
(GERMAN—COLOR)

Berlin, Dec. 24.

Gloria release of Rialto (Preben Philipsen) production. Stars Maria Schell and Paul Hubschmid; features Hans Nielsen, Agnes Windeck, Anita Hoefer, Ingrid van Bergen. Directed by Alfred Weidenmann. Screenplay, Johanna Sibelius and Ehrhard Kendzierski; camera, Heinz Hoelscher; music, Peter Thomas; editor, Walter Wischniewski. At UFA Palast am West, Berlin. Running time, 89 MINS.

Lilli Koerner	Maria Schell
Martin Behrens	Paul Hubschmid
Dr. Katz	Hans Nielsen
Housekeeper	Agnes Windeck
Fraulein	Anita Hoefer
Annelie	Ingrid van Bergen
Gerda	Hannelore Auer
Mrs. Starke	Tilly Lauenstein

Alfred Weidenmann, one of Germany's better known directors. Landed with the Austrian-French sex comedy "Julia, You're Wonderful," a stout success in Germany last year. Pic proved a big audience success and also pleased most of the country's crix. His latest, "I, Too, Am Only a Woman," also a comedy, may please large segments of the playing public but hardly the professional reviewers.

Pic has a rather mechanical script, its deficiencies including corny dialog sequences and overly-familiar jokes and situations. As a result, the more fastidious patron will find the story rather stretched. Also, there's little to laugh about this comedy. Commercially, pic will have to rely on its marquee names (Maria Schell, Paul Hubschmid) and on the new comedy reputation Weidenmann gained with his "Julia." Foreign prospects appear dubious.

It is to Weidenmann's credit that the pic also has assets to offer despite the considerable drawbacks. The director shows at times his fine sense for visual impact and he knows how to handle the players.

Miss Schell may owe something to him. She's at last "different" in this one. Not only is she a refreshing departure from her cryptic-woman cliche but also pleasantly natural. A special word of praise should go to Hubschmid. This Swiss-born actor who once, under the name of Paul Christian, filmed in Hollywood and whose local popularity has been on a steady upbeat since he started playing, he still does the role of Henry Higgins in the Berlin production of "My Fair Lady," gives evidence here of the fact that he's one of the most handsome and convincing middleaged German screen lovers. It's a great pity that he's being offered such inadequate material.

The thin plot concerns a female psychiatrist (Maria Schell) who knows to cure her clients, mostly rich ladies, from their various complexes. There's the handsome fashion photographer (Hubschmid) who has his own way with women. He also wants to conquer the heart of the attractive femme doctor. He pretends suffering from complexes and becomes her client. The happy ending soon becomes obvious. Film was shot in Berlin and there are some fine color camera shots of the city's streets. *Hans.*

Wild Guitar

For infanticidal tremors.

Hollywood, Dec. 30.

Fairway International release (and independent) of Arch Hall Jr. production. Stars Arch Hall Jr., William Watters, Nancy Czar, Marie Dunn, Bob Frank, Bill Lloyd, Mike Kannon, Jonathan Haze. Al Scott. Features Rendezvous, Paul Cavanagh, Mark Damon, Tony Ryan, Carol Flynn. Written and produced by Nicholas Merriwether. Directed by Hall. Dancing numbers, music, Allen Allen; camera, Joseph V. Mascelli; editor, Anthony M. Lanza; sound, Samuel Kopersky. Previewed in Hollywood, Dec. 27, '62. Running time, 80 mins.

"Wild Guitar" is currently playing several Southern dates, is in San Diego and hopes to open in Los Angeles during January. Made for a reported $25,000, tale of rock 'n' roller's rise to top of Hollywood heap is interesting as an amateur effort but a professional entry for general release on the open theatrical market it must decidedly is not.

Arch Hall Jr. motorcycles into town with a guitar and an innocence which makes Joe Palooka look like a libertine. Literally minutes later he has subbed for an ailing singer on a tv show. Then a cigar puffing music czar (William Watters) has seen, signed and has started to exploit him.

Among ensuing murderous perpetrated by arch-villain Watters in a payola system he organizes among high school student leaders to implement Hall's campus popularity. "Why must everything be so phony?" wails Hall upon discovery of practices. To this Watters counters "that's the way life is," asking the bewildered youth to recall his own hi time. "Remember that popular kid everybody followed no matter what he did? The kids drank malts where he did, right? What makes you think he wasn't getting PAID to drink his malts there?"

Hall's baby blues are ultimately opened when a former Watters protege Bob Crumb drunkenly spills story of way in which he was killed and finally abandoned.

Cast is mainly non-pro only three having faced camera before, one of whom is Watters who is only member of cast to display professional finesse. Hall's songs, which he wrote with Alan O'Day serve as a pleasantly refreshing interludes. His acting, however, is negligible.

Direction by 22 year old Ray Dennis Steckler succeeds in giving film a certain reality but it couldn't possibly move fast enough to get away from the Nicholas Merriwether script. Editing is professional, other technical credits ok. *Fess.*

Private Potter
(BRITISH)

Often absorbing but rather untidy, inconclusive glimpse of a man under war threat. Little stellar appeal and will need hefty sales effort.

London, Dec. 18.

Metro release of a Ben Arbeid production. Stars Tom Courtenay. Features Maxine Audley, James Maxwell, Ronald Fraser, Ralph Michael. Directed by Casper Wrede. Screenplay, Ronald Harwood and Wrede from story by George Hall. John Fumeaux camera. Arthur Lavis. Previewed at Metro Private Theatre. Running time, 99 mins.

Private Potter	Tom Courtenay
Yvonne	Maxine Audley
Potter	Ronald Fraser
Lt. Col. Gawain	James Maxwell
Fabre	Ralph Michael
Brander	Brewster Mason
Captain Knowles	Eric Thompson
Miss Sass	John Graham
Captain Patterson	Frank Finlay
Cpl. Lamb	Harry Landis
Private Robertson	Michael Coles
Major Reid	Jeremy Geidt

Following his stint in "Loneliness of the Long Distance Runner," Tom Courtenay makes further impact in this film. But it is an engraved pic that doesn't quite come off. Here, it will need some shrewd selling to get it off the pad. Yarn has a strong imaginative idea but fails progressively and falls between two stools, not quite arty, not quite commercial.

Courtenay plays an inexperienced young soldier who screams in terror while on patrol that is tracking down a terrorist leader on a Mediterranean island. As a result the mission fails and a colleague is killed. The young soldier cannot bring himself with the plea that he saw a vision of God. Question that arises is whether he is to be court-martialled for cowardice or whether, in fact, he did have this religious experience. And, if so, whether or not he should be punished.

Reactions of his commanding officer (he is a regular officer and the yarn flashes back to days of this parable. It is the usual tangle of Army traditions and men's consciences which intrigue. But the young soldier's character is never clearly defined and the film eventually flounders in speculation and conjecture. The screenplay writers, Ronald Harwood and Casper Wrede (Wrede has also directed with sensitivity but little compulsion) muddy and lost the courage of any convictions they may have had when setting down to their typewriters.

Courtenay acts with some imagination but it is to be hoped that he is not going to be typed as these psychological roles. Best performance comes from James Maxwell, as his commanding officer.

But gradually he begins to believe in the lad's story and then his own conscience starts to interfere. Ralph Michael, as the padre, Brewster Mason, as the brigadier, who lives by Army regulations, and Ronald Fraser, as a cheery doctor, also give vivid performances. John Graham on the side of psychiatry, Eric Thompson, Michael Coles and Harry Landis lend useful support. Maxine Audley is burdened with an overwritten, unconvincing role as a wounded terrorist.

Camerawork by Arthur Lavis is okay but John Fumeaux's editing is too leisurely. The film starts off very sharply but never fulfills its early tension. George Hall's score is helpful but is far too obtrusive at times, especially in its blatant loudness of scenes in which complete quiet would be more effective. This is especially so during the patrol sequence when the corporal in charge, rightly, is pleading for silence from his men. The music destroys the atmosphere lamentably. *Rich.*

La Cita Prigioniera
(The Captive City)
(ITALIAN)

Rome, Dec. 18.

Paramount Films of Italy release of a Mayano Lux (Gaston production. Stars David Niven, Ina Moiret, Ben Gazzara; features Pamela Rina, Milly Bohem, Michael Craig, Elvira Matassa, Louise Bourbon, Perry Bithert, Aldo Gallardo, Eduardo Spadaro, Roberto Rino Venantini, Carlo Bartoleman, Antonio de Frau. Directed by Gerardo Amodeo. Screenplay, Guy Elmes, Fico Fellini, Marc Behmoiras from novel by John Appleby; camera, Ennio Guarnieri; music, Piero Piccioni; editor, M. Ro. Rosi. Reviewed Public, Michael A. Hordern, At Rochester, Rome. Running time, 110 mins.

Major Peter Whitehall	David Niven
Lena	Ina Moiret
Captain Stathis	Ben Gazzara
Pamela	Pamela Rina
Fontenay	Milly Bohem
Captain Elliot	Michael Craig
Clemenza	Elvira Matassa
Nastasan	Louise Bourbon
Sergeant Reed	Perry Bithert
Martin	Aldo Gallardo
Jones-Mendoza	Eduardo Spadaro
Loredan	Roberto Rino

In English

Okay general fare with enough suspense ingredients, marquee names and accessory values to mark it for support slotting in most export areas, including the U.S.

Pic misses being an outstanding entry of its genre on overexposure, and a lack of inventiveness in its character delineation, vital in an "intimate" suspenser such as it tries to be. It succeeds only in part. Story has mixed group of people led by a British officer holed up in an Athens hotel surrounded by fighters of a counterattack, but presumably left-wing, rebel party. Under the hotel, in a subcellar, is a giant arms cache, which the rebels must capture intact in order to survive. One of the surrounded group is a traitor, and audience is kept guessing, until the final scene, regarding his or her identity.

Along the way, true and false clues are thrown right and left, yet perhaps because there are too many key characters, none is sufficiently explored to enable audience to develop sympathy or even interest. Many, such as the prostitute, or even the eventual traitor, are merely superficial fragments of the whole. Only Lea Massari, as a femme resistance leader with a past, is allowed some depth as, to a degree, is Ben Gazzara's American officer, though here again his presence is unclearly motivated.

Niven gives a good straight-and-stiff-upper-lip performance in a role for which he is ideally suited. Daniela Rocca hasn't a chance to follow up her "Divorce, Italian Style" portrayal as the prostie. With the noted exception of Lea Massari, the remainder of the cast including such able thespers as Martin Balsam, Gazzara, Michael Craig and Giulio Bosetti haven't much chance for range.

Mario Chiari deserves credit for an impressive "outdoor" set of the wartime Athens hotel and square. Leonida Barboni's chiaroscuro lighting and Piero Piccioni's music are in the proper number. *Hawk.*

Les Quatres Verites
(The Four Truths)
(FRENCH)

Paris, Dec. 24.

MGC (Cino-Roma) release of Mediterranee Films-France Location Films-Hungaro-Allied production. Stars Leslie Caron, Anna Karina, Robert Hossein, Maurice Ronet, Charles Aznavour, Romance Bussy, Michel Serrault, Jean Poiret. Written and directed by Jean Cleo. Adaptation, Elio Petri, Luis Buchanan, Mario Monicelli, Ennio Flaiano, Frederic Grendel, Rossi-Drago, Bontempo; camera, Armand Thirard, Jacques Mercanton; editor, Bernard Nabet. At Normandie, Paris. Running time, 105 mins.

Ann	Leslie Caron
Charles	Charles Aznavour
Husband	Michel Serrault
Wife	Anna Karina
Man	Jean Poiret
Ill Nature	Maurice Ronet
Girl	Anna Cooper
Boy	Manning Wild
Madeleine	Erika Remberg
Baron	Romaine Bruno

This is another sketch pic, this time with La Fontaine's Fables, four of them, transposed to human terms from their original animal aspects. This makes for moralizing. One fable is exceptional but the others are ordinary. With the Continental names in the various roles, it might be an okay local entry with foreign possibilities skimpier. Offshore possible pay-off chances are there on some juicy aspects. Art chances seem thin.

Two French directors, one Italian and one Spanish penned the four segments. Spain's Luis Berlanga runs away with the quality nod. He deals with a contented organ grinder almost driven to suicide by bureaucracy and ordinary human unawareness. This has a pointed picturesque flair.

The vaude team of Michel Serrault and Jean Poiret, with their fine timing, and wit, save the one about a jealous husband who locks his wife usually kept locked up, to a foxy character who gets to him via his vanity before making a play for the wife. This is the paraphrase of the crow and the fox fable.

The Italo bit is the hare and the tortoise fable dealing with a wife who gets her man back from an opulent mistress. Miscasting and labored plotting make this seem overlong in spite of its 23 minutes. But it has a voluptuous actress telling about its various aspects of undress for hype values.

And French director Rene Clair wraps up this film with a tale of two all-assorted people locked in an apartment over the Easter holidays—and how they fall in love. Leslie Caron is piquant as a fashion model while Charles Aznavour is sympathetic as a worker who comes to help her open a stuck door. He gets locked in, too.

But the Clair timing and wit seems off, and he can't get the spark from the two thesps. It is a contrived but lifeless bit of situation comedy which fails to pay off as a sketch.

Harde Kindler sticks a neat performance as the organ man in the interwoven Hispano sketch. Monsen Vitti cannot cope with the silly tactics she is forced to do as the wife trying to get back her husband. Spira Koscina unblushingly adds a nice patina of undraped flesh as the meaty mistress.

Pic is generally well mounted and has some flashes of comedics. But it will have to be sold primarily on its names and hype factors due to the uneven quality of the various tales. *Mosk.*

Kriemar
(L'Eroticone)

Italian filmmaker Michelangelo Antonioni, whose cinematic hallmarks are the pregnant silence and visual metaphor, appears to have registered another provocative entry. Which should mean heavy wicket action at the arties. Times Film is handling stateside.

Pic sequels the director's earlier "L'Avventura" and "La Notte," and as Rome reviewer Mosk judged in the May 9 '62 Variety, makes an "apt wrapup for a trilling trilogy." Eyro, it's themed to humans alienated from self and others. As before, the pace will exasperate many, but Antonioni, per our man, "confirms his mastery of cinema conceived as literature."

Stars Monica Vitti (from "L'Avventura") and Alain Delon both turn in stellar jobs, former described as "ideal" for Antonioni thematic. Production credits noted "Eparwer." Pic runs 120 minutes.

Blossom

Pic prodigate and putterer genius, flash-in-the-pan, are some of the epithets that have been applied to the peripatetic Orson Welles. Now after six lean years he comes up with a new pic written and directed by himself from the "nightmare" novel by Franz Kafka. Welles shows plenty still on the ball and brings in one of the most offbeat pix in years.

Film may well delight film buffs and startle or irritate many others. But with ever more difficult fare (per "Last Year At Marienbad") proving box-office in arties, this could become an international specialized entry of value. Name of Anthony Perkins and others must help. Against these pluses is the nature of the story — allegory, parable or eyes-open nightmare.

A young white-collar worker wakes up one morning to find a gendarme police inspector and two goons detectives in his room. He is technically under arrest but he is not told why. He accepts the fact after various attempts at rationalizing. This is done with the right balance of strangeness within real surroundings with just a slight sharpening of film contrast and unusual angles.

Then the film gets progressively more expressionistic and surreal as he is caught up completely in his impending trial and neglects work, one woman next door who promises adventure and gets deeper into the complex setup of the law. The geography of the film becomes inextricably bound up with dusty file rooms, waiting rooms full of supposedly guilty men not knowing why they are there and K's best attempt to revolt against this trial for an unnamed crime which ends in his execution.

There is a conflict of styles and Welles can not resist bravura scenes that seem put into expiat personalized film best rather than comment on underline, or build up progression. K hounded by giggling little girls who spy on him in a slatted room and then chase him through a weirdly lit maze is a case of this type.

And actor Welles expounding on guilt, and having Akim Tamiroff fawn on him as another accused man waiting for trial now for years, are also repetitive if well done, scenes. Tamiroff etches a meaty profile and Welles is effective as a surly, sickly lawyer holding court in a bed that seems to have come from "Citizen Kane's" Xanadu.

Perkins as K is on screen practically all the time. His boyishness is oft pedaled to turn him into a timid but priggish type who faces up to an impersonal court, brings punishment to the two detectives who tried to steal his belongings, and finally ends up being blown up shouting that

Directors

"Chalk up a pictorially excellent and dramatically smart film rendition of this Greek tragedy," observed Mosk of Paris in the May 30, '62 Variety. Export-U.A., having financed, has release globally.

Filmed outside Athens, pic boasts a good arty prospect. In reviewer's judgement "The visual beauty of Walter Lassally's camerawork, the excellent blending of visual and plastic aspects, make this a successful transposition of Greek tragedy to the screen.

Mikis Theodorakis' dramatically powerful music also is an asset."

Star Irene Papas in title role "has noble beauty and tragic stance," while others were rated "adequate."

Sues State on Niagara Thruway's Failure to Construct Promised Bridge

Buffalo, Jan. 1.

Trial of a second suit against the State of New York by the Sheridan Drive-In Theatre for $204,000 damages began in the State Court of Claims here this week. The claim arises out of the construction of the Niagara Thruway near Buffalo and involves a claim of fraud and negligence on the part of the State in failing to build a promised bridge to enable traffic to cross the Thruway to the theatre premises with resultant damages according to the theatre operators.

In its first case, Sheridan Drive-In Theatre received $215,000 from the State for damages due to taking of part of the theatre premises for highway purposes. This is the second claim arising out of alleged subsequent fraud and misrepresentation by the State as to access by bridge to the remaining land.

Present proceeding was originally tried in 1960 with the Court of Claims holding there had been no fraud or negligence and disallowing the theatre's claim. The Appellate Division reversed the finding and ordered the case back for a new trial.

Whodunit Author
Frank Kane
deals on
Whodunit Authoring
• • •
another important Feature in Next Week's
57th Anniversary Number of
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Plus other statistical and data-filled charts and articles

ROME PRESS CLUB IN 'BEST PICTURE' PICK

Rome, Jan. 1.

Rome Foreign Press Club has narrowed down its choices for best Italian film of 1962 to three. Features, from which scribes will select a single winner are: "Salvatore Giuliano", (Video), directed by Francesco Rosi; "Le Quattro Giornate di Napoli" (The Four Days of Naples), directed by Nanni Loy for Titanus-Metro, and "Isola di Arturo" (Arthuro's Island), directed also for Titanus-Metro by Damiano Damiani.

Race this year was particularly tight, due to large number of quality product qualifying for annual award. Among items which lost out by single votes are "Eclipse," directed by Michelangelo Antonioni, Gualtiero Jacopetti's "Mondo Cane," and Dino Risi's "Il Sorpasso."

Mickey Rose Dedicates His Stomach to Luncheon Circuit 'Arabia' Baby

Detroit, Jan. 1.

Mickey Rose, United Detroit Theatres' group sales director, is doing the grassroots type of tub-thumping often discussed but seldom accomplished on a hard-ticket film. He's been on the local luncheon-meeting circuit since Nov. 27 on behalf of Lawrence of Arabia" (Col), which premes at the UDT's Madison Jan. 30.

So far, he's visited more than 25 service clubs, church groups and school assemblies. He uses a soft-sell lecture along with two 4½-minute 16m Technicolor sound featurettes—"Wind, Sand and Star" and "Romance of Arabia"—and 20 minutes' worth of full-color production and off camera slides.

Rose follows up with a question-and-answer period which sometimes runs 30 minutes. "Surprisingly," he says, "there are always as many questions about Lawrence the man as there are about 'Lawrence' the film, which indicates a lot of interest and curiosity."

Rose says he purposely avoids the hard sell because "we're more interested in whetting their interest than in getting immediate ticket orders. I go in with the story of the problems faced and overcome in making the film under the rugged conditions the production company and actors faced in Jordan, Spain and Morocco. Usually, people will come up afterward asking when tickets will be available or asking me to come back and set up a group purchase."

The idea for Rose's pitch came from UDT Prexy Woodrow R. Praught who envisioned it as a grassroots extension of a similar but longer presentation made here in October by John Woolfenden, director of publicity for "Lawrence."

American International inked John Tomerlin to script "It's Alive," based on Richard Matheson's story, "Being."

Argentina's Confused Film Upsurge As Military Grab Blamed For Power Failure's Killing Video

By NED KNOX

Buenos Aires, Jan. 1.

Argentina has faced so many events in 1962 concerned with politics and economics, it's practically impossible to evaluate the degree of success of the pictures released. So much depended on the time of release, whether or not this coincided with what are locally termed "movimientos castrenses" (Army movements) and qualified by the citizenry as "otra podrida" (another stink). 1962 had "podridas" in March (when the Machiavellian Arturo Frondizi, played one extreme against another once too often and was eased out to exile on the small naval station isle, Martin Garcia in the River Plate estuary.

A "podrida" was set off in September by a "general in a hurry," Carlos Toranzo Montero, appointing himself commander in chief and take over government. During this "stink" the South Dock Power Plant mysteriously burnt down (presumably because the effort to supply power for AA batteries in the port—on the General's orders, caused a short circuit. This had severe repercussions for all industries, as many plants shuttered for lack of power, film-theatres throughout a vast district shuttered, unemployment caused attendance decreases every-

(Continued on page 16)

Ray Hagen
looks backward to the heyday of the American female star in his savvy
Women for Export
• • •
another important Feature in Next Week's
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ODEON OPENS OSHAWA TO RUN YEAR-ROUND

Toronto, Jan. 1.

Newest link in Odeon Theatres Canada Ltd., year-round drive-in with accommodation for just over 1,000 autos, Odeon Bay Ridges was opened over the weekend at Highway 401 on Toronto's eastern outskirts. Cost was approximately $800,000. Oshawa is on a first-run policy, according to A. Hewitt, manager.

Odeon Bay Ridges is first drive-in in Canada for year-round operation—and first to hold its opening during winter. Plant has a four-lane entrance and exit in 27-acre site. All ramps are paved, with 45 feet between ramps, and screen centered on windshield irrespective of what section car is parked. Projectors are 400 feet from screen.

Unusual Salute To Ben Kalmenson By J. L. Warner

Hollywood, Jan. 1.

In an extraordinary tribute to a man behind-the-scenes, Jack L. Warner today praised Benjamin Kalmenson, Warner Bros. executive vice-president, for his contributions to the continuing success of the Warner organization.

Pointing to the company's net income rise for the fiscal year as just reported to the stockholders, Warner said, "The wise forceful enterprise of Kalmenson has been an extremely important factor in the profitable operation of our company.

"His accurate pulse-taking of the boxoffice and his courageous showmanship have helped to give the company the progressive outlook and solid economic position it holds today."

Warner declared that among Kalmenson's most successful and rewarding moves was his decision to make the deal for "What Ever Happened to Baby Jane?," a picture which other companies had rejected but which WB took on and which is currently setting box office records throughout the country. It was also due to Kalmenson's foresight that "Baby Jane" was chosen by the Theatre Owners of America for its first Hollywood Preview Engagement production, an undertaking that has paid handsome dividends for all.

Kalmenson has been a member of the WB organization for more than 36 years. He started as a booker of live talent in the WB theatres division, then became a salesman and successively worked himself up to become a branch manager, division manager and later in charge of WB distribution. He has been exec-up for the past seven years.

Vancouver 65.3% Vote for Sunday; Facing Redtape

Hollywood, Jan. 1.

A plebiscite to legalize Sunday entertainment in Vancouver won approval in every one of the city's 97 polls. With only a simple majority required, final figures in last week's civic voting showed 67,906 "yes" tallies against 36,306 "no" votes for the referendum which read "Are you in favor of movies, plays, concerts and opera on Sunday afternoons after 1:30 p.m. and evenings?" It was a victory margin of 65.3% for the pro-Sunday entertainment forces.

The earliest Vancouverites can hope to get Sunday films, however, is mid-February. No further action can be taken until the new city council meets the first week in January, at which time the results of the plebiscite will be officially reported. Council will then have to send its request for an amendment to the city charter to the private bills committee of the B.C. provincial legislature. The committee in turn will have to push the bill through during the legislative session scheduled for the middle of January, and after obtaining that sanction the council will then have to pass the appropriate legislation by-law. Providing all these operations go forward smoothly city entrepreneurs and audiences can expect Sabbath entertainment sometime in February. The likeliest date is Sunday, March 3.

The plebiscite succeeded this year in contrast to two previous failures in recent years, the difference being attributed to the campaign conducted by the British Columbia Movie Exhibitors Society. Opposition groups, notably the B.C. branch of the Lord's Day Alliance and the Vancouver Council of Churches, accepted the vote as an indication of the trend to a commercialized Sunday, and a reflection of a growing failure to recognize the real spiritual values of Sunday. The theatre people, who spearheaded the drive for Sunday movies, sidestepped moral considerations. A veteran theatre manager noted that the people wanted Sunday entertainment and had presented their wishes in no uncertain terms.

Fred Hift Back to Paris

Fred Hift, European pub director for 20th-Fox, returned to his Paris base Monday (31) after homeoffice powwows with top execs, including new global pub director Harold Rand.

Bernice Hift and the twins also made the trip.

Film-Study Guidance Booklet Again Points Up Catholics' New Criticism

By ROBERT J. LANDRY

Film "study groups" which are on the increase in Roman Catholic schools, colleges and sodalities have been provided with a 50c guidance booklet "Tenets For Movie Viewers." It is the work of the Jesuit priest, Harold C. Gardiner, and the Catholic periodical critic, Moira Walsh. American Press of Manhattan is publisher.

Father Gardiner previously co-authored the book "Movies, Morals and Art" with Frank Getlein, another critic. This was reviewed here in some detail. The obvious purpose is to lift the sights of Catholic students of the cinema and create a greater intellectual sophistication in both moral and aesthetic differentiation of feature films. The Jesuit warns against a tendency among church-and-piety-conditioned parishioners to react to theme of itself, objecting to adultery, for example, with too little regard for the artistry and subtlety of the treatment.

"In general, there are very few moral aberrations of human beings that cannot serve as legitimate themes for the creative artist," the clergyman states. "In drama, legend, fiction, even in poetry, you would be hard put to name a crime, an aberration from what we call 'normal' human action, that has not offered some genuine artist a jumping-off point."

Contrast is drawn between the treatment of marriage in Fred Zinnemann's "The Sundowners" and its treatment in the French film, "Les Liaisons Dangereuses." Zinnemann is quoted as aiming to present "two people in love, who remain in love even when the going gets hard. They are poor, they are itinerant workers, they don't have a fixed home, they are not glamorous, and they have differences. But never do they say to themselves: 'Oh, well, there is always an out. I can get a divorce'." Father Gardiner refers to "The Sundowners" in terms — "a lovely and noble film" — which contrast with his objections to the "dehumanization" of "Liaisons."

Booklet contains the usual Catholic reaction to commercial films made on religious themes. It is now a convention that Biblical subject-matter handled so as to offend nobody will end by annoying those who have strong preconceptions of Scripture. Deplored is the "denaturing of religion." Too many features derived from Holy Screed are corn and cheesecake a la Cecil B. DeMille, "the magnificence of the spectacle a gaudy mask that hides the sickness of the 'religion' it depicts." The nondenominational approach to the mission of Christ cannot please Catholics, it is clearly implied. "All spirit of challenge is drained away."

"True, the story of Jesus Christ is so challenging that it is doubtful that it can be handled in dramatic form. Perhaps the best thing that movie moguls can do is stay away from it." This is a predictable attitude. Not all Protestants would voice equal distaste for the Saviour written and directed more as a man of exalted motives and faith than as the literal Son of God, the basis of Orthodox Christian theology. Unitarians and Universalists, for example, emphasize the "human" figure, discount the aspect of Divinity visiting among mortals and scheduled for re-Assumption to Heaven.)

Hollywood seems never to manage the reverence infused in the old biopic of St. Vincent de Sales made in France under the title of "Monsieur Vincent." Father Gardiner definitely doesn't fancy the Norman Vincent Peale kind of "positive thought" religion as a kind of blank check drawn on infinite benevolence payable to peace of mind, job promotion and social popularity.

Moira Walsh refers to Edward Fisher's comment in his book "The Screen Arts" describing average filmgoers as never rising mentally above the "*I liked it. It was good. I didn't like it. It was no good*" level of criticism. A typical teenager reaction becomes frozen through a lifetime of theatre attendance. Thus Universal's "That Touch of Mink" is cute, Doris Day is cute, Cary Grant is cute, and the situation is cute. But adult reflection cannot achieve real acuteness of judgment. She speaks of wily film showmen consciously "distorting reality to give the spectator a delusive sense of his own importance."

There are a number of references in the study guide to the shock produced by a television adaptation of Graham Greene's "The Power and The Glory." The network was "inundated by protesting letters and phone calls from Catholics. They were indignant over the portrayal of a priest as a drunkard who had fathered an illegitimate child. This shock, in turn, rendered them incapable of seeing that the play was saying (1) that the priest was a hero in spite of his human weaknesses and (2) that the priesthood is a holy and imperishable institution that transcends the individual failings of its members." (Graham Greene is, of course, a very eminent Roman Catholic author.)

Booklet carries questions for stimulation of discussion. These center on humility in art appreciation, the vapidity of mere sweetness and light, the danger of superficial judgments on immorality and sin, the market stress on glamour, the corruption of truth often present in the happy ending. There is, of course, constant cross-reference to the Legion of Decency.

The booklet may be described, in connection with various works on film criticism by Catholic writers in recent years as another instance of a deliberate encouragement among the laity of greater knowingness about films. The condemnation of subject-matter, merely because sentimentalists prefer to ignore certain areas of human life, is deplored. Too often Catholic reaction to films has been naive, lacking in appreciation of differences, swallowing the bolsum of a Barry Fitzgerald or a Bing Crosby type of priest and resenting the realism of Graham Greene's conflicted padre.

Sets Film Ed Workshop

Camera Mart, N.Y., a major supplier of studio and lab equipment, has slated a film editing workshop-seminar for the week of Oct. 7 at the Henry Hudson Hotel in Manhattan. Outfit's general manager, Charles Lipow, anticipates putting it on an annual basis.

Sessions will be aimed primarily for industrial-commercial filmmakers, plus eds with university and government film units.

Mpls. Strong Despite 20-Below Cold; 'Bounty' Boff 18G, 'Castaways' Wow 14G, 2d; 'Gypsy' Rousing at $19,000

Estimates Are Net

'Jumbo' Big $16,000 in D.C.; 'Seesaw' Hep 12G, 'Bulba' Smash 20G, 2d

Washington, Jan. 1.

Trade did quick recoup from snowstorms and heads for a smash session in almost every house currently. Gipsy shapes sock in first round at two big houses. Jumbo looks hot in opener at Palace. "The Lion" is hep in first wk. Cap.

Holdover trade is also solid. Taras Bulba is rated smash in second at Keith's considerably ahead of opener. Barabbas at Playhouse and Trans-Lux shapes great, also over first week. Two for Seesaw" at Town. "Brothers Grimm" at Uptown and "Mutiny on Bounty" at Warner are among the hefty holdovers.

Estimates for This Week

Ambassador-Metropolitan (SW-1,400; 1,000; $1-$1.40) "Gypsy" WB. Sock $21,000. Last week "Sundowners" WB and "Gay Purree" WB, $4,000.

Apex (KB) (840; $1.25-$1.40) "Divorce, Italian Style" (Embassy) (5th wk). Trim $6,500. Last week $8,000.

Capitol (Loew) (3,240; $1-$1.40) Lion" (20th). Hep $12,000 or over. Last week, Only Money" (Par), $11,500.

Dupont (Mann) (400; $1.25) "Phaedra" (Lopert) (10th wk). Fine $4,500. Last week, $5,500.

Keith's (RKO) (1,830; $1-$1.40) "Taras Bulba" (2d wk). Solid $20,000 after $17,000 in openers.

MacArthur (KB) (800; $1-$1.40) "Lord of Cats" (MGM). Good $7,500. Last week, "Lord and Diamonds" (Janus) (4th wk), $5,000 in five days.

Ontario (KB) (1,240; $1.40-$2.25) "Longest Day" (20th) (7th wk). Perf $10,000. Last week, $6,000.

Palace (Loew) (2,361; $1-$1.40) "Jumbo" (MGM). Big $16,000 or close. Last week, "Ride Vaquero" (MGM) and "Escape from Fort Bravo" (MGM) reissues, $6,400.

Playhouse (TI) (450; $1.40-$2) "Barabbas" (Col) (3d wk). Grand $13,500 after $11,500 in openers.

Plaza (TI) (278; $1.40-$1.60) "Flame in Streets" (Rank). Slow $2,500. Last week, "Too Young, Too Immoral" (Indie) (4th wk), $2,000.

Town (King) (800; $1-$1.40) "Two for Seesaw" (UA) (2d wk). Tall $12,000 after $9,000 in first.

Trans-Lux (TI) (500; $1.40-$2) "Barabbas" (Col) (2d wk). Great $10,500 after $14,000 in first.

Uptown (SW) (1,300; $1.25-$2.75) "Brothers Grimm" (MGM) (3d wk). Bodes $14,000. Last week, $7,000.

Warner (SW) (1,750; $1.00-$2.75) "Mutiny on Bounty" (MGM) (6th wk). Fancy $12,000. Last week, $9,000.

'Jumbo' Potent $13,000, Frisco; 'Grimm' Hep 27G

San Francisco, Jan. 1.

Frisco biz currently is improved via the holiday season and some strong product. Lone important newcomer, "Jumbo," looks torrid on opener at Warfield but more had been expected. "Brothers Grimm," of course, neared via no name kiddies being around, with a smash take in 21st week at Orpheum. "Gypsy" is nowhere in second at Paramount while "Taras Bulba" shapes socko in second at United Artists.

Estimates for This Week

Alexandria (United Calif.) (1,200; $1.50-$2.50)—"Longest Day" (20th) (12th wk). Hep $8,500 or near. Last week, $7,000.

Coronet (United Calif.) (1,250; $1.50-$2.50)—"Mutiny On Bounty" (MGM) (6th wk). Tepid $7,000 or over. Last week, $9,000.

Esquire (No Coast) (540; $1.25-$2.50)—"Gypsy" (WB) (5th wk). Nice $5,000. Last week, $6,500.

Golden Gate (Loew) (2,070; $1.25-$2.50)—"Mutiny On Bounty" (MGM) (6th wk). Fancy $20,000. Last week, $25,000.

Metro (Loew) (700; $1.25-$2.50)—"Longest Day" (20th) (7th wk). Dandy $8,000. Last week, $8,500.

Orpheum (Loew) (2,440; $1.25-$2.50)—"Gypsy" (WB) (2d wk). Sock $27,000. Last week, $20,000.

Paramount (Par) (2,646; $1.50-$2.50)—"Gypsy" (WB) (2d wk). Socked $21,000. Last week, $22,000.

St. Francis (Par) (1,400; $1.50-$2.75)—"Barabbas" (Col) (2d wk). Hefty $13,000. Last week, $14,000.

United Artists (No Coast) (1,151; $1.50-$2.75)—"Taras Bulba" (UA) (2d wk). Smash $16,000. Last week, $15,000.

Warfield (Loew) (2,656; $1.25-$2.50)—"Jumbo" (MGM). Torrid $13,000 or near. Last week, re-issues.

'Bulba' Wow $35,000 in Toronto; 'Castaways' Big 40G, 'Jumbo' Great 18G

Toronto, Jan. 1.

With tremendous biz predating New Year's holiday week, second week takes currently are getting hyped receipts. These include "Taras Bulba" and "Longest Day," both being great. "Jumbo" in second at two Loew houses looks socko. "In Search of the Castaways" at nine Famous Players theatres shapes wow. "The Lion" looms solid in second.

Only newcomer combo, "Son of Samson" and "Trojan Horse," looks hoff in six houses. Showing as up-next at the bo. is fifth frame of "Mutiny on Bounty" and "Brothers Grimm" in 20th stanza. "It's Only Money" looms crisp in second session.

Estimates for This Week

Allowben, Beach, College, Carlton, Palace, Parkdale, Prince of Wales, Runnymede, St. Clair (FP) (14; 1,378; 1,499; 898; 1,483; 1,197; 1,197; 1,450; 2,451)—"Castaways" (UA) (2d wk). Whopping $40,000. Last week, $30,000.

Carlton (Rank) (2,358; $1.25-$1.75)—"Taras Bulba" (UA) (2d wk). Plan $25,000. Last week, $30,000.

Danforth, Fairlawn, Humber, Avon (Rank) (1,329; 1,165; 1,293; 779; $1.25-$1.50)—"Carry on Cabby" (Par) (2d wk). Big $22,000. Last week, $18,000.

Century, Downtown Midtown, Odeon, Scarboro, State Taylor (FP) (1,050; 1,062; 752; 696; 696; 2,1)—"Son of Samson" (Astral) (2d) "Trojan Horse" (Astral). Sock $38,000. Last week, "Adam and Eve" (Astral) and "Isle of Sin" (Astra), $18,000.

Fairlawn (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (2nd wk). Healthy $7,000. Last week, $6,500.

Hollywood (FP) (1,096; $1-$1.50)—"The Lion" (20th) (2d wk). Solid $11,000. Last week, ditto.

Leland (Rank) (1,185; $1.75-$1.50)—"Kind of Loving" (20th) (2d wk). Lusty $7,000. Last week, $8,000.

Imperial (FP) (3,216; $1-$1.50)—"It's Only Money" (Par) (2d wk). Crisp $14,000. Last week, $17,000.

International, Taylor (FP) (317; $1.75)—"Reluctant Saint" (UD) (2d wk). Nice $5,000. Last week, "Lover Days Journey Into Night" (UD) (7th wk), $7,000 on $2.50 top.

Loew's Uptown (Loew) (1,041; $1.25-$1.50)—"Jumbo" (MGM) (2d wk). For three days at Loew's because of previous commitment at Uptown-then at Uptown, to terrific $18,000. Both houses hit $36,000.

Tivoli (FP) (890; $1.50-$2.50)—"Longest Day" (20th) (3d wk). Nicely turnovers to capacity $14,000. Last week, ditto.

Towne-Tavlor (RKO) (800; $1-$1.50)—"Divorce, Italian Style" (UD) (2d wk). Smash $7,000. Last week, $6,000.

University (FP) (1,200; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (5th wk). Mighty $25,000. Last week, $28,000.

Hub Biz Up; 'Bulba' Rousing $26,000; 'Arabia' Wow 35G, 'Castaways' 18G, 2d

'Bounty' Mighty 18G, Seattle; 'Day' $19,500

Seattle, Jan. 1.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$2) "Mutiny on Bounty" (MGM) (2d wk). Wow $18,000 or over. Last week $15,400.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Only Money" (Par) and 2 Mules Sue" (Indie) (2d wk). Swell $10,000 for 5 days. Last week, $10,000.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) "Barabbas" (Col) (2d wk). Sound $13,000. Last week $9,700.

Music Box (Hamrick) (758; $1.25-$1.50) "Gypsy" (WB) (2d wk). Great $9,500. Last week, $9,000, over hopes.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Jumbo" (MGM). Newest $7,000 or near. Last week "Babe Jane" 7 Arts-WB (7th wk), $3,500.

Orpheum (Hamrick) (2,000; $1.25-$1.50)—"Castaways" (UA) (2d wk). Mighty $20,000. Last week, $14,000.

Paramount (Fox-Evergreen) (3,000; $1.50-$2.50)—"Longest Day" (20th) (2d wk). Wham $19,500. Last week, $15,400.

'Bulba' Bangup $12,000, Cincy; 'Day' Nice 9th, 'Money' Slick 11G, 2d

Cincinnati, Jan. 1.

Extra holiday showings and carryover of blockbusters will combine for an all-time bruiser biz here currently. "Mutiny on Bounty" looms as an easy $12,000 in second round at the Valley. Solid in proportion are "Barabbas" at Capitol, Doris Day's "Move Over, Darling" at Palace and "Taras Bulba" at the Keith's Move.

"Castaways" is in hefty stride at Keith's, also in second frame. Likely entries are "Because" at Guild, "Paradise" at Esquire and "Operation Snatch" at the Hyde Park. "Samson and Seven Miracles of World" plus "Rashid Ziegfeld" looks big at Twin-owner.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Taras Bulba" (UA) (2d wk). Solid $12,000 or near, topping $10,500 opener.

Capitol (SW-Cinerama) (1,540; $1.25-$1.50)—"Barabbas" (Col) (2d wk). Strong $11,000 after $9,500 prem. "Jumbo" (MGM) is due Jan. 18.

Esquire Art (Cin-T-Co) (500; $1.25)—"Phaedra" (Lopert) (3d wk). Tall $1,000. Last week, $1,000.

Grand (RKO) (1,500; $1.25-$2.50)—"Longest Day" (20th) (8th wk). Great $12,000. Last week, $9,000.

Guild Vance (300; $1.25)—"Because" (Embassy) (2d wk). Smash $2,500. Last week, $2,300.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Operation Snatch" (Cont). Sneak $1,700. Last week, "Waltz of Toreadors" (Indie) and "World of Comedy" (Indie) reissues, $900.

Keith's (Cin-T-Co) (1,500; $1-$1.25)—"Castaways" (UA) (2d wk). Hefty $10,000. First was $10,200.

Palace (RKO) (2,600; $1-$1.50)—"It's Only Money" (Par) (2d wk). Fine $11,000 or over after $10,000 bow.

Twin Drive-In (Cin-T-Co) (800 cars; $1)—"Samson and Seven Miracles" (Indie) and "Rashid Elephant" (Indie). Big $5,000. Last week, "Notorious Landlady" (Col) and "Experiment in Terror" (Col) reissues, $2,000 at 90 scale.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (2d wk). Great $16,000 after $12,000 launching.

'Bulba' Great $25,000, Detroit; 'Crimm' 20G

Detroit, Jan. 1.

Terrific biz is in store for this holiday semester. "Gypsy" is rolling toward a socko first session at the Michigan. "Taras Bulba" stays wham in second at the Palms. "Barabbas" is rated great in second frame at the Madison.

"Brothers Grimm" stays hefty in 22d round at Music Hall. "Castaways" is enjoying a solid second session at the Grand Circus. "Jumbo" stays big in second at the Adams.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.40)—"Cleopatra's Daughter" (Indie) (2d wk). Okay $10,000. Last week, $12,500.

Michigan (United Detroit) (4,096; $1.25-$1.50)—"Gypsy" (WB). Rotsy $25,000. Last week, "Only Money" (Par) (2d wk), $18,000.

Palms (UD) (2,995; $1.25-$1.40)—

(Continued on page 10)

'BOUNTY' STURDY 20G, DENVER; 'GYPSY' 16G

Denver, Jan. 1.

With two new, big entries and a flock of screen pix which currently are in their second sessions, Denver film hog is parking this week. "Jumbo," one of newcomers, shapes dandy at the Tower, while "Gypsy" is rated whoopin on opener at the Centre. "Mutiny on Bounty" looks solid in second round at Denham. Also in second, "The Castaways" looms fine at the Denver.

Estimates for This Week

Aladdin (Fox) (800; $1.25-$2.50—Longest Day" (20th) (9th wk). Trim $7,500. Last week, $8,000.

Centre (Fox) (1,270; $1.25-$1.45—"Gypsy" (WB). Wow $16,000. Last week, Pal Joey" (Col) and "Eddy Duchin Story" (Col) reissues, $6,000.

Cooper (Cooper) (814; $1.25-$2.50)—Brothers Grimm" (MGM) (21st wk). Big $15,000. Last week, $6,500.

Crest (Wolfberg) (750; $0.50-$1.25—West Side Story" (UA) (3rd wk). Stout $4,500. Last week, "Babe Jane" 7 Arts-WB (reissue) (2d wk), $3,500.

Denham (Indie) (800; $1.25-$2.50—"Mutiny on Bounty" (MGM) (3d wk). Stout $20,000. Last week, $18,000.

Denver (Fox) (2,427; $1.25)—"Castaways" (UA) (2d wk). Fine $18,000. Last week, $16,000.

Esquire (Fox) (600; $1.25)—

(Continued on page 10)

'Jumbo' Potent $13,000, Frisco; 'Grimm' Hep 27G

San Francisco, Jan. 1.

Frisco biz currently is improved via the holiday season and some strong product. Lone important newcomer, "Jumbo," looks torrid on opener at Warfield but more had been expected. "Brothers Grimm," of course, neared via no name kiddies being around, with a smash take in 21st week at Orpheum. "Gypsy" is nowhere in second at Paramount while "Taras Bulba" shapes socko in second at United Artists.

Estimates for This Week

Alexandria (United Calif.) (1,200; $1.50-$2.50)—"Longest Day" (20th) (12th wk). Hep $8,500 or near. Last week, $7,000.

Coronet (United Calif.) (1,250; $1.50-$2.50)—"Mutiny On Bounty" (MGM) (6th wk). Tepid $7,000 or over. Last week, $9,000.

Esquire (No Coast) (540; $1.25-$2.50)—"Gypsy" (WB) (5th wk). Nice $5,000. Last week, $6,500.

Golden Gate (Loew) (2,070; $1.25-$2.50)—"Mutiny On Bounty" (MGM) (6th wk). Fancy $20,000. Last week, $25,000.

Metro (Loew) (700; $1.25-$2.50)—"Longest Day" (20th) (7th wk). Dandy $8,000. Last week, $8,500.

Orpheum (Loew) (2,440; $1.25-$2.50)—"Gypsy" (WB) (2d wk). Sock $27,000. Last week, $20,000.

Paramount (Par) (2,646; $1.50-$2.50)—"Gypsy" (WB) (2d wk). Socked $21,000. Last week, $22,000.

St. Francis (Par) (1,400; $1.50-$2.75)—"Barabbas" (Col) (2d wk). Hefty $13,000. Last week, $14,000.

United Artists (No Coast) (1,151; $1.50-$2.75)—"Taras Bulba" (UA) (2d wk). Smash $16,000. Last week, $15,000.

Warfield (Loew) (2,656; $1.25-$2.50)—"Jumbo" (MGM). Torrid $13,000 or near. Last week, re-issues.

'Bulba' Wow $35,000 in Toronto; 'Castaways' Big 40G, 'Jumbo' Great 18G

Toronto, Jan. 1.

With tremendous biz predating New Year's holiday week, second week takes currently are getting hyped receipts. These include "Taras Bulba" and "Longest Day," both being great. "Jumbo" in second at two Loew houses looks socko. "In Search of the Castaways" at nine Famous Players theatres shapes wow. "The Lion" looms solid in second.

Only newcomer combo, "Son of Samson" and "Trojan Horse," looks hoff in six houses. Showing as up-next at the bo. is fifth frame of "Mutiny on Bounty" and "Brothers Grimm" in 20th stanza. "It's Only Money" looms crisp in second session.

Estimates for This Week

Allowben, Beach, College, Carlton, Palace, Parkdale, Prince of Wales, Runnymede, St. Clair (FP) (14; 1,378; 1,499; 898; 1,483; 1,197; 1,197; 1,450; 2,451)—"Castaways" (UA) (2d wk). Whopping $40,000. Last week, $30,000.

Carlton (Rank) (2,358; $1.25-$1.75)—"Taras Bulba" (UA) (2d wk). Plan $25,000. Last week, $30,000.

Danforth, Fairlawn, Humber, Avon (Rank) (1,329; 1,165; 1,293; 779; $1.25-$1.50)—"Carry on Cabby" (Par) (2d wk). Big $22,000. Last week, $18,000.

Century, Downtown Midtown, Odeon, Scarboro, State Taylor (FP) (1,050; 1,062; 752; 696; 696; 2,1)—"Son of Samson" (Astral) (2d) "Trojan Horse" (Astral). Sock $38,000. Last week, "Adam and Eve" (Astral) and "Isle of Sin" (Astra), $18,000.

Fairlawn (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (2nd wk). Healthy $7,000. Last week, $6,500.

Hollywood (FP) (1,096; $1-$1.50)—"The Lion" (20th) (2d wk). Solid $11,000. Last week, ditto.

Leland (Rank) (1,185; $1.75-$1.50)—"Kind of Loving" (20th) (2d wk). Lusty $7,000. Last week, $8,000.

Imperial (FP) (3,216; $1-$1.50)—"It's Only Money" (Par) (2d wk). Crisp $14,000. Last week, $17,000.

International, Taylor (FP) (317; $1.75)—"Reluctant Saint" (UD) (2d wk). Nice $5,000. Last week, "Lover Days Journey Into Night" (UD) (7th wk), $7,000 on $2.50 top.

Loew's Uptown (Loew) (1,041; $1.25-$1.50)—"Jumbo" (MGM) (2d wk). For three days at Loew's because of previous commitment at Uptown-then at Uptown, to terrific $18,000. Both houses hit $36,000.

Tivoli (FP) (890; $1.50-$2.50)—"Longest Day" (20th) (3d wk). Nicely turnovers to capacity $14,000. Last week, ditto.

Towne-Taylor (RKO) (800; $1-$1.50)—"Divorce, Italian Style" (UD) (2d wk). Smash $7,000. Last week, $6,000.

University (FP) (1,200; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (5th wk). Mighty $25,000. Last week, $28,000.

'DULBA' GREAT $25,000, DETROIT; 'CRIMM' 20G

Detroit, Jan. 1.

Terrific biz is in store for this holiday semester. "Gypsy" is rolling toward a socko first session at the Michigan. "Taras Bulba" stays wham in second at the Palms. "Barabbas" is rated great in second frame at the Madison.

"Brothers Grimm" stays hefty in 22d round at Music Hall. "Castaways" is enjoying a solid second session at the Grand Circus. "Jumbo" stays big in second at the Adams.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.40)—"Cleopatra's Daughter" (Indie) (2d wk). Okay $10,000. Last week, $12,500.

Michigan (United Detroit) (4,096; $1.25-$1.50)—"Gypsy" (WB). Rotsy $25,000. Last week, "Only Money" (Par) (2d wk), $18,000.

Palms (UD) (2,995; $1.25-$1.40)—

(Continued on page 10)

MANHATTAN MOPPET MOPUP

Chi Bright; 'Action' Boffo $20,000, 'Bulba' Brilliant 50G, 'Gypsy' 64G, 'Seesaw' Fast 23G, 'Eclipse' Hot 8G

Chicago, Jan. 1.

First week of holiday season turned out to be a disappointment for most dailiners, with a few notable exceptions. But exhibs are optimistic about the second rounds of last session's big preemers. New this frame are "Eclipse," which is eyeing a rousing $8,000 at the World, and "Rebel With A Cause," heading for a brisk $4,000 at the Cinema. Monroe reissue duoier of "On Any Street" and "Prisoner of Iron Mask" should do okay.

Heading up the first holdover round of last week's heavyweight new entries is "Gypsy," which is raked wow at the Chicago. "Taras Bulba" is equally hoff in second (Oriental leg. "Jumbo" is great for same frame at State-Lake.

"Two For The Seesaw" looms loud in United Artists second session while "Who's Got The Action" is hoffo in Woods second. "Divorce, Italian Style" looks fancy in second Esquire frame. "Lolita" is nifty for same session at the Loop.

"Candide" shapes sharp in second Town stanza, second moreover round of "Phaedra" looks lively at Surf.

Of the hardticketers, "Mutiny On Bounty" is brisk in seventh Todd canto while "Longest Day" is big in Roosevelt 12th round. "Brothers Grimm" is socko in its 20th McVickers round.

Estimates for This Week

Carnegie Telem't (386; $1.25-$1.80 — Kill or Cure" (MGM) 2d wk. Neat $2,500. Last week, $3,500.

Chicago (B&K) (3,800; $1.25-$1.80 — "Gypsy" (WB) 2d wk. Is headed for wow $64,000 or close. Last week, $44,000.

Cinema (Stern) (900; $1.50 — "Rebel With A Cause" Cont. Nice $4,000. Last week, "Girl" (MGM) (reissue), $1,500.

Esquire (H&F Balaban) (1,200; $1.25-$1.80 — "Divorce, Italian Style" (Embassy) 2d wk. Fine $9,000. Last week, $10,000.

Loop (Telem't) (956; $1.25-$1.80 — "Lolita" (AA) 2d wk. Nifty $7,700. Last week, $10,000.

McVickers Cinerama) (1,100; $1.75-$3.50 — "Brothers Grimm" (MGM) 20th wk. Great $27,500. Last week, same.

Monroe (Jovan) (1,000; $3.50 — "On Any Street" (Indie) and "Prisoner of Iron Mask" (Indie) (reissues) (4th wk $4,000. Last week, "Barefoot Savage" (Indie) and "Outlaw Girl" (Indie) (reissues), $4,500.

Oriental (Indie) (3,400; $0-$1.50 — "Taras Bulba" (UA) 2d wk. Wham $50,000 or near. Last week, $41,000.

Roosevelt (B&K) (1,400; $1.75-$3.50 — "Longest Day" (20th) 12th wk. Socko $28,000. Last week, $14,500.

State-Lake (B&K) (2,400; $0-$1.50 — "Jumbo" (MGM) 2d wk. Rafi $30,000. Last week, $18,000. Not as big as expected.

Surf (H&F Balaban) (685; $1.50-$1.800 — "Phaedra" (Lopert) 2d wk. Slick $4,000. Last week, $4,500.

Todd (Todd) (1,000; $2.20-$3.50 — "Mutiny On Bounty" (MGM) 47th wk. Socko $23,000. Last week, $13,500.

Town (Telem't) (441; $1.25-$1.80 — "Candide" (Indie) 2d wk. Bright $4,500. Last week, $7,000.

United Artists (B&K) (1,700; $0-$1.50 — Two For Seesaw" (UA) 2d wk. Fine $22,000. Last week, $19,000.

Woods (Essaness) (1,200; $0-$1.50 — "Who's Got The Action" (Par) 2d wk. Socko $23,000. Last week, $23,000.

World (Telem't) (670; $0-$1.75 — "Eclipse" (Times Film) 1st week. Great $8,000. Last week, "Lolita" (AA) and "Nude" (Indie) (reissues), $2,500.

Key City Grosses

Estimated Total Gross
This Week ... $8,738,100
(Based on 19 cities and 208 theatres).

Last Year ... $8,366,000
(Based on 17 cities and 237 theatres, chiefly first runs, including N.Y.)

'Money' Lush 10G, K.C.; 'Day' 12G, 8

Kansas City, Jan. 1.

Holiday season holds good pace with traffic strong over the weekend as well as on Dec. 25. Christmas trade came through okay despite a 4-inch snow, and New Year's Eve and Jan. 1 should follow the trend. Only newcomer this session is "It's Only Money," which is fancy at the Paramount.

Holdovers include many premium releases, "Mutiny on Bounty," sturdy on hardticket at the Capri. "Castaways" socko at Uptown and Granada; "Gypsy" great at the Brookside.

Estimates for This Week

Brookside, Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25—"Barabbas" (Col) 2d wk. Fancy, $7,-000, holds. Last week, $7,500.

Capri Durwood) (1,200; $0-$2.75, —"Mutiny on Bounty" (MGM) 2d wk. Sturdy $15,000; stays on. Last week, $13,500, as house returned to hardticket policy, and

(Continued on page 10)

'Jumbo' Tall $16,000 In Pitt; 'Day' Mighty 27G; 'Bounty' Brisk 16G, 3d

Pittsburgh, Jan. 1.

Huge wicket activity at the Fulton heralding on hardticket run of "Longest Day" makes it the top grosser this round as it heads for a record week at this theatre. Every other first-run is also bullish, with this week giving every indication of being the best of 1962. Top product coupled with the holiday season is the reason.

Newcomer "Jumbo" at the Penn is rated socko. "Barabbas" in second at Gateway is ahead of opening round for lofty take. Ditto "Mutiny on Bounty" on roadshow run at Nixon. Also running way ahead of opening week is "Gypsy," great at Stanley and "Castaways," torrid at Warner.

Estimates for This Week

Fulton (Assoc.) (1,530; $1.50-$2.75 —"Longest Day" (20th) 2d wk). Mighty $27,000 or near for what could be record for this house. Last week, $17,500.

Gateway (Assoc.) (1,000; $1-$1.50 —"Barabbas" (Col) 2d wk). Lofty $14,000 after $11,000 first week.

Nixon (Rubin) (1,700; $1.50-$2.75 —"Mutiny on Bounty" (MGM) 3d wk). Rafi $15,000 or close after $13,200 last week.

Penn (UATC) (3,472; $1-$1.50 — "Jumbo" (MGM) Tall $16,000. Last week, "Sword-man of Sena" (MGM) 5 days, $2,000.

Shadyside (Mann) (750; $1.25 — "Carry on, Teacher" (Col) Fancy $6,000. Last week, "Ali" (Indie) and "Madame Butterfly" (Indie) (reissues) 6 days, $1,100.

Squirrel Hill (SW) (834; $1.25 — "Billy Budd" (AA) 2d wk. Tall $6,500 after $6,500 for opening round.

Stanley (SW) (3,700; $1-$1.50 — "Gypsy" (WB) 2d wk. Booming $22,000 after $19,000 in first week.

Warner (SW) (1,513; $1.75-$1.75 — "Castaways" (UA) 2d wk. Huge $13,500 after $13,500 for first week.

'BULBA,' 'ARABIA' BIG NEW CHAMPS

Despite near-zero weather sterling into Sunday (30) night and continuing through Monday-Tuesday, Broadway film business is swinging into the New Year in high gear. Grosses for current session likely will hit a new high for the past 12 months despite the cold and newspaper strike, which went into its 26th day yesterday (Tues.).

Greatest figure is being racked up by the Music Hall, with a mighty $232,000 expected in current (4th) stanza with "Jumbo" and annual Christmas stageshow. Week takes in New Year's Eve added take but was dented, of course, by the severe cold. "Lawrence of Arabia" hit a capacity $36,000 in second session at the Criterion, aided by some extra matinees.

"Taras Bulba" wound its initial week with a wham $66,000, daydating the Astor and Trans-Lux 85th St. "Who's Got the Action," also new, landed a smash $39,000 in first round, daydating the Forum and Trans-Lux 52d St.

"Password Is Courage" pushed to a nice $22,000 for four days of second round at Paramount. "The Castaways" climbed to a great $36,000 or close in first holdover stanza at Palace.

"The Lion" shapes smooth $31,-000 or near in second week, daydating the Victoria and New Baronet. "Barabbas" is soaring to a smash $36,000 in current (12th) session at the DeMille, this being the first full week on continuous-run at lower prices.

"The Eclipse" looks to climb to a socko $23,500 in second round, daydating the Little Carnegie and Murray Hill. "Freud" is pushing up to great $28,000 in third frame at Cinema One and Cinema Two. "Sundays and Cybele" is soaring to a wow $16,000 in seventh session at the Fine Arts.

All hardticketers are running way ahead of last week. "Mutiny on Bounty" looks to grab a giant $66,000 in eighth round at the State. "Longest Day" is heading for a great $34,000 or better in current (13th) session at the Warner. "Brothers Grimm" hit a smash $55,000 for 21st stanza ended last Sunday at the Cinerama. "West Side Story" looks to push to a wow $46,000 in 62d week at the Rivoli, with 30 performances.

Estimates for This Week

Astor (City Inv.) (1,004; $1.25-$2 —"Taras Bulba" (UA) 2d wk). First round ended Monday (31) was wow $64,000 including New Year's Eve, or close. Daydating with Trans-Lux 85th St.

Cinerama (Lacy) (1,562; $1.50-$3.50—"Brothers Grimm" (MGM) 22d wk). The 21st stanza finished Sunday (30) was smash $55,000 for 36 performances. The 20th was $19,000 for normal number of shows. Pic did four shows daily on several days during the past week.

Criterion (Moss) (1,530; $1.50-$4.50—"Lawrence of Arabia" (Col) 3d wk). First holdover round completed Sunday (30) was capacity $36,000 after $46,000 for opener. The second week capacity of course, was boosted by many extra matinees.

DeMille (Reade) (1,462; $0-$2.50 —"Barabbas" (Col) 12th wk). This is first full week on roadscale, continuous-run. Looks like great $36,-000 or close, with grind and lower scale paying off. Slows. The 11th week was $16,000, with only one day on hardticket.

Embassy (Guild Enterprises) (590; $1.50-$2.50 — Boccaccio '70' (Embassy). First week ends today (Wed.) looks like hot $7,000 for 7½ days for opening stanza. Pic was at Ellis house only recently, hence current week is virtually a second-run.

Palace (RKO) (1,642; $1.25-$2 — "Castaways" (UA) 2d wk). This round looks to hit great $38,000 (or $40,000) for opener. Slows. Pic had great 99 (1 days dur-

(Continued on page 10)

L.A. Soaring; 'Mockingbird' Terrif $32,000, 'Roses' Socko 20G, 'Bulba' Great 32G; 'Gypsy' Mighty 53G, 2d

Los Angeles, Jan. 1.

Firstruns here look to hit gigantic proportions over the holiday weekend, generated by top biz being racked up by a large number of hardticket pix. Newcomers also are contributing to upbeat.

"To Kill a Mockingbird" is expected to land a terrific $32,000 or over on opener at Fox Wilshire, greatest gross that house has had in years. "Gypsy" is heading for a fantastic $32,000 in second week at Pantages. "Lawrence of Arabia" looks to get a smash $40,000 in second at Warner Beverly.

"Mutiny on Bounty" is great in seventh at Egyptian. New entry, "Days of Wine and Roses" looks like big $20,000 in first at Vogue. "Jumbo" is rated smash in second at Hollywood Paramount.

"Taras Bulba" shapes sock $32,-000 on opener in two locations. "Long Day's Journey Into Night" looks fine in second session. "Two For Seesaw" shapes solid in second at Beverly.

Estimates for This Week

Fox Wilshire (FWC) (1,900; $1.25-$2—"To Kill Mockingbird" (U). Terrific $32,000 or over. Last week, "Billy Budd" (AA) (8th wk-6 days), $2,100.

Vogue (FWC) (810; $1.25-$1.49—"Days of Wine and Roses" (WB). Loud $20,000. Last week, "Manchurian Candidate" (UA), "Taste of Honey" (Cont) (reissues), $2,100.

Hillstreet, Fix (Metropolitan-Prin) (2,752; 756; $1-$1.50—"Taras Bulba" (UA) and "Here's Island" (UA). Great $32,000 on near. Last week, Hillstreet, "Shame of Sabine Women" (Indie), "Hot Money Girl" (Indie) 2d wk), $2,-900.

State (UATC) (2,404; $1-$1.25)—"Flame in Streets" (Indie) and "Cry Double Cross" (Indie). Fine $7,000. Last week, "First Spaceship on Venus" (Crown), "Varan, Unbelievable" (Crown) 2d wk), $2,-300.

Warner Beverly (RW) (1,318; $1.65-$3.50) — "Lawrence of Arabia" (Col) 2d wk). Lifting $40,000. Last week, $36,500.

Pantages (RKO) (1,512; $1.25-$2.75) — "Gypsy" (WB) 2d wk). Huge $32,000. Last week, $47,200.

Huntington Hartford (HH) (1,-012; $2-$3.50)—"Long Day's Jour-

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week ... $924,000
(Based on 21 theatres)

Last year ... $921,000
(Based on 21 theatres)

'Arabia' Loud 25G, Philly; 'Bulba' 35G

Philadelphia, Jan. 1.

Snow and frigid weather will cool holiday grosses here currently but will not prevent many pix from booming. Standout newcomer is "Taras Bulba," which is heading for a giant total at the Fox. "Lawrence of Arabia" shapes great in second session at the Midtown. "The Castaways" is holding even with opening round for a sock second Viking stanza.

"Brothers Grimm" looms great in 23d week at the Boyd. "Longest Day" is pushing far ahead of last week for a fancy 12th session at the Goldman. "Two For Seesaw" is hangup in second at Randolph. "Jumbo" looms big, also in second at the Arcadia.

Estimates for This Week

Arcadia (S&S) (622; $1.25-$1.80) —"Jumbo" (MGM) 2d wk). Big $15,000. Last week, $14,000.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (23d wk). Great $20,000. Last week, ditto.

Fox Milgram) (2,200; $5-$1.80) —"Taras Bulba" (UA) Giant $36,000. Last week, "Manchurian Candidate" (UA) 7th wk), $8,500 in 4 days.

Goldman Goldman) (1,000; $2-

(Continued on page 10)

'Jumbo' Trim $15,000 In St. Lou; 'Castaways' Fat 16G, 'Bounty' Big 17G, 2

St. Louis, Jan. 1.

Momentum obtained last stanza with new screen fare is carrying over into the current week, with a couple of new entries helping. "Jumbo" looks neat in first stanza at State.

"Mutiny on Bounty" is rated big on initial holdover round at Esquire. "The Castaways" shapes lusty in second week at Loew's Mid-City. "It's Only Money" looks smart for second at the St. Louis. "Gypsy" still is smash in second at the huge Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.25-$2.50 — "Longest Day" (20th) 8th wk). Fine $11,000 or near. Last week, $10,000.

Apollo Art (Grace) (700; $0-$1.25 —"Phaedra" (Lopert). Okay $1,000. Last week, "Black Orpheus" (Indie) and "Horse's Mouth" (Indie), $1,000 in 5 days.

Esquire (Schuchart-Levin) (1,-800; $1.50-$2.50 — "Mutiny on Bounty" (MGM) 2d wk. Big $17,-000. Last week, $18,000.

Fox (Arthur) (5,000; $0-$1.25 — "Gypsy" (WB) 2d wk. Sock $19,-000 or near. Last week, $25,000.

Loew's Mid-City (Loew) (1,160; 60-90 —"Castaways" (UA) 2d wk. Lu-ty $16,000. Last week, $13,000.

State (Loew) (3,000; 60-90 — "Jumbo" (MGM) Neat $15,000. Last week, "King of Kings" (MGM), $10,000 for 5 days.

Percent (Arthur) (1,000; $0-$1.25 — Requiem for Heavyweight" (Col) 2d wk. Solid $5,-500. Last week, $6,000.

St. Louis (Arthur) (3,000; 75-90 —"Only Money" (Par) 2d wk. Smart $13,000. Last week, $18,000.

Shady Oak (Arthur) (760; $0-$1.25 — Kind of Loving" (Indie) 2d wk). Good $3,000. Last week, $3,000.

'Jumbo' Trim $15,000 In St. Lou; 'Castaways' Fat 16G, 'Bounty' Big 17G, 2

St. Louis, Jan. 1.

Momentum obtained last stanza with new screen fare is carrying over into the current week, with a couple of new entries helping. "Jumbo" looks neat in first stanza at State.

"Mutiny on Bounty" is rated big on initial holdover round at Esquire. "The Castaways" shapes lusty in second week at Loew's Mid-City. "It's Only Money" looks smart for second at the St. Louis. "Gypsy" still is smash in second at the huge Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.25-$2.50 — "Longest Day" (20th) 8th wk). Fine $11,000 or near. Last week, $10,000.

Apollo Art (Grace) (700; $0-$1.25 —"Phaedra" (Lopert). Okay $1,000. Last week, "Black Orpheus" (Indie) and "Horse's Mouth" (Indie), $1,000 in 5 days.

Esquire (Schuchart-Levin) (1,-800; $1.50-$2.50 — "Mutiny on Bounty" (MGM) 2d wk. Big $17,-000. Last week, $18,000.

Fox (Arthur) (5,000; $0-$1.25 — "Gypsy" (WB) 2d wk. Sock $19,-000 or near. Last week, $25,000.

Loew's Mid-City (Loew) (1,160; 60-90 —"Castaways" (UA) 2d wk. Lu-ty $16,000. Last week, $13,000.

State (Loew) (3,000; 60-90 — "Jumbo" (MGM) Neat $15,000. Last week, "King of Kings" (MGM), $10,000 for 5 days.

Percent (Arthur) (1,000; $0-$1.25 — Requiem for Heavyweight" (Col) 2d wk. Solid $5,-500. Last week, $6,000.

St. Louis (Arthur) (3,000; 75-90 —"Only Money" (Par) 2d wk. Smart $13,000. Last week, $18,000.

Shady Oak (Arthur) (760; $0-$1.25 — Kind of Loving" (Indie) 2d wk). Good $3,000. Last week, $3,000.

'Grimm' Whopping 22G, Port.; 'Castaways' 14G

Portland, Ore., Jan. 1.

Trade is soaring here currently, being helped by some new, sturdy entries and a couple that are continuing great in second sessions. "Jumbo" is disappointing in initial round at Music Box. "Gypsy," also new, looks wow for opener at Broadway. "Brothers Grimm" is wow in sixth week at Hollywood. "The Castaways" shapes great at Paramount in second.

Estimates for This Week

Broadway (Parker) (1,800; $1-$1.50) "Gypsy" (WB). Won $21,-000. Last week, "Operation Petticoat" (U) and "Lover Come Back" (U) (reissues), $2,300 in 6 days.

Fox Evergreen) (1,600; $1-$1.40) — "Barabbas" (Col) 2d wk). Socko $14,000. Last week $8,400.

Hollywood Evergreen) (1,180; $1.49-$2 — Brothers Grimm" (MGM) 6th wk. Wham $22,000. Last week $7,100.

Music Box Hamrick) (640; $1-$1.50) Jumbo" (MGM) NSG $5,000. Last week "Period of Adjustment" (MGM) (5th wk-6 days).

Orpheum Evergreen) (1,536; $1-$1.49) "Only Money" (Par) and "It Happened In Athens" (20th) 2d wk). Loud $9,000 in 5 days. Last week, $7,500.

Paramount Port Par) (3,008; $1-$1.50) "Castaways" (UA) 2d wk). Mighty $11,000 or close. Last week, $11,000.

Balto Biz Brisk; 'Jumbo' Boffola 166, 'Gypsy' Sock 196; 'Castaways' 106, 2d

Baltimore, Jan. 1.

Weekend snow did it again but even so it's a big week for the downtown houses with strong, new product beginning the season. "Jumbo" is socko in first round at the Hipp and "Gypsy" is smash in opener at Stanton. "Mutiny on Bounty" looms great in second at the Town.

"In Search of the Castaways" is pleasing in second week at the New. "Taras Bulba" shapes big at Mayfair and Crest on first holdover round. "The Lion" looks good in first at the Little. "Kid or Cure" is torrid here at Playhouse.

Estimates for This Week

Auroro (T-L) (375; $4-$1.05) — "Tom Thumb" "Tom Immortal" (Indie) (2d wk). Slow $1,000. Last week, $1,100.

Charles (Fruchtman) (500; 50-$1.50) — "Divorce Italian Style" (Embassy). Fine $8,000. Last week, "Phaedra" (Lopert) (8th wk), $2,300.

Cinema (Schwaber) (400; 90-$1.50) — "West Side Story" (UA) (Okay $2,000. Last week, "Ninth Circle" (Indie) (2d wk), $1,000.

Crest (Fruchtman) (1,700; 50-$1.50) — "Taras Bulba" (UA) (2d wk). Big $9,000. Last week, $7,000.

Five West (Schwaber) (425; 90-$1.50) — "Candide" (Union). Slow $1,500. Last week, "Kitchen" (Union) (3d wk), $1,000.

Little (T-L) (300; 50-$1.05) — "Lion" (20th). Nice $4,000. Last week, "Germaine" (Indie) and "Gold of Naples" (DCA) (reissues) (3d wk), $1,000.

Hippodrome (T-L) (2,200; 50-$1.05) — "Jumbo" (MGM). Rock $16,000. Last week, closed for facelift.

Mayfair (Fruchtman) (700; 50-$1.50) — "Taras Bulba" (UA) (2d wk). Big $9,000. Last week, $6,000.

New (Fruchtman) (1,000; 50-$1.50) — "Castaways" (EV) (2d wk). Fair $10,000. Last week, $6,000.

Playhouse (Schwaber) (265; 90-$1.50) — "Kid or Cure" (MGM). Warm $2,000. Last week, "Angry Silence" (Indie) (3d wk), $1,000.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Gypsy" (WB). Smash $19,000. Last week, "Baby Jane" (7 Arts-WB), $2,000.

Town (T-L) (1,125; $1.50-$2) — "Mutiny on Bounty" (MGM) (2d wk). Great $14,000. Last week, same.

Rex (Fruchtman) (500; $1.50) — "Around World With Nothing On" (Indie) (2d wk). Okay $1,500. Last week, $2,000.

PHILADELPHIA

(Continued from page 9)

$2.75) — "Lonesest Day" (20th) (12th wk). Nice $15,000. Last week, $20,000.

Midtown (Goldman) (1,200; $2.50-$3) — "Lawrence of Arabia" (Col) (21st wk). Great $25,000. Last week, $15,000 in 8 days.

Randolph (Goldman) (2,200; 95-$1.25) — "Taras Bulba" (UA) (2d wk). Fine $13,000. Last week, $10,000.

Stanley (WB) (2,200; $2-$2.75) — "Mutiny on Bounty" (MGM) (7th wk). Neat $25,000. Last week, $14,500.

Stanton (SW) (1,463; $3-$1.50) — "Mara Da" (Col) (3d wk). Trim $13,000 or near. Last week, $16,000.

Studio (383; $3-$1.50) — "Santa Paws" (Indie) and "Vice Dolls" (Indie). Hefty $6,000. Last week, "Satellite for Venus" (Indie) and "Girl from Hamburg" (Indie), $4,000.

Trans-Lux (T-L) (500; $2.25) — "Prize" (Lux) (6th wk). Neat $6,000. Last week, $5,500.

Viking (Sky) (1,000; $1.50) — "Call Me" (EV) (2d wk). Sock $17,000. Last week same.

World (Cinema 1, 2) (300; $1.50) — "Dance Pan Style" (Indie) (2d wk). Big $1,500. Last week, $1,000.

K.C. Par Exchange Moves

Kansas City, Jan. 1.

[illegible] (2 theatres) [illegible] quarters in [illegible] Paramount [illegible] to operate [illegible] Par [illegible] Fox [illegible] Par [illegible] Fox [illegible] Par [illegible] Fox

Inside Stuff—Pictures

Joseph P. Kennedy, the former FBO-RKO showman owns the 12-story Standard Building on State St., in Albany—about three blocks below the Capitol and near the Shearton-Ten Eyck Hotel. It is to have competition: a New Yorker has announced plans to build a motor inn-office building-open air restaurant-garage near the Standard. Office space is already being advertised. It's an Albany rumor that Kennedy plans to tear down two old, adjoining structures (several stories in height) and erect a modernized addition—within two years.

Charles Smadja, longtime U.A topper in France until retiring because of health, clarifies that his deal with Entertainment Corp. of America is on a consultancy and "special deal" basis. He could not undertake to accept Max Youngstein's ECA bid for full-time affiliation for reasons of health. However, when and if ECA has a European coproduction coming, or if it's a case of topdrawer distribution, he would accept it and supervise both the production and or distrib deals, but cannot apply himself to any day-to-day operation.

N. Y. License Comm'r. Bernard J. O'Connell, who is currently in a hassle with the new N. Y. Playboy Club, having refused it a cabaret license, found himself exposed to any "playboy"-"playmate" situation with the lurid advertising at the Globe Theatre (Brandt) at 42d St. and 7th Ave. The cheesecake and "peeping tom" billing caused him to send for theatreowner "Binga" Brandt, and the display was taken down pronto under O'Connell's campaign to "clean up" the sexploitation displays on 42d St. and other Times Sq. picture houses.

Wallis & Hazen File Answers To Shirley MacLaine

Los Angeles, Jan. 1.

Hal B. Wallis and Joseph N. Hazen contend that their contract with Shirley MacLaine is valid and not in violation of the California Labor Code, as claimed by actress. This, in an answer filed Dec. 24 in Superior Court to Miss MacLaine's action against them last Dec. 5, in which she sought declaratory relief judgment.

Actress, in refusing to report to Wallis for his picture, "First Wife," charged that its Jan. 2 starting date is beyond the time limits of her contract, originally signed June 24, 1954.

Wallis and his partner alleged in turn that a contract with Miss MacLaine signed May 27, 1960, which extends her services to Dec. 31, 1962, was a new and separate pact from that entered into in 1954. They asked the court to untangle skeins in controversy and maintained that their contract with actress is valid.

Miss MacLaine claimed that the 1960 agreement was a recission of the 1954 pact and was entered into by the defendant with the purpose and intention of evading the provisions of Section 2855 of the California Labor Code by enabling them to obtain the plaintiff's services at a time which might occur more than seven years from the commencement of plaintiff's services under the 1954 agreement.

In their answer Wallis and Hazen stated that on Nov. 20, 1962, actress had refused to render services and repudiated her contract through her agent.

MARTIN CINERAMA OPEN WITH "GRIMM" JAN. 11

St. Louis, Jan. 1.

The Martin Cinerama Theatre, St. Louis's first new first-run motion picture house in 35 years, will open Jan. 10 with "The Wonderful World of the Brothers Grimm." Premiere is sponsored by the Knights of Columbus for the benefit of the Department of Special Education for Exceptional Children, Archdiocese of St. Louis. The general run will start Jan. 11.

The screen is called largest indoor one in the world, 32 feet high and 96 feet wide in a deep curve covering one entire wall and parts of two side walls. There will be a seven-channel all-transistor stereophonic sound system with 11 speakers.

Construction of the house is by Martin Theatres of Columbus, Ga., owned by R. and E. D. Martin, who operate a chain of drive-ins and indie theatre and television stations in the Southeast.

The new St. Louis house will seat 913. "How the West Was Won" has been booked to follow the extended run of "Brothers Grimm."

Yeager's Personal Robbery

Denver, Jan. 1.

Charles Yeager, boss of Atlas Theatres, was the victim of prowlers who had a field day.

Loss estimated at $10,000 in jewelry and more than $1,200 in cash over the Christmas holidays.

Wallis Vamps 'Til Ready

Hollywood, Jan. 1.

Hal Wallis has now tentatively shedded "First Wife" for a Jan. 28 starting date, with rehearsals to start a week before. Film, for which Shirley MacLaine was set to star, originally was slated to roll Jan. 2 but actress served notice she would not be available for pic, which she termed as past the seven-year tenure of her pact with Wallis.

Wallis, according to a spokesman, is still hopeful he can get Miss MacLaine for part, but at this stage is "playing plans by ear." Indications point, however, to Miss MacLaine's continued refusal to report for pic, due to having filed last Dec. 5 for declaratory relief judgment in Superior Court. Wallis in an answer filed Dec. 24 contends contract is valid and not in violation of Calif. Labor Code, as actress claimed.

Certain Films Exempt On Kiddie Gift Books; Peg Moppet Tix at 50c

Albany, Jan. 1.

Fabian's Palace has quietly advanced the children's admission price to 50c. For sometime, the 2000-seater collected a half-dollar on Disney pictures—its steadiest grosser—and occasional others, but recently it set the regular fee at that level. No objections to the hike have been registered, according to an informed source.

The nearby Stanley Warner Strand has, during the past year, been charging 50c for many films considered appealing to youngsters, and for some so-called "adult" releases, but up to date has not "firmed" such a tap.

A qualification to the Christmas Kiddie Gift Books, sold at all SW houses in Albany and at the Troy in Troy, provided that the $3 tap for "Ten Big Shows" did not include special prices or adult films.

The 1800-seat Strand has presented more $1.25 toppers than the Palace during the past 12 months. For New Year's Eve, the Strand had a $1.50 tap with "Gypsy", the Palace $1.25 with "Who's Got the Action?"

The latter is to interrupt the engagement of Jumbo Monday night (31) only, returning in January for the regular run.

Saenger, Pine Bluff, Ark. Gets Complete-Do-Over

Kansas City, Jan. 1.

Commonwealth Theatres reopens another of the several theatres which it has been systematically refurbishing throughout its area Friday 21 when the Saenger Theatre, Pine Bluff, Ark., relights. Theatre had been dark since Dec. 2 for installation of 1,000 new seats, new carpets and new screen. Bruce Young continues as the manager.

Commonwealth also operates the Zebra Drive-In Theatre and the Malco Theatre, sub-run in Pine Bluff. "War Lover" gets the nod as the reopening picture at the Saenger. Theatre is one of a number acquired by Commonwealth last summer when it took over United Theatres Corp.

Crowded Oscar List: Addendum

Hollywood, Jan. 1.

Last issue of VARIETY carried page 1 banner reporting curious fact that with feature film production numerically at a low here, there was an unusually lively competition of heavyweight features in the Academy Awards race. To the list of potential nominees in the Best Film, Best Director, Best Actor categories printed last week, these names are appended in the auxiliary categories.

Art Direction, black and white: "Advise and Consent," Lyle Wheeler; "Requiem," Guy Fraumeni; "Interns," Dan Ament. "Walk on the Wild Side," Richard Sylbert, "Longest Day," Ted Haworth, Vincent Korda, "Miracle Worker," George Jenkins; "Manchurian Candidate," Richard Sylbert, "Seesaw," Boris Leven; "Pressure Point," Rudolph Sternad; "Lolita," William Andrews; "Mockingbird," Alexander Golitzen, Henry Bumstead.

Art Direction, Color: "Lawrence," John Stoll; "Barabbas," Mario Chiari; "Mutiny," G. W. Davis, J. McMillan Johnson; "Jumbo," G. W. Davis, Preston Ames; "Wonderful World," G. W. Davis, Edward Carfagno; "Gay Purse," Victor Habeuah; "Music Man," Paul Groesse; "Gypsy," John Beckman; "Taras Bulba," Edward Carrere.

Black and white cinematography: "Requiem," Arthur J. Ornitz; "Interns," Russell Metty; "Advise and Consent," Sam Leavitt; "Walk on the Wild Side," Joe MacDonald; "Experiment in Terror," Philip Lathrop; "Lolita," Oswald Morris; "Liberty Valance," William Clothier; "Pigeon That Took Rome," Daniel Fapp; "Longest Day," Jean Bourgoin, Henri Persen, Walter Wottitz, Guy Tabary; "Miracle Worker," Ernest Caparros; "Candidate," Lionel Lindon; "Birdman"; Burnett Guffey; "Pressure Point," Ernest Haller; "Seesaw," and "War Hunt," Ted McCord; "Phaedra," Jacques Natteau.

Color cinematography: "Lawrence," F. A. Young, "Barabbas," Aldo Tonti; "Mutiny," Robert L. Surtees; "Bros. Grimm," Paul C. Vogel; "Jumbo" William H. Daniels; "Piazza," Otto Heller, "Counterfeit Traitor," Jean Bourgoin; "Hatari," Russell Harlan, "Gypsy," Harry Stradling Sr.; "Music Man," Robert Burks, "Taras Bulba," Joe MacDonald; "Stewardess in the Sky," Maurice Fellous and Guy Tabary.

Costumes, black and white: "Walk on the Wild Side," Charles LeMaire; "Lolita," Edna Fennell and Barbara Gilbert, "Seesaw," Orry-Kelly, "Miracle Worker," Ruth Morley; "Phaedra," Denny Vachlioti.

Color costumes: "Lawrence," Phyllis Dalton; "Barabbas," Marie deMatteis; "Mutiny," Moss Mabry, "Bros. Grimm" Mary Wills; "Jumbo," Morton Haack; "Sweet Bird," Orry-Kelly; "Counterfeit Traitor," Frank Salvi; "My Geisha," Edith Head; "Music Man," Dorothy Jenkins, "Gypsy," Orry-Kelly; "Bulba," Norma Koch, "Road to Hong Kong," Anthony Mendleson.

Editing: Lawrence," Anne Coates, "Terror," Pat McCormack; "Interns," Al Clark; "Advise and Consent," Louis R. Loeffler; "Barabbas," Raymond Poulton; "Mutiny," John McSweeney, "Jumbo," Grimm," Walter Thompson, "Lolita," Anthony Harvey, "Sweet Bird," Richard W. Farrell; "Bros. Grimm," Henry Berman, "Counterfeit Traitor," Alma MacRorie; "Hatari," Stuart Gilmore; "Longest Day," Samuel Beetley; "Mockingbird," Aaron Stell, "Freud," Ralph Kemplen; "Miracle Worker," Aram Avakian, "Candidate," Ferris Webster; "Pressure Point," Fred Knudtson; "Phaedra," Roger Dwyre; "Seesaw," Stuart Gilmore; "Bulba," Gene Milford and William Reynolds, "Birdman," Edward Mann.

Scoring of a musical: "Jumbo," George Stoll; "Gay Purree," Harold Arlen, E. Y. Harburg.

Scoring of drama or comedy: "Wild Side," Elmer Bernstein; "Interns," Leith Stevens; "Advise and Consent," Jerry Fielding; "Lawrence," Maurice Jarre; "Barabbas," Mario Nascimbene; "Terror," Henry Mancini; "Requiem," Lawrence Rosenthal; "Mutiny," Bronislau Kaper; "Bros. Grimm," Leigh Harline; "Lolita," Nelson Riddle; "Hatari," Henry Mancini; "Longest Day," Maurice Jarre; "Mockingbird," Elmer Bernstein; "Freud," Jerry Goldsmith; "Miracle Worker," Laurence Rosenthal; "Candidate," David Amram, "Phaedra," Mikis Theodorakis; "Seesaw," Andre Previn; "Bulba," Franz Waxman; "Birdman," Elmer Bernstein, "Pressure Point," Ernest Gold.

Best song: "Walk on the Wild Side," Elmer Bernstein and Mack David; "Follow Me," ("Mutiny") Bronislau Kaper; "Ah Ooo," ("Bros. Grim") Bob Merrill, "Lolita, Ya Ya," ("Lolita") Nelson Riddle, "Lolita Love Theme" ("Lolita") Bob Harris; "Boys Night Out", "Baby Elephant Walk" ("Hatari") Henry Mancini, "Longest Day," Paul Anka; "Tender Is the Night," Sammy Fain and Paul Francis Webster; "Wishing Star," ("Taras Bulba") Franz Waxman, Mack David; "Second Chance" ("Seesaw") Andre Previn, Dory Langdon.

Sounds: "Lawrence," Winston Ryder, Paddy Cunningham; "Terror," Lambert Day; "Interns," James Z. Flaster; "Advise," Harold Lewis; "Requiem," Edward Johnston, Jack Fitzstephens, "Mutiny," "Bros. Grimm," "Jumbo," Franklin Milton, "Longest Day," "Music Man," M. A. Merrick; "Candidate," Joe Edmondson, "Pressure Point," Jim Speak, "Phaedra," Jacques Carrere; "Seesaw," Lambert Day; "Bulba," Stan Cooley, "Birdman," George Cooper.

Special effects: "Lawrence," "Barabbas" (no credits available); "Mutiny," A. Arnold Gillespie, Lee LeBlanc, Robert R. Hoag; "Bros. Grimm," Gene Warren, Wah Chang, Tim Barr, R. R. Hoag; "Jumbo," A. Arnold Gillespie, J. Macmillan Johnson, Hoag; "It's Only Money," John P. Fulton; "Longest Day," (no credits available); "Jack, the Giant Killer," Howard A. Anderson; "Bulba," Anderson, Fred and Barney Wolff.

Screenplay from another medium: "Requiem," Rod Serling; "Advise," Wendell Mayes, "Barabbas," Christopher Fry; "Interns," Walter Newman and David Swift; "Lolita," Vladimir Nabokov; "Mutiny," Charles Lederer; "Sweet Bird," Richard Brooks; "Piazza," Julius Epstein; "Jumbo," James Sheldon; "Mockingbird," Horton Foote; "Music Man," Marion Hargrove; "Gypsy," Leonard Spigelgass; "Wine and Roses," J. P. Miller; "Miracle Worker," William Gibson; "Candidate," George Axelrod; "Seesaw," Isobel Lennart; "Bulba," Waldo Salt, Karl Tunberg; "Birdman," Guy Trosper; "Counterfeit Traitor," George Seaton.

Original screenplay: "Lawrence," Robert Bolt; "Ride the High Country," N. B. Stone; "It's Only Money," John Fenton Murray; "Freud," Charles Kaufman and Wolfgang Reinhardt.

Warns Bluenoses They're Taking Risk Of Making Their Community a Joke

Oakwood, O., Jan. 1.

City Council, all set to give final enactment to a film censorship ordinance at recent session, decided to have City Solicitor Francis McDaniel revise the bill, after being warned by a local attorney that the bill would make the city "look rather ridiculous." The proposed ordinance is copied after an existing Chicago censorship law, but McDaniel will make revisions to have the bill conform more closely to the Chicago bill, which had been upheld in a 5-4 Supreme Court decision in 1961.

Thomas B. Talbot, an attorney appearing before Council as a private citizen, urged that the proposed bill be dropped, admonishing council to learn something about censorship "before invoking it. This bill will cut the city into court . . . and it's going to make Oakwood look rather ridiculous," he declared. He passed out several copies of John Milton's celebrated treatise on censorship and also copies of the Ohio obscenity law and suggested that Council delay any action until they had read the material.

"Censorship is the evil," Talbot said. He pointed out he is as fed up as anyone with the films at the Far Hills Theatre (only theatre in the community), but stressed that censorship is not the solution.

Three other spokesmen, also attorneys, favored the ordinance but suggested that the bill be changed to conform more closely to its model. The ordinance would set up a six-member review board with power to forbid the showing of any public motion picture after the board had viewed it. Permits would have to be purchased from the city police chief, and any violation would be a misdemeanor.

The Dayton Daily News, which serves the adjoining community of Oakwood, editorialized on the situation as follows (in part):

"... *The censorship law—complete with review board, police issued permit, appeal board—probably would be on the books now if it hadn't been for words of caution by citizens at Monday's session.*

"*The city was warned that the ordinance, as written, was a legal liability. Further, the city was told that a censorship law was an unnecessary basis to thumb at a particular business.*

"*Oakwood officials are perplexed concerning what is wrong with the ordinance to get an answer that would stand than a dozen lawyers' opinions of law that prohibits the First Amendment.*

"*At least one good thing came from discussion of the ordinance. Oakwood's revision of the proposed law has delayed action on it until January. This time council should give it to examining the proper limitations of censorship in general and in considering all pictures as to Oakwood's specific problem.*"

New England TOA Broadened With Theatre Circuits

Boston, Jan. 1.

Independent Exhibitors of New England, in new Theatre Owners of New England. This was revealed at a special luncheon meeting of the organization Friday (28) at Nick's restaurant by president Julian Rifkin.

Negotiations toward broadened group have been going on for months, Rifkin said. Sam Pinanski, president of American Theatres Corp., and former prexy of Theatre Owners of America, was instrumental, along with Chester Stoddard, head of New England Theatres, in bringing about the changeover.

Rifkin revealed that the following theatres: New England Theatres Corp., represented by Chester Stoddard; American Theatres Corp., represented by Edward Canter; Loew's Theatres, represented by James Totman and James Bracken; RKO Theatres Corp., represented by Jay Golden; B & Q Theatres, represented by John Mahoney; have become members of TONE.

TONE, as name implies is northeastern unit of Theatre Owners of America. "The binding together of all these theatres into one organization for the mutual benefit of all is an unparalled regional event," declared Rifkin.

Frank C. Ladon, who has served the theatres in New England for the past 20 years will remain on as full time consultant. Carl Goldman, who has been executive secretary of IENE, remains as executive secretary of TONE.

Rifkin spoke at a luncheon tendered to J. Harvey Appell, [illegible] branch manager of American International Pictures in Boston, and J. Francis Cooley, branch manager of Continental.

This means that TONE now represents all exhibitors in New England and is the one New England exhibitor organization.

The National Board of Review of Motion Pictures, Inc.

Established 1909 by the People's Institute

31 UNION SQUARE, WEST • NEW YORK 3, N. Y.

ALgonquin 5-6655

20 December 1962

Dear Mr. Zanuck:

It gives me pleasure to inform you that THE LONGEST DAY has been voted the best picture of '62 by the Committee on Exceptional Films of the National Board of Review. You are to be congratulated for having produced this film. I think it will be regarded in the future as one of the milestones of motion picture history.

Faithfully,

Henry Hart

Mr. Darryl F. Zanuck.

Censor-Okayed, 'Spit on Grave,' Seized by Memphis Vice Squad

By MATTY BUCCIA

Memphis, Jan. 1.

Memphis' vice squad sat through the showing of the French pic, "I Spit on Your Grave," and then moved into the projection room of the Studio Art Theatre, stopping the show and walking off with the negative. Showmen here, who lived through the late Lloyd Binford hassonga had "never heard" of such an act as "seizing the film."

Vice squad Lts. L. E. Weaver and Joe Tucker confiscated the film after the 7 p.m. last Saturday (Dec. 29) showing. Studio is owned by the Art Theatre Guild in New York. 'Carry on Constable," a last-minute substitute was played for the 9 p.m. show with about $100 refunded to patrons who refused to accept the switch. Only about 25 patrons remained by then.

Seizure was instituted by Vice Squad Inspector Bill Huston after a powwow with City Attorney Frank Gianotti, State Atty. Gen. Phil Canale and his chief aide Robert Dwyer.

Bill Kendall, skipper of both the Studio and Guild Art theatres, was arrested by the Memphis gendarmes and released after posting $500 bail. City Court Beverly Bourke issued the warrant for Kendall's arrest and labeled it "violation of the Tennessee Code for unlawfully exhibiting prints of a motion picture which the State Attorney General and City Attorney in their opinion deem obscene." "I Spit on Your Grave," carries a race relations theme.

Kendall commented "This action by the vice squad here is certainly amazing as this picture was viewed by the Memphis Censor Board who told me it was okay to run it for adults only." Inspector Huston stated that members of his vice squad division saw the pic the night before the seizure and asked Kendall to withdraw this picture "and there wouldn't be any trouble," police told Kendall. According to police the theatre manager had promised not to exhibit the film the night "of the raid."

As to that, Kendall revealed to Variety that after discussing the matter via long distance phone with his director, Saul Shaffrin in New York, he was told "to show the film regardless of the pending action." Kendall also pointed out that the film ran for four days before the police action.

Manager stressed that Mrs. Minber Hooker, chairman of the Memphis Censor Board, viewed the pic along with four other members and approved the showing. "What is confusing to me," said Kendall "is exactly what power a censor board possesses when its powers can be usurped by another authority. We don't own the film but book it on a rental basis from the Audubon Films of New York. He indicated that Audubon would also enter the legal defense. William Goodman is Shaffrin's attorney here.

What Film Is Like

"A Negro who looks white sees his brother lynched in the South. He decides to go up north and pass as white, thereby ostensibly getting some sort of revenge on the whites." So the plot of "J'irai Cracher Sur Vos Tombes" was described in VARIETY review of July 15, 1959. This paper's Paris rep. Gene Moskowitz called the release "strictly for bally hype chances in the U. S. — nothing more." The film exploitation chances lay, he surmised, in "its nudity and love candor."

The director, Michael Gast, had not succeeded, still quoting, in retaining "any feeling for the plight of the Negro." Sloppy details in production included British newspaper on display in an American town, American characters talking on telephones which were French equipment.

Race relations in the U. S. drew the interest of French film directors, after the example of the Dixie-based melodrama, 'The Respectful Prostitute' of Jean-Paul Sartre, but such treatments typically were too remote. In short, the French directors of such films have seldom known what they were doing. The aim was "sexational-ism."

DOZ RUSSELL'S 'GYPSY' IN STRONG GETAWAY

"Gypsy" wound up its first week coast-to-coast with the biggest grosses of any Warner Bros. film of recent years, according to Morey Goldstein, general sales manager. Initial week figures include $48,283 for Pantages in Hollywood, $24,-266 for the Boston Paramount, and $40,484 for the Chicago in Chi.

The pic is credited with $30,182 at the Fox, St. Louis, and $25,277 for the Fresco. The Rosalind Russell starrer set many opening day marks including the Center in Denver, the Mary Anderson in Louisville, the Plaza in Memphis, Proctor's Newark, and Paramount in Wilkes-Barre.

Chi Playoff

Continued from page 3

rant the extraordinary outlying releasing plan.

Re 'Two For Seesaw'

At this point the theatres left out of the super nabe run have had no opportunity to express any resentment they might have in any concrete fashion. However several exhibs said that if they consider a picture marginal for this kind of treatment they would refuse to take it after the chosen 18. This may well be the case for UA's "Two For the Seesaw," which is being considered for the restricted A run treatment. The picture has been doing only fair in its Loop first run at United Artists, and the demoted exhibs may take their stand on this basis.

Harry Goldman, UA's Chi branch manager had this to say about the new approach: "I don't consider the limitation on the number of A run houses to be revolutionary. We are constantly looking for new ways to get a larger total gross out of a picture. This approach seemed to be the right one for 'Manchurian Candidate.' We will use fewer or more houses for other pictures as we see fit, depending upon the particular circumstances."

Jack Clark, president of Allied Theatres of Illinois, has asked his member theatres to view the UA plan with "extreme caution." He's particularly concerned about the effect of the deluxe A run (and possibly another limited run for the next 18 theatres) on the remaining 20 theatres, mostly small houses and vociferous members of the Allied circuit. Speaking for his members, Clark said that he was also displeased with what he considers the high terms for "Candidate" (50% for the first week, 40% for the second), the lack of a deduction for a second feature, and the lack of a review on what he terms a "potentially dangerous distribution experiment."

Here's how the UA "Candidate" plan works: the city was broken down into zones, and selected theatres within the zones were permitted to bid on the basis that they would have the picture exclusively in their area. The same zone pattern will be used for another group of 18 houses for the second two weeks of the outlying run.

Significantly, the new distribution proposals come at the end of a year that has seen more jockeying for changed from traditional Chi distribution patterns than in recent decades. The distribs say that the public is tired of seeing the same picture in every one of the 60 A run houses during the same weeks, thus having no option as to what to see. Perhaps more to the point, the return from the larger nabe houses is so much greater than that from the small theatres (on several pix 15% of the theatres have accounted for 85% of the gross Chi revenue) that the distribs haven't found it worth while to give them anything but leftovers.

First Lady's 'Fans'

Continued from page 3

ment of Mrs. Kennedy as "a clear evil."

No other national magazine has taken the trouble to protest against such articles in the national magazines as Peter Lawford's first person report on his in-laws or such minutiae in the newspapers as "Mrs. Kennedy's Dog, Russ Gift, Expecting." In the eyes of the editors of Time, freedom of the press apparently applies to all magazines except fan magazines and romance magazines.

Is It JFK?

As for Mrs. Kennedy's displeasure with the fan magazines, Look at one time ran a very complete article telling of the many times President Kennedy had been displeased with newspaper articles about him. It is nothing new for residents of the White House to be unhappy with certain press reports. What is new is the unanimity with which four different media—the New York Times, the AP, Paul Coates, and Time Magazine—descended on the fan magazine treatment of Mrs. Kennedy.

What are the facts? Articles in the fan magazine on the Kennedys, like articles in the national magazines, vary from the saccharine to the sensational; from the tasteless to those in good taste, from the factual to the almost fictional.

The honest writers squirm when an article appears under the title "Another Baby for Jackie," in view of the fact that there is no legitimate news about her pregnancy. But newspapers have made similar slips. Theirs, fortunately, are usually forgotten the day after they go to press. On the other hand, none of the various newspapers which criticized the title, "Jackie Turns Her Back on Hollywood," in Modern Screen were able to contradict the fact that Jackie so far has never accompanied her husband on trips to Hollywood. Nor has any newspaper writer been able to disprove Photoplays' designation of Jackie as "America's Newest Star." Her appearances before the TV cameras have been the appearance of a woman who is not only the President's wife, but who also has all the glamour and poise of a successful tv star.

Why do the fan magazines run stories on Jackie Kennedy month after month? Because she is a star. Because readers like to read stories about her. Because editors believe that when Jackie Kennedy's picture appears on the cover of a magazine, it helps sell magazines. One cover—in which Jackie and Liz Taylor were called the queens of America—was considered in bad taste by many, but according to reports, the issue sold out completely. It was followed by a one shot, in which Liz's faults were compared with Jackie's virtues, and readers were told not to do the things that Liz had done but to follow Jackie's example instead.

Though the White House may have received dozens of letters protesting against Jackie Kennedy articles in fan books, the fan books have received hundreds of letters praising them.

This author wrote one of the first fan book articles on Jackie Kennedy—America's First Lady of Glamour in Screenland. It is partly as the result of the fan magazine articles that an estimated 6 million readers feel closer to the First Lady of the White House than they have ever felt toward any other First Lady. She may not altogether approve of this—but to millions of readers, she is a glittering star whom they are happy to emulate.

If it is bad taste for the fan magazines to write about the First Lady, why is it good taste for the newspapers to report her doings, why is it good taste for the national magazines?

The AP cited what it called a typical protest letter from a woman who asked "Why does Mrs. Kennedy allow stories about 'How I Fell in Love' and similar stories to be printed in movie and confession magazine? It is rather difficult to think of the First Lady in the same class as movie stars."

In contrast with that one letter, millions of women all over America do consider Jackie Kennedy a star. Like most stars who are in the limelight, she has to pay the price of all public figures — the sacrifice of a certain amount of privacy.

Bank Rents 10 Nabe Theatres For Just-Walk-In Kiddie Matinees

Minneapolis, Jan. 1.

Twin City Federal Saving & Loan, one of the nation's largest such institutions, for a second successive year gave a "Holiday Treat" to children from five to 15 years of age last week (27) in the form of free movie matinees at eight neighborhood and two suburban theatres.

Company rented the theatres for the one afternoon (Thursday) when they're ordinarily not open. The showhouses furnished the shows. All theatres here presented "Mysterious Island" (Col); the suburban houses, "Three Worlds of Gulliver" (Col). This was plus a program of cartoons. The released features are considered juvenile screen fare.

Kids needed no tickets, only having to walk into the theatres. They packed to capacity.

Adding to the company's cost of buying out the theatres in order to be host for youngsters' free theatre were large newspaper ads announcing the gesture and giving the details.

Company officers figure that the promotion not only wins the good will of parents and future potential customers, but also that of the film industry, including, of course, the exhibs whose theatres are taken over. In that connection, film folks believe such stunts help to create a desire in the small fry for theatre moviegoing.

Twin City Federal also is by far the largest Minneapolis and St. Paul television and radio advertisers. It sponsors many locally produced air programs as well as newscasts, sporting events and other such airlane fare.

Manitoba Sunday Lockup

Winnipeg, Jan. 1.

Winnipeg Film Society has lost its appeal against a conviction for showing films on Sunday and was fined $25 for a showing last Jan. 7.

Although Manitoba Supreme Court agreed Society was clearly a nonprofit organization, it said the Lord's Day Act forbids taking a fee for Sunday entertainment and that the $6 seasonal membership "has the same effect as a charge on days of admission."

Gov. Volpe Extols Two Variety Vets

Boston, Jan. 1.

More than 200 show biz industryites heard Gov. John A. Volpe extol M. Murray Weiss and Herman Rifkin, two charter members of Variety Club of New England, at a testimonial luncheon here. The two honor guests were presented sterling silver Paul Revere bowls in behalf of the club by Ned Depinet and Edward Morey, who made the trip over from N.Y. for the occasion.

Philip I. Lowe, recently re-elected to his second term as Chief Barker, was toastmaster. Exhibitor Ben Sack and Bill Kumins, branch manager, Warner Bros., served as co-chairmen. Sam Pinansky, proxy of American Theatres gave the invocation.

Noting that Variety of New England is now 25 years old, Phil Lowe declared that the work of the Variety Clubs in charitable endeavors and in good fellowship is typified by such men as Weiss and Rifkin.

LIST'S BID TO ACQUIRE CHESLER'S CO. NOW COLD

Negotiations looking to a merger of Universal Controls into Glenn Alden Corp. have been terminated; the projected deal is off.

Several weeks ago Alden acquired an option to purchase approximately 970,000 shares of U Controls from Louis Chesler and two associates at a price of 90 per share. Without offering any explanation, Alden president Albert A. List stated this week that there are no plans to exercise the options. Alden subsidiaries include RKO Theatres.

'40 Pounds of Trouble' Exploitation Odyssey

Hollywood, Jan. 1.

Producer Stan Margulies takes off Jan. 15 with a contingent of players and execs for an eight-city tour to bally U's "40 Pounds of Trouble."

Director Norman Jewison will head another contingent later, to include cast members Suzanne Pleshette, Phil Silvers, Larry Storch and Howard Morris.

Up & Up

Continued from page 3

Birds," "Ugly American," "Paranoiac," "Showdown," "Tammy and the Doctor," "Lancelot and Guinevere," "Kiss of the Vampire," "Gathering of Eagles," "For Love or Money," "The Three Way Match", "Thrill of It All," "List of Adrian Messenger," "Charade" and "Man's Favorite Sport."

Some 12 other titles are in pre-camera preparation, among them Ross Hunter's "The Chalk Garden" and "Dark Angel" remake, "King of the Mountain" and "Monsieur Cognac."

This kind of lineup, to quoth Rackmil, reflects "the high optimism that we at Universal have in the future of our company and our industry."

Sam Kellogg has taken over the operation of the Surf and Palm Drive-In at Corpus Christi, Tex.

'David & Lisa'

Continued from page 4

partly because it represents the feature filmmaking debut of director Frank Perry and producer Paul M. Heller. Also noted is that it successfully braved the press shutdown without any consequential b.o. names. But on the other hand, Perry and Heller figure it's benefitting from strong pre-release interest, partly generated by the best-film-by-new-director accolade bestowed at the Venice fete.

In the cast is Howard Da Silva. Title roles are portrayed by Keir ("Hoodlum Priest") Dullea and young legit actress Janet Margolin, making her screen bow. Latter, parenthetically, is currently in Utah with George Stevens' "Greatest Story Ever Told." Her role apparently came on the strength of "David and Lisa" performance, which won her (and Dullea) a "best" theap award at the recent San Francisco fest.

Critical reaction to the pic in Manhattan so far has been almost entirely rah-rah, the daily reviewers, of course, registering their verdicts via radio and tv mikes. Perry and Heller are painfully amused by the fact that Bosley Crowther of the N.Y. Times sounded a tepid notice, while three of his papermates—Abe Weiler, Seymour Peck and John P. Shanley (latter normally a Times second-string telecritic—came up with definite affirmatives.

Perry was with the Theatre Guild for some 25 years, and also was a director at the Actors' Studio, N.Y., in that lab's early days. Heller, although initialing as a feature producer, has worked as an art director on both feature and industrial pix.

"David and Lisa" was shot in 25 days at Philadelphia (not because Philly was crucial to the story, but because they found a tailor-made location), from a screenplay by Perry's wife, Eleanor, a playwright ("Third Best Sport") — novelist who's now working on a book detailing the production of the picture.

Distrib, with global rights, is Continental.

Perry and Heller hope to roll their next project by April. It's based on a short novel, "The Duchess and the Smurs," about the coming of age of a 16-year-old girl on the French Riviera. Her tutor in this case is not a rose, but an aged duchess.

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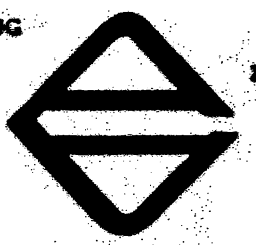

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Corsican Exhibs Have Tax Plea

Paris, Jan. 1.

Napoleon has served as a character in many films, but for the first time, one of his Napoleonic laws has proved useful to film exhibs. Some Corsicans found an old decree, expressly concerning this French island, which exempted certain businesses from taxes. Never repealed, it was brought before local courts and found applicable to film houses.

For the last few months Corsican exhibs have blithely pocketed the money that previously went for taxes, as much as 25% of the gross. They did not reduce prices or give better terms to distribs or producers. Exhibs claim they do not get any film and and say they may as well benefit from this Napoleonic hangover.

But distribs are irked and may boycott the Corsican houses, and of course, mainland exhibs are somewhat jealous of this decree, which could help them, but can not apply. In fact several hundred marginal hardtops claim they may have to close if they do not get tax relief soon. Though the Corsican exhib caper is funny it may well become a testing ground for surely heart exhibs who feel that if detaxation is not forthcoming soon a grave crisis and wholesale shutterings may be in the offing.

Meanwhile the government is looking into the affair to see if the Corsican loophole can be plugged.

Cofram, Which Booked French Pix in Latin America, in Trouble

Paris, Jan. 1.

Cofram (Consortium Franco-American De Films), a governmental-private organization set up in 1948 to pave the way for French films in Latin American markets may be in trouble. A recent government denial of needed funds has caused the company considerable concern.

Faced with falling production, lagging income and fading local and foreign markets, insiders consider these factors additional handicaps against the company. With 40% of the funds from the Centre Du Cinema and 60%, the controlling share in the hands of a private group, Sefert, the company at first met with success.

Cofram handled French films in all Latins countries and built up to a total of 30,000 dates per year with an average attendance of 70,000,000, about half the dome tic figure.

Blamed for the bleak picture are the lack of a new and workable French-Mexican film accord; the loss of the Cuban market, the cutting off of remittances from Brazil and Chile due to economic troubles, the currency devaluations in several countries like Colombia and Venezuela and the inflation in Argentina and Brazil.

It was hoped that the government would help bail out the company, but so far the Ministry of Finance has refused the requested $200,000, with an additional credit of $600,000. Plea for the funds went through the governmental film arm, the Centre Du Cinema.

Cofram reported a $2,000,000 gross in 1960, $1,800,000 in '61, and $1,200,000 in '62. It still boasted 4,000 dates last year and insiders feel the passing of this organization, which helped pinpoint and prepare these markets, may mean a substantial loss to them and are hoping for a reprieve.

However, at this writing, the future for Cofram is dim and could mean still less foreign income at a time when it accounts for more than 30% of the total gross. The promise of increased production and to 15% on domestic grosses, with none for foreign business, may bolster things here for a while, but it all points to a building pic crisis.

A reduction to 80 films this year, from the past 120, may stabilize things a bit, but detaxation, firmer film aid and broader foreign income are needed before the ailing French film business can find some sort of economic equilibrium. It may lead to more attempts to increase U.S. major production here with more investment in regular French companies.

Globetrotting
Col. Barney Oldfield
who used to be a VARIETY man himself, gives an account of his South American travels in
Soiree Around South America
• • •
another important Feature in Next Week's
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Israeli Court Blocks Govt. Censorship In 'No Appeal' Decision

Tel Aviv, Dec. 24.

In a far-reaching decision, the Israeli Supreme Court has censured the Govt. Censorship Board for censoring a newsreel. The Court said, that in a free society, the citizen is entitled to be fully informed. When authorities take the liberty of deciding what the people should know, they are only one step from deciding what they should think.

Two out of the three judges decided that there is no material difference between newspapers and newsreels when freedom of information is concerned. The judge in the minority wanted to establish a distinction between the two media, since films have a stronger influence on people.

As reported by VARIETY, the Herzlia Film Studios petitioned the Supreme Court against the Censorship Board, which blue-penciled part of a local newsreel, taken during the evacuation of tenants from a building in a Tel Aviv slum. The tenants resisted the evacuation order and the newsreel camera caught a policeman roughing up a pregnant woman. The censors cut out this particular sequence.

Chief Censor, Levy Gery, testified that the newsreel was misleading, since it didn't present the full event and put undue emphasis on one policeman's tough behavior. The newsreel should have shown, the censor argued, that the tenants were warned in advance and that they attacked first. "Seeing these shots, one gets the impression that the Israeli police behaves like the S.S." Therefore the Censorship Board, in defence to good taste and the public interest, decided that the sequence should not be shown.

The studio argued, that the censors interfered with a basic civil right, that of free information and asked the court to permit the showing of the sequence. There is no appeal against the Supreme Court's decision.

The decision was written by Justice Moshe Landau, well known to tv viewers around the world as the bald-headed, composed and dignified judge who presided over the court which sentenced Adolf Eichmann to death.

'Question 7' Looks Big

Frankfurt, Jan. 1.

"Question Seven," the Columbia-Matthaus Film coproduction which captured the recent West German Youth Film Prize, looks as if it is going to break the German jinx and do business around the world.

The pic is a story of a Protestant pastor's family, which is divided by the Iron Curtain. It has been booked for over 1,000 cinemas in the U.S. and Canada.

A Spanish version has been made for South America—also different for Germany from the usual concept, of playing the film in its original language with Spanish subtitles. Pic is currently playing in Germany, Holland, Belgium, Austria and Switzerland.

Japan's Art Theatre Guild Faces Extinction

Tokyo, Dec. 24.

Seven months after its founding, Japan's Art Theatre Guild faces expiration unless it relaxes its standards or the government aids it by allocating special film import licenses for the circuit.

The Guild was established in April, dedicated to the showing of pictures of high artistic merit that would probably not be seen here under commercial circumstances. It encompasses 10 theatres, three in Tokyo and one each in seven other keys.

The project was kicked off with a Polish entry, "Mother Joanna of the Angels," which did okay biz, but the b.o. started to slide with showings of the 1961 Italian film "Due Soldi di Speranza" in August and the 1944 Swedish film, "Hets," in September. When Italy's "Umberto D" was shown in October, it drew only 50 or 60 people on some days.

Attendance is up for the current Ingemar Bergman's "Wild Strawberries," but the Guild's funds have already run low. One of the major problems is that the project must depend on commercial distribs to divert import licenses for its pictures.

Few Changes In New Cannes Regs

Paris, Jan. 1.

The new regulations for the 16th Cannes Film Fest, to run from May 9-22, are out. There are only a few changes from previous years, namely in allowing fest authorities the right to invite any films they like after the one official pic per country, and in the addition of two more prizes to ease the international jury strain when, and if, there are too many good pix.

The fest is still under the Ministry of Culture and the Ministry of Foreign Affairs. All participating countries have to send in their acceptance by Jan. 31, and their list of films, from which one will be picked, by Mar. 15. These pix must have been made within the last year, not played in Europe outside the country of origin, have taken part in no other competitive fest, and be of the necessary quality that will aid the evolution of film as an art and as an industry.

As far as invited competing films go, they will be chosen by the fest through regular channels from each country. They must be films of exceptional interest and the fest can waive the film rulings in regard to these pix.

The jury will be composed of 11 French and foreign members and give a top prize, the Golden Palm, a special jury prize for the most original film, plus best actor and actress awards. Jury will then have two prizes at its disposal which must be given for direction, script, photography or music.

All accepted pix must be in hand by April 10. There will be a short jury of five international members who will also give one top prize and two others. Fest director remains Robert Favre Le Bret.

Majors Like New U.S.-French Accord, Reissues Pose the Only Problem

Paris, Jan. 1.

The new French-U.S. Film Accords go into effect today (1) and run through Dec. 31, '64. The U.S. again gets 140 yearly visas, more than they need, with the right to accumulate them if not used, full remittances and with the majors allowed to divvy the permits among themselves.

The majors are generally content except for the French holding back on coveted reissue permits. The governmental Centre Du Cinema fears firstrun dumping of U.S. oldies which could tie up needed space for the French, especially with the big local backing. So each major may get one, or possibly two, reissue allowances for pix already dubbed and more than seven years old. Licenses are required for these, but there are enough of these. It is the permission to re-release that was not forthcoming.

The U.S. has several old large scale actioners around which would fit the tastes these days, and with falling production distribs are anxious to get them out again. The French do allow classics or quality pix to be reprised without much trouble, but are being adamant about having too many reissues.

Yank hopes for direct production here through regular channels, without having to back companies, was not breached at the accord talks. The Motion Picture Export Association is waiting to see the new governmental outlook on foreign business before making any overtures on this point. The new accord is generally favorable and acceptable to the majors except for the restrictions on reissues.

Additional Foreign News On Page 17

Peripatetic
Col. Barney Oldfield
who used to be a newspaperman himself (VARIETY included) waxes ecstatic about Brazilian tourism in
No Wonder They Abscond to Rio!
• • •
another important Feature in Next Week's
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

West End Empire Gets Liquor License, First Time for Grind House

London, Jan. 1.

London's drinking laws are gradually growing up.

The newly reopened, refurbished Empire in Leicestersquare, has been granted a liquor license. It is the first time in the West End that a continuous performance house, as distinct from those showing separate performances, has been granted such a licence. It took awhile before the Casino and the Dominion "hard ticket" houses capped the tippling okay.

The Empire, natch, can only operate within the usual hours pertaining to ordinary saloons. It means that the Empire now opens its bar when the theatre opens and closes it at 3 p.m. Bar is reopened at 5:30 p.m. and can cater to thirsty patrons until five minutes after the start of the last showing of the main feature film.

Over the Causeway And Down the Road to 'Suzie'

Singapore, Dec. 24.

"World of Suzie Wong," Par-banned for showings here, was the subject of discussion in the Johore Assembly recently. Pic which is now running at the Cathay cinema, Johore Bahru, has gone past its third week with many going from here to the town of Johore Bahru to see the Nancy Kwan starrer. This town is only a mile away from Singapore Island to which it is connected by a causeway. Johore Bahru is about 17 miles by road from Singapore City.

In view of this, Assemblyman Syed Mohamed Edros asked the Johore government in the Assembly meeting how it was the film was being shown in Johore government in the Assembly meeting how it was the film was being shown in Johore Bahru when barred in Singapore despite the fact that the official religion of Johore Bahru is Islam. There was no reply from the government side.

Royalty & Film Stars Turn Out For Japanese Gala Premas, Hot B.O.

Tokyo, Dec 24.

Royalty and film stars joined here last week to help launch the seasonal U.S. big pictures which hopefully will reap a healthy share of the fall entertainment coin during the New Year holiday, this country's biggest b.o. show biz period.

At the same time, the splashy openings were counted on to reverse American film earnings in Japan, which have been downbeat since October.

For name value, Metro's "Mutiny on the Bounty" had the biggest opening in history. Emperor Hirohito and Empress Nagako headed the royal family members in the audience at the Imperial Theatre that was greeted by Marlon Brando, Trevor Howard and Tarita. Others of the Imperial Family in attend were Prince and Princess Takamatsu, Princess Mikasa, Princess Chichibu and Prince Yoshinomiya. Receipts went to an anti-TB fund.

The turnout of royalty was the largest ever for a motion picture and marked the third time an MGM opening has been able to attract the Emperor and Empress. The only other time one or both attended a public showing of a film was at the launching of Cinerama about 10 years ago when the Emperor was in the audience.

At the world premiere of "Diamond Head" (Col) at the Yurakuza a few days earlier, Charlton Heston surprised the gilt-edged audience at the charity affair by greeting them from the stage in Japanese in a brief speech he had memorized only a few hours earlier. Among those in the packed house were Princess Chichibu, Prince Yoshinomiya and U.S. Ambassador and Mrs. Edwin O. Reischauer.

With the boss Princess Chichibu on hand and with a small fortune spent on publicity, but without foreign stars or the expected cooperation from the U.S. Forces here, "The Longest Day" (20th-Fox) opened at the Milanoza in the Shinjuku section of this city and has become the overwhelming smash to loan. Playing concurrently at four theatres also the Shochiku Central and the smaller Shobuza Shochiku and Asakusa Taishokan, the Zanuck blockbuster set a record single day's take on its first Sunday by coming almost $30,000.

The Milano Theatre management had expected the Fifth Air Force Band, top U.S. military brass and the loan of a Sherman tank at the opening. Belief was expressed that instructions came from Washington to deny cooperation, but a Fifth Air Force spokesman denied that telling Variety that the request had come too late to be cleared by Washington and therefore the request had never gone beyond the local command. Proceeds from this event went to Japanese war veterans.

In any event not many tears are being shed in the Tokyo 20th-Fox.

Continued on page 17

'Bridge to Benares' Set As U.S.-Indian Coprod.

Rome, Jan. 1.

Hal Smith, Academy Award-winning scripter and producer Vinod Pathak have joined forces to form Smith-Pathak Associates and make an international Indian-American coproduction, "Bridge to Benares," to be leased in India and Europe.

Smith, whose latest script, "Fires of Hiroshima," was recently purchased by Entertainment Corp of America for direction by John Frankenheimer, revealed "Benares" will "show conflict of the old and the new in present-day India."

Financing will be partly Indian, with Prince Hira Singh indicated as a major backer but U.S. coin is here, ought as well. Preproduction arrangements are currently being conducted by Pathak with East Indian interests with the film slated for a late '63 production. Shot in English, "Benares" will feature a wk. East Indian male star and a European femme name, plus others. Director will be American.

Smith is currently on the Coast for script confabs, while Pathak is setting preproduction details from his Rome hq.

Fire Dept. Follows Morality

Close Theatre for 'Violations' After Manager Nabbed On 'Liaison Dangereuses'

Columbus, Jan 1.

Only a few days after police arrested Lawrence Blustein, 46, manager of the Parsons Follies Theatre, on charges of giving an immoral exhibition, based on showing the French film, "Les Liaisons Dangereuses," and confiscating two reels of film, the city fire department on Dec 19, in a "routine" inspection, found several fire hazards and closed the theatre.

Fire Prevention Bureau said the house had bad projection booth wiring, fireproof shutters (in front of projectors) were not in order, exit lights in the auditorium not lit, and "some other miscellaneous violations of fire division regulations."

Police confiscated the film after receiving a report from the city's Movie Review Board. A five member committee had viewed the films at the Parsons on the basis of a complaint received by Safety Director Albert G. Oiler. The members thought "the short features were obscene and had no particular plot," said R. Patrick West, chairman of the review board. This is the second arrest instigated by the Review Board since it was formed late in 1961. The first arrest last May, resulted in a Municipal Court conviction of another local theater owner.

Egyptian Star

Continued from page 2

quoted from Jan. 14 to end of April on Samuel Bronston's 'Fall of the Roman Empire' in Madrid.

Actor revealed he has formed British production company Mark III Scope Productions with American producer Guy Thayer and director George Breakstone. Company title is name of a new 3D Cinemascope German process on which they have a future option. New process will be used only this year on an African travelog, but is not set planned for features. Trio have purchased Ataturk's novel by Han and Har and Chas. to be made under their own banner in connection with a name co-to-pany. Sharif would star. Partners also have set for H sterling date on Yugoslavian co-production of 'Quest of the Diamond' with Breakstone director. Sharif will not appear. However, his wife, Faten Hamma, a top Middle East actress, stars. Actress just completed costarring role with George Sanders in Metro-Gold-in-Mayer's "Cairo."

Sharif said none of his Egyptian pix have been distributed in the U. S., although some have been on specialized film series. He noted, however, that two pix, The Blazing Sun' his first and "Duel in the Port" have been purchased for American release by an indie distributor. Both costar his wife. His last native film was "A Man in Our House," which he said was picture Sam Spiegel saw and from which he was signed for "Lawrence." "Gaba" in 1959 won the Cannes International film award, but has not been seen here.

Ben Whitaker named manager of the Esquire Theatre, Amarillo, Tex., replacing Read Rushing, who was promoted by the Interstate Circuit to the post of city manager at Corsicana, Tex.

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SASKATCHEWAN DATA: LOSS OF 40 THEATRES

Regina, Sask., Jan 1.

There were 200 hardtops and 70 drive-ins operating in Saskatchewan in 1961, according to delayed data of theatres branch of the government. The total is down 40 from 1960.

The number of theatre and operators' licenses has continued to decline over the past 10 years, a government report notes. TV and other activities in the entertainment field were blamed.

Permits are required by theatres in Saskatchewan showing films classified as restricted adult. Permits totalled 941, covering 70 such features, in 1961.

Variety Test Collecting From Theatre Patrons

Minneapolis, Jan 1.

This area's theatres are making their annual collections for the Northwest Variety club Tent No. 12, heart hospital on the U of Minnesota campus. Returns to date have been exceptionally good.

Prior to the ushers' passing of the coin cans in the showhouses, a trailer in color is shown on the screen. It was produced for the club by Reid Ray of St. Paul and the appeal for contributions is made in the film by morning Tribune columnist and KMSP-TV newscaster George Grim.

The club has raised well over $1,000,000 to establish and help maintain the hospital as well as to make additions possible. It's the nation's only exclusive heart hospital and patients have been coming to it from all over the world.

Pilzer's Paris Post As David Raphel's Aide

George D. Pilzer, experienced hand in European distribution, associated in past with Columbia and Metro, has been named exec assistant to David Raphel, 20th Fox Continental division manager.

Pilzer, who speaks English, French and German, takes the post today. Wed. (2) operates from Paris. Prior to World War II his father owned the Tobis Sascha production-distribution company in Vienna.

2 More on The Silents

'The Movies in the Age of Innocence' by Edward Wagenknecht (U of Okla Press, $5) has been called by Lillian Gish "the best book on films I have ever read." Considering scholarship and readability with which tome has been produced, many will agree with Miss Gish.

Author teaches English at Boston U and is recognized authority on English and American literature. This work will prove delightful whether reader lived through the golden days of the silver screen or if he is simply trying to understand the fabled lure of the galloping twenties.

Beginning with a chapter 'Carve the Dawn' based on a famous cliche subtitle of the silents, writer expertly recaps movie history. He moves forward particularly in the years on Hollywood to deal thoroughly with his subject. 'Innocence' may describe the silent era, but pioneer filmmakers were far from naive. Selection of illustrations is excellent.

At this late date it would seem unnecessary to prove a man like Rudolph Valen no off screen character stalking (from the movie image he created in Rudy Valentino the Man Behind Myth (Citadel, $6.95) is a fine biography and [illegible] state's case for [illegible]

U'S NEW K.C. CHIEF

McKittrick Succeeds Elder Who Quits Show Biz

Kansas City, Jan. 1.

New head man at Universal exchange here is Raymond McKittrick. He succeeds E. C. Elder, who has returned to his home town, Duke, to operate an auto accessory and air conditioning business with his two sons.

McKittrick grew up in nearby Lawrence, Kans., and has worked in circuit, exchange and sales jobs before attaining his present position. He had been doing sales work for Universal exchange here previously, and has been with the company since 1946.

Argentine Mixup

Continued from page 7

where, and exhibitors clamored to the Screen Institute for admission cuts (through tax reductions) to reduce the price of movies and bring public back to film-theatres.

Severe censorship rules for age classes, also restricted film attendance. Censors are illogical in verdicts. Why, for instance, should "Judgment at Nuremberg" be prohibited for under 16. Deprived of tv by the power shortage, audiences might have flocked to cinemas, had not prices been too high for present living costs and depleted earnings on all sides.

Many comedies suitable for all-family consumption, like "Mr. Hobbs Takes a Vacation," or "The Absent-Minded Professor" benefited by the censorship policy.

'West Side' Wow

Undoubtedly the great hit of the year, artistically and commercially was 'West Side Story,' now in a 32nd week at the monsoon Maipu, after 26 weeks as first run at the Broadway, but it has not equalled the 38 week first run record of Columbia's "Guns of Navarone" much earlier in the year when there were still a few pesos in the people's wallets.

Samuel Bronston's 'El Cid' AA was held at the Lunar now for 22 weeks but the spectacular's have been so full of gloom around, comedy is the biggest attraction, as witness the 3-month uninterrupted run of 'Donde a El Italiano' AAA, which may well top honors as the film of the year.

Pictures on problem subjects say the 'Miracle Worker' get their share of kudos and coin, but in general the people stave escape from care, though the women folk are most enthusiastic in dint of studying dieting techniques at the innumerable cafe-cakes, and so for the 'Last Year at Marienbad' or 'Viridiana' type films which cope towards new treatments and new techniques.

Swedish films, always excepting Ingmar Bergman's, were less prominent this year, eventually they were put in the shade by two blonde Swedish auto racers, Evy Rosqvist and Ursula Wirth, who won the 8 Ares Tucuman auto race, with the spectacular feat of accomplishing all 6 laps in first place, winding up looking as fresh and dainty as though turned out by a Hollywood make-up man.

French films were in great prominence, almost more so than the Italians, but Jean Paul Belmondo took a back seat to Jean Claude Brialy who was particularly successful in "Les Liens sont Lacets" AAA. A French distributed Hindu offering, 'Father Panchali' released in January at the Rialto, did excellent business for 18 weeks on word of mouth.

[illegible] and winner in 'Cone Superior' which held 14 weeks after a Xmas release and 'Love Come Back' for 13 weeks in the 50 P[illegible]

[illegible] 7 Weeks' on [illegible] weeks in Jan and [illegible] Pictures in the Sun [illegible] on a 27th week [illegible] Rondine' [illegible]

Brando Pulls No Punches

Continued from page 1

really sweated blood over the writing."

Brando says he plans to use the the Saturday Evening Post within a couple of weeks for the Bill Davidson byliner, "The Mutiny of Marlon Brando," in the June 16, 1962 issue.

The article, which liberally quotes replacement director Lewis Milestone in placing the burden of the "Mutiny" production woes on Brando, was ever-blurbed, "How He Wasted $6 Million By Stalling On The Set."

Brando is here with Trevor Howard and Tarita for the opening Japan preem of the picture. "I've had a lot of trouble as a result of it. I even had a letter from one MGM stockholder demanding an explanation.

After stating his intention to bring suit, the actor told VARIETY, "If you let it go on too long, then you find everybody yapping and snapping at your heels. Everybody thinks they can jump on the handwagon unless you turn around and make it difficult for them.

"It's all so simple," Brando continued. "If an actor was working for me and got out of line, I'd get the Screen Actors Guild on the phone. They have the authority to punish actors. They've done it before."

In re Davidson, Brando observes, "A lot of actors don't care what you write about them as long as they get written about."

A Commercial Commodity

Asked to discuss the unique position of the actor, who must live a difficult, dual life inasmuch as he is his own commodity, Brando offered, "An actor is a product like Florsheim shoes or Ford cars. He's a useful product that is resold many times for social purposes, then there's the money, and he's just generally exploited the way any other piece of merchandise is.

"And whenever it was that the press realized that the antics or the tragedies or the general activities of actors was a useful commodity, then I think the relations between the two took a new turn.

"You really have to decide what area of the press we're talking about, he noted, just like what kind of actors we're talking about. Take Hedda Hopper or Jim Bacon, or the wire guys. Bob Thomas of AP and Vernon Scott of UPI—they don't write that kind of copy. Yet a lot actors would do anything to get their name in the paper. They like it. They exploit themselves in every way possible which is, after all, their right if that's the way they want to be.

"Really, you see it's not the press. It's the public because that's what they want to read. And a newspaper or a journalist is in business," he continued. "But I think there's an important choice that a journalist has. He can go for a product and sell it and exploit it when he knows it's an inferior quality. But Alistair Cooke, Ernie Pyle and so many of them, all the big correspondents, would not have any truck with scuffling and hustling scandal items. It does not benefit anybody.

Columnists

"But there are the others, such as the columnists," Brando cited, "who not only make a living by scrounging on the misfortunes of people, their embarrassments and foibles, but they invent it. They distort it consciously, deliberately, knowing that it will be lucrative. And it's not right by my way of thinking.

"Yet I think, for instance, that as long as there is a market for the scandal item, there'll be people to hawk it. And as long as there are actors who want to be exploited, it'll always be the same," Brando lamented.

Asked if studio publicity offices do not have a hand in fomenting and feeding such press material, Brando opined, "They're in on it. They want to exploit their people [illegible] Where they have a solid kind of personality, they've been trying to [illegible]

[illegible] part every time you get a little gas under your heart, then you're generally regarded as eccentric and uncooperative and all of the rest of the handles."

Questioned as to where he thinks the line should be drawn on an actor's privacy, Brando said, "I think everybody should make their own lines. There can't be a law. It should be dictated by good taste and you'd never get everybody to agree on what is good taste. Most people don't think they are snuffling and hunting. They have some rationalization — getting ahead, that's what people really want to read."

Legitimate Reporters

Brando said he does not duck reporters except those he knows to be irresponsible and in search of scandal, but that before granting interview to a newsman he doesn't know he asks people whose opinions he respects about the reporter's reputation and tries to read something by that reporter.

"There's one school of journalism that make their dough by trying to prod you into being ridiculous. I'm very easy with those guys. They don't bother me. They ask questions like, 'When did you stop stealing?' Or, 'How do you feel now that you don't take heroin?'

Considering his overall press reception, Brando said, "I think that the press has been too flattering on occasion, and distorted in that respect, and that the press has been inappropriately critical.

"Very often the reporter with every good intention will write a faux account of the interview and then the editor will distort it," he observed. "I have so often come under that cookie cutter treatment. And some guys are so hungry for the dough that once they get the chance they go on loaded — it's all stacked. Then there are the guys who are looking further than the one-shot who want to maintain the contact. And there are the guys who are just decent.

"But over the years it hasn't mattered much because people see enough lies on tv and enough lies in the newspapers to know policy dictates the nature of the information to such an extent that they don't believe what they read — even though they accept it as a possibility. I find one phrase that comes up so often — 'What's he really like?' whether they're talking about Frank Sinatra or Mickey Rooney," Brando said.

And there's something else. It's closer to embarrassment than anything else," he offered. "As soon as you become an actor people start asking you questions about politics, astrology, archeology and birth control. And what's even funnier, you start giving opinions."

'Scapegoats'

Honolulu, Jan. 1.

Marlon Brando, a Tokyo-to-California stopover visitor, last week blamed the staggering cost of "Mutiny on the Bounty" MGM on lack of planning. It was started without a script that was the original sin," he told an interviewer.

Brando indicated he, for "Bounty," and Elizabeth Taylor, for "Cleopatra" 20th, have been "scapegoats" in connection with high budget films which were started without complete scripts.

Relocates Drive-In

Scott Current, Sask., Jan. 1.

Frontier Enterprises will relocate its drive-in theatre next summer. The 18-acre site will have space for 300 cars. Plans include a landscaped patio and recreational area.

Cinema theatre, a hardtop operated by Frontier Enterprises, is planning to bring in country and western music personalities.

New York Theatres

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London

New additions to the cast of "Billy Liar," now filming at Shepperton studios, are Mona Washbourne and Ethel Griffies. They'll be repeating the roles they created in the original stage production. John Schlesinger is directing this Joseph Janni production for Anglo Amalgamated, in which Tom Courtenay is starred, with Julie Christie and Wilfred Pickles . . . Walt Disney last weekend completed principal photography on "The Three Lives of Thomasina," which Don Chaffey has been directing since last August. Based on a Paul Gallico novel, the film stars Patrick McGoohan and Susan Hampshire. Hugh Attwooll is associate producer . . . Harry Saltzman has bought screen rights to "The Ipcress File," the new spy thriller by Len Deighton, which has just been serialized in a London evening paper. The author, who will be responsible for the screenplay, has gone to Beirut to gather background material . . . Sir Michael Balcon declares he will "strenuously defend the suit" brought by John Tunstall in connection with the film "Sammy Going South." Counsel has been briefed by Michael Balcon Productions . . . New additions to the cast of Metro's "VIPs," starring Elizabeth Taylor and Richard Burton, are Dennis Price and Richard Wattis. Pic started rolling last week after several delays, and is being directed by Anthony Asquith from a Terence Rattigan original. Anatole de Grunwald is producer . . . Filming started at Hammer's Bray studios on "Here's the Knife Dear—Now Use It," in which David Knight, Moira Redmond, Brenda Bruce, George A. Cooper, Irene Richmond and Clytie Jessop play the leads. Jimmy Sangster is producing from his own original screenplay, and Freddie Francis is the director . . . The Rank Organisation deal with Samuel Bronston for distribution of "The Fall of the Roman Empire" now extends to France in addition to Britain, Belgium, Germany, Austria, Italy and the Scandanavian territories . . . Claire Bloom and Richard Johnson are the first signings for Val Guest's upcoming production of "80,000 Suspects," which he is writing, producing and directing for Rank release. Filming starts in Bath on Jan. 14, and interiors will be lensed at Pinewood studios . . . Exec producer Lawrence P. Bachmann, producer George Brown and director George Pollock started filming at the Metro British studios this week on another Agatha Christie mystery comedy, entitled "Murder at the Gallop," starring Margaret Rutherford as the sleuth, Miss Marple . . . Josh Hildyard has been signed as lighting cameraman for the Elizabeth Taylor-Richard Burton starrer "VIPs" which Anatole de Grunwald is producing for Metro with Anthony Asquith as director . . . A Pathe news unit will spend two months in the southern hemisphere covering the Royal Tour of Australasia, which runs from Feb. 1 to March 27. Fiji will be the first stop.

Rome

"The Mutiny of the Bounty" ("Ammutinato del Bounty") is the title of a spoof of the Metro pic currently being prepped here by PAI and Giovanni Addessi, with Toto and Aldo Fabrizi as costars and Steno directing . . . Carl Mohner cast in Mauro Vissolo's "Il Crollo di Roma" ("The Fall of Rome"). Italo director Piero Vivarelli slated to direct "A Very Long Moment" in Gotham early in January, with Venantino Venantini and Elsa Daniel costarring . . . pic is Italo-Argentine coproduction and rest of footage rolls in Argentina . . . Gina Lollobrigida heads for Paris, then the U.S. after the holidays. She recently wound "Mare Matto" ("The Mad Sea" for Vides . . . Anita Ekberg back in Rome after work in Bob Hope's "Call me Bwana" in London . . . Guy Madison practising his golf game on Rome's links in view of the upcoming Crosby tournament . . . Alberto Marcovia and director Pier Paolo Pasolini to Africa for long swing through Senegal, Ghana, Nigeria and Khenia to prep Pasolini's next, "Padre Selvaggio" ("Savage Father") for Alfredo Bini's Arco Film . . . Valerio Zurlini, who won the Venice Festival Lion with "Family Chronicle" spends the next three months in that city to write his next pic, which is set there.

Dino DeLaurentiis in Egypt and Turkey for confabs anent his upcoming "The Bible" and "Dark Angel" locations, also chats with government officials in both countries regarding on-site production facilities for pix . . . Syd Stogel resigns as director of public relations for Titanus effective Feb. 28, plans to resume his government career with the U.S. Navy Information Dept.

Cinemasa setting up a Rome office . . . "Longest Day" (20th) now undisputed leader in Italo b.o. stakes, both in totals and in Rome and Milan, where it's well over the 100 million Lire mark and still going strong . . . "Mutiny on the Bounty" (Metro) has now opened very strongly to bolster the Yank comeback . . . "Snow White and the Seven Dwarfs" revival run throughout Italy given publicity sendoff via mass arrival at Rome airport of "Snow White" (Yank actress Kay Fairchild) and dwarfs to send off a month-long nation-wide tour with a Red Cross benefit tie-in.

Paris

Nico Papatakis due in Gotham this week with a copy of his first pic "Les Abysses." The Depths" for showing to Yank foreign film distribs. U.S. financiers Richard Quine and George Axelrad invested in this French satiric tale of two servant girls who end up killing their bosses. Chiller is an offbeat and the first pic by Papatakis who ran the Existentialist night club, The Rose Rouge, in the early '50's and was a coproducer on the Yank indie pic "Shadows" and some French shorts . . . Cloak and sword specialist Georges Jean Marais dons modern clothes for "The Gull and the Shark," being directed by Ralph Habib, in which he plays a French secret service man . . . French director Robert Vernay and writer Irving Le Roy to new African country of Malgache to help set up film production. Vernay does a series of color shorts for tv and theatres and then a full length documentary on the Tananarive Fair. Other French filmmakers have made pix in budding new nations and it is now expected that locals may begin themselves after schooling in Western pic schools and under French pro supervision.

French producers asking themselves why a Yank, Ellis Kadison, is making a pic on the recently closed horror theatre The Grand Guignol rather than a local filmmaker . . . Holiday fare includes "Mutiny on the Bounty" (MG), French swashbuckler "Mandorin," a reissue with a new sound track of "Snow White and the Seven Dwarfs," Orson Welles's first pic in five years, the French-Italo-German "The Trial" in English, the French episodic pic "The Four Truths," a Bourvil comedy "The Red Pants" "Hatari" (Par), and "Taras Bulba" (UA).

The Crystal Star awards, given by the French Cinema Academy, go to Mexican-Spanish director Luis Bunuel for "Viridiana," French filmmaker Francois Truffaut for "Jules and Jim," British thesp Albert Finney for "Saturday Night, Sunday Morning," and French players Jeanne Moreau, for "Jules and Jim," and Alain Delon for the Italo pic "Rocco and His Brothers" . . . It might be added that the "Snow White reissue is in for no less than five big first-run houses.

George Pitzer, Yank filmman who recently was in charge of Metro releases for the Continent, now going over to 20th-Fox as assistant to Continental chief David Raphel . . . Jules Dassin prepping another Greek Israeli pic, after "Never on Sunday" and "Phaedra," via "The Golden Age of Pericles." It would deal with the growth of the democratic ideal in fifth century Athens. Dassin wants Sir Laurence Olivier to play Pericles opposite Melina Mercouri as his mistress Aspasia . . .

Argentine Film Crisis Deepens, Theatres Closing; Attendance Off

Buenos Aires, Jan. 1

Everyone here recognizes that the film trade faces the worst crisis in history, but little or nothing is being done to combat it. Exhibitors and producers have spent many weary months trying to achieve an agreement with the Screen Institute for cutting taxes, but as with all else in a country continually swayed by political and economic strife, whenever agreement is in sight, a change of authority happens, and it's all to do over again.

This is the present case as Economy Minister Alvaro Alsogaray is out, a new economic group is in, and till the new men have time to turn their attention to the relatively minor entertainment field, the long-awaited cut in box-office taxes must be deferred once more.

Attendance Drops

Meantime more film-theatres are being transferred to other purposes by desperate owners. The Atlanta, which Doulos Fernandez converted from a garage to a film-theatre in 1937, will resume its former status, while in Cordoba, where automobile plants are dismissing workers due to poor sales, the Real is shuttering for the summer.

In 1957 film attendance was around 75 to 80,000,000, the figure dropped to 65,000,000 in 1958, 56,000,000 in 1959, a little more than 45,000,000 in 1960, 36,000,000 in 1961 and only 14,000,000 in the first semester of 1962. It's figured that this year's total will be 27,000,000, or about 75% of last year. In 1950 there were 201 cinemas in B.A., with a total capacity of 196,748, now there are only 140 with a total of 137,427 seats. Things are just as bad in the provincial cities.

Organization Needed

The suggestion now made by competent observers is that the government remove all boxoffice taxes save 10% for local production subsidies. But there is much else to be done, starting with the formation of a joint exhibitor-producer organization to combat tv's privileged position as a non-taxed, non-censored form of entertainment, which has also been allowed to import equipment free of surcharges and does not submit to many of the regulations to which the film trade is subject. Such an organization would be similar to the U.S. COMPO, uniting the Exhibitors Federation (FADEC), the Screen Union and Distributors' Association for a common front battle for mutual interests.

Exhibition Woes

Apart from cutting prices by tax reduction, however, it's felt that the whole system of exhibition must be overhauled, with a return to sealed admissions for different days of the week, times of day, single or double bills, etc.

There is a need for a return to double or triple bills. Since all homes are in economic stress and practically every member — male or female, young or old — must turn to one or more jobs to help cover living costs, good pictures are often missed with no subsequent opportunity afforded to "catch up." Double or triple bills, at reduced admissions, would answer this problem and perhaps bring audiences back to the theatre. Under these circumstances, day and date exploitation is poor business. Many pictures, if screened exclusively in a specific theatre, could do excellent business on word of mouth alone. Distributors could find properties now gathering dust on their shelves which could bring good results.

Neighborhood houses are now charging admissions equivalent to those of downtown theatres. These nabes could offer different bills, either in first run or subsequents, and audiences would probably romp back. The pundits quote the case of a rather dilapidated central B.A. house, devoid of such amenities as air conditioning, wide screen, good sound and projection, but which does continuously good business as an arty.

A return to the exclusivity deals of long ago is also advocated, not only on roadshow pix, but in such way as to give time for word of mouth to spread on regular product. Some pictures ("Advise & Consent" is a case in point) are yanked off the first run screen before the public had time to realize they are there, because of the failure to holdover terms right away. Thus the picture is switched before its natural public has a chance to patronize it. This can happen if a picture is released at the end of the month, when most pockets are empty (salaries and wages are paid here at that time). A majority of the public today attends only when dead certain their money won't be wasted. Thus unless heavily advertised, pictures are burned by the day and date system, because the right audience didn't learn of the picture in time.

Arg. Screen Institute's 1962 Strides Include Films Sold to Europe

Buenos Aires, Dec. 24

Screen Institute President, Dr. Juan Carlos Goti Aguilar, recently disclosed that last year the INC spent 30,000,000 pesos (at that time around $375,000) on Argentine film promotion efforts abroad.

INC claims that the investment yielded excellent results, since 20 pictures were sold to Europe. Also that an important current coproduction was launched with Brazil; six pictures were leased to Spain, and a reciprocity agreement was signed with that country and Mexico. Further that an exclusivity pact was arranged with an important Chilean exhibitor; New York distribution was lined up; and pacts were signed with Italy and France. Moreover, France will send out two experts to train Argentine colleagues.

INC doled out 56,500,000 pesos (roughly $700,000) in production loans assisting the industry in that 40 to 42 pictures were started compared to only 23 in the previous year.

INC has been conducting a probe concerning producer attempts to falsify box-office receipts, on the basis of which they receive "recovery" subsidies. So far only one producer is implicated, with the help of one INC clerk.

In the future, INC doesn't propose to finance Argentine film weeks abroad since the funds will be used in the future to promote markets abroad. Once a local producer signs a distribution pact with foreign producers or distributors, INC will advance funds for making prints, covering freight charges, etc.

Local producers are perfecting production methods to a point [illegible] where they can get their time is now six weeks.

Irish Offer Film $

Dublin, Jan. 1

Financial aid to American or other foreign producers for film making in Ireland was offered by C. Russell Murphy, chairman of the Irish Film Finance Corporation, at the outfit's annual meeting. He said that there should be an expansion of film making in Britain and Ireland, and that the Corp. is prepared to render any assistance it can and applications from American or other foreign organizations, which make international pictures overcoming the quota and consequent problems, would be welcomed.

Murphy said that since the formation of the Corp. it has assisted 15 films. Commenting on settlement of an inter-union dispute at Ardmore Studios he said it was encouraging that it had been settled amicably, but he emphasized that a serious aftereffect might be the impression of labor instability.

Al Zugsmith 'Invades The Orient,' Pitching 7 Films, 2 TV Series

Tokyo, Jan. 1

Al Zugsmith has invaded the Orient with a bushelful of projects to escape from what he calls "apathy and 1962 attitudes and policies" in the American Cinema capital and in anticipation of merging his enthusiasm with that of Asian picture people.

First on Zugsmith's crowded schedule is "The Great Space Adventure," which will roll in Manila Jan. 22 with George Nader and Fay Spain top-lined in a story about an astronaut who crash-lands on the mythical planet of Aphrodite. Zugsmith will direct and Clifford Scherer, here with him, will coproduce in association with Philippine producer Eddie Romero and sugar tycoon J.A. Araneta.

While here, Zugsmith is talking a coproduction package of seven features with a Japanese studio and is huddling on the coproduction of two tv series. The package of features would include a picture from Robert Wilder's script, "Million Dollar Pushcart," based on his own novel, "Walk With Evil," another film starring Xavier Cugat & Abbe Lane to be made concurrently with possible club dates here, and one picture which Zugsmith would try to get Orson Welles to direct.

One of the projected tv shows, he said, would be a police story that "would do for Tokyo what "Naked City" does for New York." He declined to discuss the nature of the second tv venture.

In Hong Kong, Zugsmith will discuss a pair of pictures for possible locationing in the Crown Colony. In addition, starting in May or September, he'll direct a film on Capri called "Never Enough," which would star Gene Tierney and be produced by Marino Girolami with Jacques Bergerac as associate producer.

Royalty Sales

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office, with Japan manager Paul Mizukami predicting that "The Longest Day" will play 18 weeks at the four houses.

Several weeks earlier, Henry Fonda visited here for the opening of "How the West Was Won" at the Theatre Tokyo and Harold Lloyd was here, to help bally his "World of Comedy" (Col.). Other openings during the pre-holiday week were "Taras Bulba" (UA), which is doing okay concurrently at three Tokyo theatres and "Jumbo" (MG) at the Scala-za.

Also helping to make the city look like an international cinema center was the fast-moving Bob Hope troupe, which spend a few days here on its junket of holiday shows for U.S. troops in Japan, South Korea, the Philippines and Guam. The Hope unit included Lana Turner, Janis Paige, Jerry Colonna, Anita Bryant, Peter Leeds, Amadee Chabot (Miss U.S.A.) and the Les Brown band.

Berlin's Musically For 'The Birds,' Says Hitch

Berlin, Jan. 1

Alfred Hitchcock came to Berlin to complete, musically speaking, his film, "The Birds," which Universal will release next May. The pic will have no conventional music, but only electronic sound effects. The latter, the director felt, are handled best via Oskar Sala's sound studio for Mixture-Trautonium in West-Berlin. It was American ballet composer, Remi Gassmann, who suggested the use of Sala's facilities.

Hitchcock met his composer, Bernhard Hermann, editor George Tomasini, and press agent, Mike Baumbul, in Berlin. Lutz Scherer, general manager for Universal in Germany and Austria, gave a press reception for Hitchcock, who regards Germany as one of the most lucrative non-English speaking outlets for his pictures. Press conference was one of the funniest here in a long time.

ARRIBA ROLLS

London, Dec. 24

Conrad Phillips, screen and tv actor, who starred as "William Tell" in the tv series, has formed a new film company with director Peter Maxwell, tagged Arriba Productions.

First project goes on the Metro floor at Elstree on Dec. 31. Maxwell will direct "Impact" and Phillips will star in it. But this is not a necessary future formula.

Network Radio Only Tapping 20% Of Its Potential: ABC's Pauley; 'Industry Should Gross Billion'

While network radio has made some giant strides on the comeback trail over the past few years it's still only tapping 20% of its potential Bob Pauley, ABC Radio prexy, warned that despite the gains, "network radio—and I mean all of network radio—still is in no position to assume an attitude of self-satisfaction." He estimated that the total radio industry should be grossing $1,000,000,000 dollars with network radio accounting for one-fifth of this total.

That goal is still somewhat off in the future, but Pauley said "I feel that radio's ultimate attainment and eventual surpassing of this figure is inevitable." He explained that by the end of the 1960s, advertising expenditures will have increased from a current $12,500,000,000 a year to around $20,000,000,000. Radio will be riding this crest, he said, because for the first time in history of modern advertising media there is no new competitive medium on the drawing boards.

Pauley's yearend report revealed that ABC Radio racked up important gains across-the-board. The web added five 50,000 watt stations during the last year and hiked its sales volume by 20%. Station clearance went up 13%. Pauley said the web now has more 50KW stations than it did during its heyday of the old Blue Network. And the web's clearances, he reported, are higher than at any time since television became a dominant factor.

Earl Mullin, ABC Radio v.p. in charge of station clearance, said that the roster of affils has grown from 402 to 428 stations this year. In addition, 49% of ABC's old affils improved their facilities via power boosts.

Jim Duffy, the web's exec v.p., and the pacts were slated to continue into 1963. He disclosed that the fourth quarter of 1962 was the best such period in recent years. He said that sales figures show that every quarter of 1962 has shown a marked increase over the corresponding period of 1961.

"There is already more billing in the books of the first quarter of 1963, than we had for the entire first quarter of this year.

Bill Rafael, the web's v.p. over programming, said the only new show to be introduced next year will be the daily five-minute talk show titled "Dick Clark Reports." He noted however, that increasing listener interest in news and public affairs would dictate an ABC Radio trend towards more such programming in 1963.

End of An Era

Caillet's, the restaurant and bar on the side of CBS headquarters at 485 Madison Ave. and a landmark in the broadcasting biz has shuttered after a 20-year stint. Through the years it was as much a part of CBS as the 20th exclusive floor.

Reason for the closing is understood to be an outgrowth of a lease hassle between the management of the building and the restaurant owners. It's understood that a lush restaurant will replace Caillet's, the site visited throughout the years by the big and small of broadcasting. CBS projected move to its new home in '64 had nothing to do with Friday's '20' shuttering.

RCA's Best Year Yet' With Gross At $1,700,000,000

Radio Corp. of America is shoutin' it from the top of 30 Rockefeller Plaza—the company's had its "best year" in its 42-year history—with sales nearing $1,700,000,000 and profits to exceed $60,000,000. NBC, an RCA subsid, had "record sales and profits," the parent company reported.

Gross sales are thus up 10% over 1961, net operating profit up about 40%. Previous earnings record for RCA, company stated last week, was the $47,325,000 of 1955.

General David Sarnoff, RCA chairman, said in his yearend stockholders report that in addition to the '62 operating profit, the company realized a capital gain of $7,000,000 from sale of 901,816 shares of Whirlpool Corp common stock. That added 41 cents per share to common stock operating earnings in '62. The RCA chieftain said that the dollar upturn was due to five things.

Advances in consumer sales, including sale of twice the number of color sets in '62 as in '61. Also, RCA estimated a five-fold increase in profits in color apparatus "and related services."

Two, the "growing strength of RCA's electronic data processing operations—which has more than doubled revenue in '62. (This arm of RCA was a vast money loser a few years back, as Sarnoff told stockholders in '61.)

Three, "continued advances" in space and defense electronics, including RCA's TIROS weather satellites.

Four, NBC record sales and profits.

Hubbell Robinson In Defense of Networks On TV Program Control

Hollywood, Jan. 1.

A sharp rebuttal to continual criticism of the network's "concentration of power" has been made by CBS-TV senior program veepee Hubbell Robinson, who contends that while "everybody talks about concentration of power, the fact is you cannot run any creative business where excellence and judgment prevail by committee. Those are the tools by which you arrive at decisions," asserted Robinson here, before returning to his N. Y. post.

There is consultation in making decisions on programming because final verdicts are arrived at out of many considerations, he said, adding the principal consideration is overall programming of a network.

"The creative people, the advertisers and their agencies and the public ought to be glad there are such things as networks in the first place, for the creative people, we provide a market easily reachable simultaneously with exposure of their efforts" to the national audience. Robinson said. "When their projects are good enough, we provide them with financing on what even they must admit are very generous terms," he added.

"For the advertiser, we provide the most economical medium in the history of advertising and selling. CBS-TV is the cheapest advertising medium in terms of cost-per-thousand.

"As far as the public is concerned, it's only because of the networks that they get any kind of balanced schedule. Only the networks look at the total programming in terms of months and

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Minute Maid Also Invokes 'Act Of God' in Pullback

That recent freeze in Florida is spelling some more bad news for first quarter network tv business. Coming on top of Florida Citrus' recently pullback from a $1,300,000 commitment on ABC-TV, the Minute Maid frozen orange juice company has asked out from a $2,000,000 buy on both the CBS and ABC tv webs. Like Florida Citrus, Minute Maid has invoked the "act of God" clause in its contracts.

Web execs are concerned over the fact that the cancellations came just at the start of the first quarter, making it a tough proposition to corral new advertisers at this late hour. It's believed, however, that the Florida citrus industry will be back on tv strong during the second quarter, particularly in view of the fact that the freeze was not as severe as originally feared.

Self-Imposed Fear

Situation has cropped up where more and more radio stations around the country are issuing orders to their deejays to lay off the Vaughn Meader "First Family" album. In most instances the action is being taken after consultation with their legal aides.

Nobody except the lawyers are telling the stations not to play the JFK satirical vignettes, but in a "climate" that has invited extreme sensitivities among the broadcasting fraternity, the operators figure it isn't worth taking a chance. Actually it's a self-imposed ban, based on fear of possible future repercussions.

Kintner Threatens to Throw Book At Any Videogging Packers-Giants

For the greatest sport show on earth, the Sunday 30th Giant-Packers National League pro football playoff, the New York area tv blackout was authentic, extending not only to home viewers but also to members of the networks and their friends and associates. Many of the latter had planned to watch the game at web production centers and in exec suites via company circuits and special feeds.

Because of the hard feelings between National Football League and NBC-TV brass over the network's use of closed-circuit presentation for the blacked-out New York area NBC prexy Bob Kintner and the web's legal department decided to play the contract to the letter so as to prevent any following accusations of pact violations by the League.

This meant an absolute bid on any viewing outside the working technical perimeters. Kintner reportedly warned all NBC personnel that anyone caught throwing the switch would be fired immediately. It also meant actual boarding up of the engineering area and the use of a special feed that had been worked out by CBS execs. (CBS carries the Giants scheduled games with local blackout on home contests. NBC's two-year pact for the championship—with the web paying $615,000 for the Packers-Giants playoff outside New York ends this year.)

Same time the attempt of three residents of Manhasset, L. I., to get a court order restraining the blackout was tossed out by N. Y. Federal Court Judge Edward Weinfeld. Said the Court, "Undoubtedly plaintiffs and millions of other football fans eagerly desire to see Sunday's game in the comfort and warmth of their homes. But their preferences cannot overcome the right of these defendants . . . to impose the local area restrictions, believing as they do that it serves their economic interests.

"However the court's function is to decide the motion on the basis of fact and within the framework of the law. If relief from the terms of the statute is war-

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LeSueur's Sabbatical

Larry LeSueur, with CBS News for about 22 years, has taken a year's leave of absence to assume a consultancy post with the United States Information Agency (USIA) in Washington.

LeSueur and USIA boss Edward R Murrow are friends of long-standing. LeSueur joined CBS News after several years with United Press. With CBS, he held posts in Moscow, Europe, before, during and after the war, and at the United Nations.

ABC-TV's Hot Sun. Nite Lineup With Circus as Opener

Chicago, Jan. 1.

ABC-TV looks to be off and winging in the Sunday night competitive sweepstakes for '62-'64, on the basis of the shows it's peddling to clients. As the 7:30 to 8:30 opener (the Sun. nite features are being bumped), the network is offering a circus series, "The Greatest Show On Earth," a Desilu production Desilu having recently acquired the rights from Paramount. At this stage it's a pilot deal.

Going in from 8:30 to 10 are the brace of crime & punishment shows acquired via Revue each a 45-minute segment. Firestone has an (a perpetuity)" deal for 10 to 10:30 and National Insurance has another year's option on the Howard K. Smith 10:30 news show.

Thus ABC appears to be in the enviable position having its earliest yet Sunday night lockup. CBS and NBC, strictly on renewals figures to sell out before Feb. 1.

Sunday night traditionally, as the hottest, most sought-after night of the week, is a seller's market. Everything goes at rate card. In fact it's so much in demand that cigaret companies even today have been unable to penetrate the NBC-CBS Sabbath eve slots.

Brodkin Steps In To Helm 'Nurses'

Herb Brodkin has taken over as active producer of "The Nurses," the fate of which looks more optimistic for next season, although no final decision on '63-'64 will be made until February.

Brodkin, exec producer of the former medico hourlong show, took over from producer Arthur Lewis. Lewis, who will finish editing one or two more shows, bowed out for a top level post in London with Dorchester Productions, Ltd., which will produce under the aegis of Lewis, "How to Succeed in Business Without Really Trying." Lewis also will head up the combined activities in Europe of Cy Feuer and Ernest H Martin, in conjunction with Alan W Livingston, prez of Capitol Records.

Brodkin, starting this month, will take over the dual posts of producer and exec producer. He also serves as exec producer of CBS-TV's Saturday night "Defender" hourlong outing.

In the last Nielsen book, measuring the period of the last week in November and the first in December, "Nurses" posted a 19.1, points ahead of previous Nielsen books. New time period Thursday nights, at 10 p.m., which starts this month against what's considered weaker opposition, will tell the tale whether the N.Y.-originated show will make it next season.

On D.C. Calendar: 2 Bobs Vs. Philco

Washington, Jan. 1.

Who else but NBC's top brass will make the pitch for its tv programming before the FCC Wednesday (2)?

Board chairman Robert Sarnoff and president Robert Kintner are due to tick off the wonders of NBC offerings as the network's first witnesses in its final bid to acquire WNAC AM-TV and WRKO-FM in Boston.

Competing programming between NBC and Philco will wind up the hearings which began before FCC Examiner James D. Cunningham on Oct. 22.

NBC has petitioned the FCC to OK a swap of WRCV-AM-TV in Philadelphia, which it must vacate in July, 1964 for the Boston stations now operated by RKO General, Inc. Philco, however, has opposed the switch and asked the FCC for a license to operate WRCV-TV.

Called by NBC Counsel Irving R Segal, both Sarnoff and Kintner are expected to explain the network programs as to public interest character of performers, cost and listener ratings.

Philco in its petition on file with the FCC has accused NBC of allowing shows of local Philadelphia interest to decrease in number on WRCV-TV.

TV: No Babes on Toyland Biz

Wind up a toy company and it starts slugging its competitors with everything in the advertising book. That's no gag for 1963 when television, particularly the networks, is due to cut up around $125,000,000 in advertising coin from a half-dozen of the major toy manufacturers battling for a bigger share of the kiddie audience.

Two toy company giants, Mattel's and DeLuxe Reading, are sparking some unprecedented tv maneuvering. For the first time in memory, the kiddie shows on all three networks were sold out for the fourth quarter of 1963 even before the start of the new year. Web execs are already mulling the possibility of opening some new kiddie shows to cash in on the heavy pressure for participations in kiddie shows during the next pre-Christmas season. If the webs don't come through, some of the toy manufacturers now unable to buy network time will move into the spot market.

Mattel's has broken the traditional toy company pattern of buying only in the fourth quarter by making 52 week commitments for this year on all three networks. The company is spending $6,000,000, allocating $2,000,000 for three Saturday kiddie daytime shows on ABC-TV, about $1,200,000 for a group of NBC-TV kiddie shows and about $1,200,000 on CBS-TV.

DeLuxe Reading is coming into network tv this year with about $3,000,000, starting with the third quarter. Deluxe, a comparative newcomer in the toy industry, has come up spectacularly in the last couple of years, making an end run around its competitors by locking up distribution deals with the supermarkets. The buys by Mattel's and DeLuxe have between them virtually blanketed all the network availabilities for the fourth quarter. Other toy powerhouses like Ideal, Remco, Marx and Ohio Art will also be trying to elbow their way onto the network scene this year to bring the industry ad expenditures on tv to an estimated $15,000,000.

The tough scrimmaging among the toy companies has produced one tv casualty — the educational shows for children on the networks. One company, Mattel's, had a policy of buying qualitatively, but now it's adopted the numbers policy. It's pulled out of ABC-TV's "Discovery" show starting this month and that move is expected to sound the death knell for this ambitious venture into high-calibre children's entertainment.

Big Remco Splurge

Webb Associates, agency for Remco Industries, toy manufacturers, says Remco plans to accelerate its advertising outlay on networks and spot tv in '63.

Webb prexy Bernard J. Schaff said that '63 will mark the first time Remco will be on all three major networks at the same time. In addition, the toy maker has sponsorship of the syndicated "Supercar" show in 16 markets.

Total budget for Remco in '63 will be $2,300,000, which includes print media as well. Regarding tv, starting Saturday (5), Remco will have segment buys in the Saturday a.m. "Alvin Show" on CBS-TV and "Ruff & Reddy" on NBC-TV. A week later, segments will start running in two ABC-TV Saturday shows, "Top Cat" and "Magic Land of Allakazam."

TV'S FUSSIN', FEUDIN', FIRIN'

The New Nielsens

(First December Report)

The new National Nielsens (first December report), run true to form, again giving CBS all the best of it, with 16 out of the Top 20. It's a CBS runaway on half-hour wins (prime time segments, 7:30 to 11 and 7 to 11 on Sundays) with 36 for Columbia, 12 for ABC and five for NBC. Average audience rating for the two-week period: CBS 21.3; NBC 14.9 and ABC 15.6. CBS sweeps six nights of the week, with ABC mustering enough strength for a Monday win.

Following are the Top 20 shows:

Beverly Hillbillies (CBS)	37.9
Wizard of Oz (CBS)	33.6
Candid Camera (CBS)	32.5
Bonanza (NBC)	29.6
Red Skelton (CBS)	28.3
Gunsmoke (CBS)	28.0
Danny Thomas (CBS)	28.6
Lucy Show (CBS)	28.2
Dick Van Dyke (CBS)	28.1
Ben Casey (ABC)	27.9
Dr. Kildare (NBC)	27.6
Andy Griffith (CBS)	26.9
Jack Benny (CBS)	26.4
Ed Sullivan (CBS)	26.3
I've Got Secret (CBS)	26.1
What's My Line (CBS)	26.1
To Tell the Truth (CBS)	25.1
Bob Hope (NBC)	24.3
Defenders (CBS)	23.6
Garry Moore (CBS)	23.4
Jackie Gleason (CBS)	23.4

NBC Censors on Coast a Pain In Neurosis to '11th Hour' Producer

By HERM SCHOENFELD

External pressure groups angling for special treatment and internal hassles with scared network censors constitute the double occupational hazard for network show producers. Sam Rolfe, producer of "The Eleventh Hour" for NBC-TV out of the MGM-TV studios, has been fighting the two-front war since the series opened last fall.

The brouhaha with the American Psychological Assn., which broke into the open with an APA rap against the show's lack of authenticity, was dismissed by Rolfe as a flagrant instance of special pleading. Rolfe said the psychologists were not really interested in the show's accuracy but in the drama's subordination of the psychologists to psychiatrists. "They don't care if you lie," Rolfe said, "just so long as the lie is in their favor." Rolfe pointed out, however, the scripts for "Eleventh Hour" were prepared in close collaboration with leading psychiatric specialists.

While the squawks from the APA could be brushed off without any impact on the show, the encounters with the NBC-TV censorship department on the Coast has affected the show. Rolfe said that he has been fighting a running battle with the NBC censors over what does or does not get in.

He pointed out that words like "virgin," "emasculation" and "frigidity," without which a psychiatric script could hardly be written, have been proscribed from the air. "This type of mentality," Rolfe said, "will not encourage any great shows, nor will it in itself result in any bad shows. It does produce a general blandness. That's how emasculation works."

Rolfe believes that the networks should have censorship departments to protect themselves from fly-by-night operators with no long-term responsibilities to the medium. But, Rolfe said, it is necessary for the legitimate producer to

(Continued on page 34)

'Wizard's' Wizardry

All time champ money maker and rating puller for a single feature film is "Wizard of Oz," lend-leased to CBS-TV on an annual basis (at $300,000 a throw). On the fourth time round in its Christmas season exposure, "Oz" came out No. 2 on the National Nielsens, clobbering everything with the lone exception of "Beverly Hillbillies."

With a fifth go-round assured in '68, it will pour into MGM coffers a cool $1,000,000 for a single print.

CBS Has a Gleam: Steel & Armstrong As Kaye Sponsors

Although NBC-TV has been overturing U.S. Steel to "come on over" and join DuPont on its Sunday night drama showcase, now that the CBS "U.S. Steel Hour" is being bumped at season's end, the Columbia boys are maneuvering their own plot to retain the company's billings.

Seems that CBS would like U.S. Steel and Armstrong (whose al-

(Continued on page 38)

THE YEAR THAT SHOOK 'EM UP

By GEORGE ROSEN

Broadcasters are pretty much agreed that, whatever's in store for '68, there isn't likely to be a recurrence of the year just ending, producing as it did such a heavy toll in blood, sweat and tears.

For it was the year of the D.C. tempers and tantrums of the Messrs. Minow, Dodd and Pastore directed against tv sex and violence in general and ABC's "Bus Stop" in particular. It was a year that saw ABC riding a wave of trade sympathy as they wept for their lost billings from the Howard K. Smith-Alger Hiss on-camera pairing, the final ironic backlash of which found ABC—whose Jim Hagerty took to the cameras the following week to play tv's latter-day Peter Zenger—the new broadcast champion of the First Amendment.

It was the year of the fateful Ides of March which found Ollie Treyz, after half a dozen years of riding the Nielsen crest, axed as ABC prexy in the wake of the "Bus Stop" scandal. Whether or not Treyz was taking the rap on network Continuity Acceptance policy was to trigger some subsequent intra-trade speculation and wonder. Be that as it may, as the drama played on, Goldenson as ABC's Brutus came "not to bury but to praise" Treyz. Jack Warner was among those who lent his ear and promptly hired the deposed prez.

It was a year that closed with even angrier words than when it started — bitter, ugly epithets hurled at the NAB's Gov. LeRoy Collins, whose "ban the butts" campaign against piggie commercials exposed to teenagers has already cost the industry $3,000,000 in billings in one lost network sale.

Reflecting the entertainment aspects of '67-'68, perhaps the worst show of the season, "Beverly Hillbillies," turned out to be the runaway Nielsen smash.

Withal, the '67 kaleidoscope of fightin', feudin' and firin' produced an image of industry attrition that, it's felt, exacted an economic toll of lost business—as evidenced by the reduction in the actual dollars invested by advertisers in the three networks as a whole. The downward trend in net dollars, as contrasted with the reported increase in gross dollars, traces to the widening practice of off-rate card deals which attend the advertisers' negotiating for bargain basement packages—scatter plans which go for $22,000 to $24,000 a minute as contrasted with the $35,000 to $42,000 rate card practices.

The first reversal in what had been the consistent climb in net-

(Continued on page 34)

Judy Garland Into CBS-TV Ranks With Weekly Hour Entry, Joining Silvers, Kaye, Burnett and Scott

Welk Uprooted

It's now definite that the Gillette fights shift from Saturday to Friday nights on ABC-TV, thus paving the way for the two-hour Jerry Lewis Saturday night showcase. However, Lewis will not go 10 to 12, as originally contemplated, but start at 9:30. This is an expedient designed to serve the network's o & o stations (along with affiliates). It will permit them to start their feature films at 11:30 p.m. instead of midnight, thus protecting their national spot dollars.

However, the 9:30 kickoff for Lewis means uprooting Lawrence Welk from his 9 to 10 hour, where he's been entrenched for eight seasons. Welk will be moved up a half-hour, 8:30 to 9:30.

Coast Bettors To Know Fite Results 3 Hrs. in Advance

Hollywood, Jan. 1.

There are some station jitters on the West Coast in anticipation of next season's ABC-TV schedule, particularly as it relates to the shifting of the Gillette fights from Saturday night to Friday night.

In all the years of tv'ing the 10 to 11 p.m. hours, they have been getting a direct pickup, meaning 7 o'clock on the Coast West Coast fight fans through the years have geared themselves and their "fight night" habits to this pattern.

However, when the fights shift to Fridays next season, they will be slotted into the 10 p.m. Pacific Time slot on a three-hour delayed tape. All of which poses some ticklish questions as to betting habits and squaring it with a vigilant FCC. By picking up the phone and calling New York, bettors can establish the winner hours before the show gets on the Coast screen.

'Ethel & Albert' Slot

"Ethel & Albert" will become a feature on NBC Radio's "Monitor" the web's weekend program service, beginning next weekend. Alan Bunce and Peg Lynch, who have essayed the family twosome for years, first on radio and then in the early 50s on tv, will start appearing three times in the course of every weekend.

Prior to hopping to Europe over the weekend for a quickie business huddle, CBS-TV prexy Jim Aubrey wrapped up a deal for a weekly hour live Judy Garland show next season. Move came within days after ABC-TV had walked away ... on a Garland deal as too costly. CBS, applying what it calls the "Danny Kaye formula," negotiated a contract which will represent a $6,500,000 outlay for the star's package. There will probably be 32 shows with a New York origination. Negotiations are in for Bob Banner to produce. No time slot's been set as yet.

Thus Aubrey, who prefers to play it the "personality way," has moved a step further toward completion of his '68-'69 programming shoot. Shooting for a total of almost eight new entries, he's got six of them in the house with two to go.

Along with Miss Garland, mixed starters will be Danny Kaye (full hour); Phil Silvers (half-hour); Carol Burnett (though not in a weekly series); George C. Scott, who goes into the weekly "East Side/West Side" hour weekly series (this one's a pilot deal), and the already firmed-up John Houseman-produced hour historical drama series (at $800,000 per segment). Along with this there's the expanded half-hour news show out of the Dick Salant shop.

Time slots for the various entries, of course, are subject to the cancellations on tap at the end of the season. For example, if Danny Thomas decides to call it quits on his hot Monday night Nielsen entry, Phil Silvers will step in, same sponsor (General Foods). Sunday night 9 to 10 will open up with the bumping of "General Electric True" series and the relocating of "Real McCoys" to another slot on the schedule. Also Wednesday 10 to 11 opens up with the axing of both U.S. Steel and "Armstrong Circle Theatre." Due for possible cancellation is the Alfred Hitchcock hour series and the Friday night 8:30 to 9:30 "Route 66" even though the latter is leading in its time period.

Judy Garland deal, negotiated by David Begelman and Freddy Fields representing Miss Garland, extends over a four-year period, with options to be exercised at the expiration of each year.

R&H 'Cinderella' In CBS-TV Reprise

"Cinderella," the 90-minute musical special with score and lyrics of Rodgers and Hammerstein, will be done again in a new production next season by CBS-TV. General Mills is understood to be ready to pick up the tab for the telecast.

New "Cinderella" production will star Julie Andrews, who played the lead role in the original telecast in 1957, also done on CBS-TV. In its initial telecast, prior to the perfection of videotape, the 90-minute special scored high in the ratings, hitting an average audience of 46 in the Nielsens.

In England, incidentally, "Cinderella" is an annual Christmas season pantomime theatre attraction.

Daytime Nielsens Top 10 to CBS-TV

The new National Nielsens (first December report) makes it a clean sweep for CBS-TV on the Top 10 entries.

Here's how the score reads:

As World Turns	CBS	12.3
House Party	CBS	11.2
Password	CBS	10.8
Guiding Light	CBS	9.9
Search for Tomorrow	CBS	9.7
Edge of Night	CBS	9.2
To Tell the Truth	CBS	8.5
Love of Life	CBS	8.2
Secret Storm	CBS	8.2
Millionaire	CBS	8.2

OUT NEXT WEEK!

The

57th Anniversary Number

of

VARIETY

R. J. REYNOLDS SAT. COIN—ABC TO NBC

That money R. J. Reynolds is pulling out of ABC-TV Saturday nights by refusing to go into the new campus-originating "Hootenany" show because of the Collins "ban the butts" campaign is going in NBC instead, also for Saturday nights.

Ciggie company is buying into the NBC "Saturday Night Movies," which it considers more Collins-sanctioned and more adult-oriented.

Staff Fired as Memphis Station Goes Off Air in Hassle Over Sale

Memphis, Jan 1

WHHM one of Memphis' set AM indies went smack off the air last week and is now silent The entire station staff of 12 employees was given "pink slips" at the same time In tune with all this hubub over the quietus on WHHM an armed Pinkerton gendarme was placed on duty at the station in the Holiday Towers Building in a battle for possession of the property as an attempt to block sale of the radio station

Bill Grumbles ex-Memphis broadcaster and prexy of the Mercury Broadcasting Inc owners of WHHM came to Memphis from Syracuse NY where he is prexy of WYNS-TV and told newsmen "The FCC has granted our request for WHHM to remain silent for a while because of financial difficulties We hope it can resume broadcasting soon"

Grumbles and his sister Mrs Marie Copp of Florida holders of the majority interest in Mercury Broadcasting charge two Connecticut radio execs are attempting to block the sale of WHHM to its former owner Tom Shipp of this city

Grumbles and his sister contend to the FCC that they have lost "substantial sums of money" and the proposed sale to Shipp has been negotiated "in attempt to salvage the station" Grumbles who also was a former veepee of RKO General Teleradio said the transaction would involve loss of their $250,000 investment in the station which they acquired two years ago from Shipp According to a statement made by Shipp to the FCC he would cancel $140,000 in debts owed by the station to him and at the same time would invest "up to $75,000 to restore WHHM to sound financial position"

Huggins' Stripe

Hollywood Jan 1

Roy Huggins has been elected a veepee of Revue Studios and of MCA Artists Ltd Huggins exec producer of the studio's "The Virginian" series on NBC-TV joined Revue last summer for a brief tenure in an advisory capacity on that series He returned last Oct 26 to become exec producer of the show

Huggins previously was 20th-Fox TV production veepee and before that was with Warner Bros for five years, creating and producing that studio's "Maverick" and "77 Sunset Strip" series

Fancy Prices For Post-'48 MGM Pix; 900G WNBC Sale

Metro TV is close to a deal with WNBC-TV, NY, for its latest group of post-'48 pix. The package of 30 post-'48 titles and 8 pre-'48s going for a price in the neighborhood of $900,000

Deal, when consummated would put WNBC-TV back in the first-run pic race in the New York market It's the first hot post-'48 feature package to be bought by NBC-O&O for quite awhile the other hot packages going to WCBS-TV and indie WOR-TV Differences in some structural terms are holding off signing the differences though are not seen as insurmountable

In another key market, that of Chicago Metro TV sold the 30 post-'48s minus the eight pre-'48s to WGN-TV Again, it's understood from windy city reports that the price was high The average price per pic is said to be in the area of $25,000.

It's understood that Metro TV is in the process of closing four or five other major markets kicking off the "30 for '63" package to a good start

Pix titles include "Blackboard Jungle," "Go for Broke," "I'll Cry Tomorrow," "The Tender Trap" "Silk Stockings," and "Somebody Up There Likes Me"

More Yen For Japan Imports

A further liberalization of Japanese financial regulations governing tv imports is forecast for the fiscal year, starting April 1 '63, according to the Motion Picture Export Assn of America's Television Film Export Committee

In a bulletin to member MPEA companies, a dispatch was quoted citing the expectation that the allotment of foreign currency for tv film imports will be increased from the present $3,300,000 to $7,000,000

Other foreign tv execs see a revision not quite as dramatic The prediction of some film execs is that the increase would be more in the neighborhood of $5,000,000 with a free market in the offing some time in the future

RICHARDS CLEARED IN YARBROUGH DEATH

Los Angeles Jan 1

Actor Robert Richards was found innocent last Friday (28) by Superior Judge Lewis Drucker in the Aug 31 death of television director James Yarbrough Richards, 34 had been charged with murder, pending investigation of Yarbrough's death in an apartment they shared in Hollywood

Deputy district attorney Phil McCarthy reported agreement of coroner Theodore Murphy's conclusion Yarbrough 44 had died as either an accident or suicide due to barbiturate poisoning

'Herridge Theatre' As Required College Viewing

Trinity College has purchased CBS Films' "The Robert Herridge Theatre" and will play it on its tv station WFDH Hartford Conn on Monday night's station Jan 14

The shows will be required viewing for all freshman majors at the college and all juniors and seniors who are taking English courses John Ronco associate professor of English at Trinity will introduce and discuss each episode The series which has played in regular rotation in a limited number of markets

Stewart to Kenya For Wild Life Juve Segs

Chicago Jan 1

Jim Stewart who conducts a kid show on WBKB here, is going to Kenya Africa to shoot five pilots for a proposed syndicated juvenile series on the wild life theme

Stewart has formed a production company with attorney Peer Petersen and stockbroker Fred Kelly for the series which would consist of 130 five minute segs to be titled in Children's shows

ED MILLS ALOHA SLOT

Honolulu, Jan 1

Edwin Mills, a former vp of John Guedel Productions Hollywood has formed the radio-tv department of Hunt & Mills

The local subsidiary of Mc[illegible] Inc

ITC Batch of Sales

Independent Television Corp., reporting sales on its catalog, licked off deals on "Broadway Goes Latin" with WAFG, Huntsville, Ala; WBRZ, Baton Rouge, La and WXIX, Milwaukee

Other sales included "Brave Stallion," WPIX, NY, WDAM, Hattiesburg, Miss WSB, Atlanta, WBZ, Boston; and WIMA, Lima, O; "Whiplash," WWL, New Orleans; WXIX, Milwaukee; "Jeff's Collie," KVAL, Eugene, Ore and "Supercar," WCOV, Montgomery, and WJBF, Augusta, Ga.

Wooten Selling WREC to Cowles For $6,000,000

Memphis, Jan 1.

Negotiations and terms have been settled for the sale of WREC-TV and AM to the Cowles Magazines and Broadcasting, Inc. of New York

The sale of both the tv and radio properties are subject to the approval of the FCC

Newsmen reaching Luther Hill, prexy of the Cowles Broadcasting interests, at his home in Naples, Fla. about the formal announcement and the sale stated "My lips are sealed" but inferred during his talk that it could be made this week

Hoyt Wooten longtime owner and operator of both the tv and AM stations which are the basic CBS outlets here told newsman "I choose to sell my stations to Cowles because of its excellent reputation"

The sale when completed by both Cowles and Wooten will exceed some $6,000,000 Cowles also publishes Look Magazines and is anxious to own a Southern radio and tv property—especially in this area WREC-TV operated on Channel 3.

WEIGEL'S 'U' IN CHI SET FOR MAY BOW

Chicago, Jan 1

Weigel Broadcasting Co expects to have its new station WCIU-TV, ready to go on the air here in May of 1963 as the first UHF station in this market Station which has been assigned Ch 26 indicated it would program features of special appeal to Negroes and ethnic groups eight hours a day, seven days per week.

Prexy of the firm is John Weigel, a veteran radio and tv announcer He has leased two floors of the Riverside Plaza Bldg., which in the past housed facilities for both WGN-TV and WBKB A 750-foot antenna tower is to be erected on the rooftop Weigel was one of the public witnesses who testified against the final commercial stations in the FCC Chicago hearings last spring Shortly after the hearings he applied for the UHF channel

New Year's Day Bow For WTEV in Mass.

Boston Jan 1

At the stroke of midnight ushering in the New Year Massachusetts' newest television station, WTEV, launches its operations with a 15-minute segment for opening ceremonies followed by four feature films

The new station operates on Channel 6 out of New Bedford and will give primary service not only to that city but also the Providence, Fall River Cape Cod, Martha's Vineyard Nantucket and southern Massachusetts communities

Its regular schedule became effective New Years Day at 7 a.m. with a 12:30 sign-off the following morning The station is an affiliate of ABC-TV and carries the daytime and evening shows of that network

STEWART'S KTLA SLOT

Hollywood Jan 1

Jay Stewart [illegible] been named [illegible] Producer [illegible] on KTLA [illegible] and 'You Don't Say'

TV-Radio Production Centres

IN NEW YORK CITY . . .

Tennessee Williams, actress **Hermione Baddeley** and director **Herbert Machiz**, who are also tied to Williams' soon-to-open "The Milk Train Doesn't Stop Here Any More," appear on the Jan. 7 version of NBC-TV's "Today" Two days later, on the 9th, **Ann Corio** will appear on, although not perform, this NBC ayem-strip . . . **Max Dunn**, NBC-TV sales veep, speaks before the Supermarket Institute meeting slated Jan. 13 for Palm Springs . . . Videotaper **Jim Elward's** "Mr Jones & Monday" to be shown on CBS-TV Jan 13 is his sixth sale to "Lamp Unto My Feet" within a year . . **Bill McDaniel**, NBC Radio topper, to Toronto Jan 7 to address Canadian Radio & TV Society . . . NBC pubaffairs manager **George Heinemann** flies to Atlanta Jan 18 to take part in the annual conclave of the Public Information Advisory Council . . . Texaco and Purex have picked up for another year **Bill Malone** and **Caroline O'Connor**, to do blurbs . . **King Donlon**, ex-CBS joining Creative Cinema Inc as veep over sales . . Narragansett Brewing renewed its bankrolling of **Jerbo Maxwell** on WNJR Maxwell does a nightly sport stint . . **Richard Hanser**, "Project 20" chief scribe, is author of "True Tales of Hitler's Reich," published by Fawcett World Library . . . "Marriage Before And After" with **Dr. Paul Popenoe**, radio series of 260 one-minute features dealing with advice on marital and pre-marital problems has been sold by Alan Sands Productions to Australia, New Zealand and Trinidad Series has been appearing weekly on ABC Network since 1961 . . Pop singer **Neil Sedaka** making his **Ed Sullivan** show debut Jan 27 . . **Chubby Checker** and **Dorothy Sharp** appearing on the Jan 6 telethon for Cerebral Palsy in New York . . . **Mark Evans**, vp in charge of public affairs for Metromedia, named general vice chairman of the 1963 Cherry Blossom Festival in Washington . . . **Jane Fonda** and **Robert Morse** appearing in Westinghouse's special for children "People and Other Animals"

Mary Connolly stars in Jan 12 episode of "The Defenders" . . **Jim Lowenstein**, CBS-TV administrative manager of programs, back from Coast honeymoon with new bride Maralyn Ralliff . . **James Murdock**, featured in CBS-TV's "Rawhide" back to Coast after a holiday visit . . **Charles Steinberg**, CBS-TV vp of public information on the mend after a months illness . . **Rosemary DeCamp** signed for February "Beverly Hillbillies" segment . . **Marjorie Hayward Madry** will be the soprano in the one-voice opera, "The Human Voice" to be telecast Sun. 6 morning by WCBS-TV . . **Walter Cronkite**, in a "20th Century" segment reveals an area where he dropped as a war correspondent for United Press The area is Arnhem in Europe where he dropped with the 101st U S Airborne Division during the war . . **Van C. Mello**, formerly with NBC-TV, joins CBS Radio this week as supervisor of nighttime operations . . **Allan Sherman** guests on "Garry Moore Show" Tuesday (8)

One of the best conducted ad pic stunts was KHJ-AM-FM-TV, Los Angeles and KFRC-FM San Francisco, commuting to eastern press contracts the Coast edition of the N Y Times with the legend "Here is the news as fast as we could get it to you" If you want some news about great radio and television [illegible] West Coast call RKO National Sales Division at Longacre 4-5600 Co-[illegible]ments of [illegible] Charles at KHJ-TV and KHJ Radio in Los Angeles and KFRC Radio San Francisco

IN HOLLYWOOD . .

NBC's **Dave Tebet**, talent scouter on hunt to cross their new shows with **Joey Bishop**, who goes to an hour next season, and **Art Linkletter**, who's prepping a new series for early February . . . **Ralph Levy** granted his release as Four Star creative producer to accept his first assignment on theatrical features as director of **Marlon Brando's** first comedy "King of the Mountain" Co-author is **Paul Henning**, creator producer of tv's top-rated "Beverly Hillbillies." . . **Franklin Rohner** replaced **Don Shiar** as director of business affairs in Hollywood for CBS-TV . . **Bell Berman** used only youngsters under 12 for the week preceding Christmas on his KTLA matinee strip, "Beat the Odds" He was cued by Kello as interest in a tyke show, which would be covered by **Dennis James**, who is the cereal packers preferred announcer . . **Phil Shuken** was granted leave as co-writer of "Beverly Hillbillies" to produce a comedy travelog in Rome, "Americans Abroad" . . **Jack Linkletter**, eldest of the five offspring of Art starts his own stripper on ABC Radio West Jan. 7, Web hooked up 116 stations for the interview show that "doesn't talk down to people" . . **Ed Buchalew** named prexy of Signal Productions, producer of radio shorts

IN CHICAGO . .

Fred Silverman, who created the clunk "Zoo Bonbon" and "Family Classics" feature film formats for WGN-TV has resigned from the station to seek his fortune in New York [illegible] home town As manager of program development Silverman also hatched an idea for the use of old war movies as a series, which WGN-TV will slot at 6:30 Thursday evenings under the umbrella title, "Men At War" . . WBKB chieftain **Sterling (Red) Quinlan** and his secretary and [illegible] amanuensis) **Mary Jonda** get hitched Feb 23 . . **Don Mann**, WBBM Radio's manager of special projects has been named master-in-chancery for the Village Court of Skokie . . WBKB's **Jim Stewart**, recently back from a safari returns to Africa Jan 17 to shoot pilots for a proposed syndicated kidseries **Sam Ventura** goes with him to roll the camera . . . WGN-TV station manager **Ben Berenson**, director **LeRoy Ottinger** and **Elmer Pomke** of the building dept all notched 30 years with the Trib stations . . WNBQ's "Chicago Dateline" will focus on the custom of tipping next Monday (7) with **Charles McCune** narrating . . **WBKB** weather gal **Betty Caywood** went home to Kansas City for surgery Station's maintenance chief **Jimmy Moorehead** also underwent the knife . . **Hal March** and **Phil Ford & Mimi Hines** will guest on "Kup's Show" this Saturday (5).

IN LONDON

Tony Newley kicks off a new BBC-TV skein of four segments titled "Let's Imagine" on Jan 4 aimed to reflect the personal feelings of people about places they love Newley's is New York where "most of the buildings wear glasses because they are so tall they can't see where they are going" . . ABC-TV airing the coproduction "Shannon's Way" starring **Rod Taylor** on Jan 4 . . TV adpic maker **John Simmons** has written lyrics and songs of "The Blue Bird" which opened Lyric, Hammersmith Dec 26 . . Award-winning tv actress **Billie Whitelaw** takes the title role in "Anna Christie" for the BBC on Jan 4 . . **Patrick Moore** who has achieved personality rating for his BBC-TV astronomy programs gets the Lorimer Gold Medal from the Astronomical Society of Edinburgh.

IN CLEVELAND . .

Gene Plumstead, ex-KYW program director joining PAMS of Dallas and will rep for six eastern states . . **Al Royster**, exiting WJW-TV sales for Whaley Co Los Angeles . . **Bob Neal**, WERE sportscaster, emceeing **John Carroll** football award banquet . . **Van Timmons** joining WJW-TV art department replacing **Linda Dorf** who joined Stouffer Restaurant chain . . **James Lowe**, WHK ad [illegible] for taping local college preference [illegible] . . KWY claiming

(Continued on page 62)

SYNDIES: 'GOTTA BE FLEXIBLE'

Selling TV Features O'Seas

Features which have been the slow commodity in foreign selling, has taken on added dimensions the past year.

The markets of Germany and Italy for pix have opened up and as the set count in these and other markets increase, dollars secured for pix on tv have grown to feasible proportions.

Another development is the more realistic approach to the foreign market taken by American motion picture companies. They now, for the most part, recognize that keeping pix off the tv screens won't prevent tv from growing. If the exhibitor pressure isn't too strong, deals will be made with foreign tv interests for American pix. In England and Japan, two major markets, most American cinematics have been kept off the tv screens. In Japan, however, a deal was recently made for Pine-Thomas product, the Japanese rights of which were held by a native distributor. Trickle of indie American product also has found its way on Japanese tv screens.

'Nothing Like a Man for Click Format,' Automated Filler Finds

Among New York's quartet of "pure" commercial FM stations, the last Pulse ratings showed some dramatic switches. WRFM, Muzak Corp's automated outlet, which recently replaced several of its machined "Ovation Music" segs for live (and or live-on-tape), has moved from fourth to first place in the rating rundown in the 7 to 9 a.m. and 6 to 12 p.m. periods (peak FM listening times in New York). Other straight, commercial FMer's in New York are WTFM, WRFM and WNCN.

In place of the virtually total "Ovation Music" format (a specially programmed Muzak service), WRFM now carries a 7 to 9 a.m. show featuring a single artist or group ("Breakfast with Fats Waller," "Breakfast with Stravinsky," "Breakfast with Bix Beiderbeck," etc.) hosted by new general manager Norman Bobrow. A Sandy Lesberg celeb interview hour from the Black Angus restaurant is aired twice a day.

Other personalities include Ken McCormick, editor & chief of Doubleday, with a literary strip, Arnold Bernhard with financial news, and Madison Ave. ad news and features by Lorie Beecher. Nighttime sets four strips — Lesberg from 8 to 9, "Curtain Time," a complete Broadway show score from 9 to 10 with Stan Gurell; "You Can't Fight Roger Hall," from 10 to 11, billed as "music and low-pressure conversation" with Roger Hall, humorist and author of "You're Stepping on My Cloak and Dagger" and "All My Pretty

(Continued on page 32)

2d Year Prod. On 'Ripcord'; Tint, Too

In a report on second year production of United Artists Television's Ripcord," one of the few series representing new production on a syndicated series, UAT stated that 80% of the markets which carried the first year bought the second production go-around on the series.

M. J. Rifkin, exec sales vp of UAT reported that of the remaining 20% quite a few markets have completed their first-runs. In several markets where the series had not been sold the first time around announcement of second year's production stimulated sales.

Sales for months in the last week of '62 included the following:

Standard Oil of Indiana bought the series on WWTV, Cadillac-Traverse City, bringing the total markets sold to mid-western and western oil companies to 20.

Station sales include WINK, Ft. Myers, WGAN, Portland, Me.; WSPT, South Bend, KOMU, Columbia, Mo.

The second year's production of "Ripcord" has been offered to stations in color as well as black and white. Color prints have been bought in about 35% of the top 30 markets sold and in 20 to 25% in the remaining markets. Year-end color sales of "Ripcord" include WLW-D, Dayton, WSIZ, Charleston-Huntington, and KMVH, Honolulu.

WB-TV Syndie Sales

In a yearend selling spurt, Warner Bros. tv division racked up 12 new program sales.

Among the bouncing sales, "Maverick" picked up five stations, WAII, Atlanta; WLBW, Miami; KXLY, Spokane; KVII, Amarillo; and KSHO, Las Vegas. Two Crosley stations, WLW-I, Indianapolis; and WLW-D, Dayton, have purchased "Sugarfoot," while "Surfside 6" has been sold to WSIX, Nashville; and WAST, Albany-Schenectady-Troy; KAKE, Wichita, has signed for "The Roaring 20's."

"Lawman," the WB half-hour series, has been sold to WTTG, Washington; and WTVN, Columbus.

Skip Champ Grid Tilt as Engineers Strike WNEW, N.Y.

The engineering staff of WNEW Radio, N.Y., pulled the switch on the station's coverage of the Giants-Packers pro football championship game Sunday (30). With the area blacked out from the NBC telecast, WNEW engineers decided to strike WNEW on the eve of the football game, climaxing three months of futile negotiations with management for a new contract. NBC Radio's coverage of the Giants-Packers game saved the event from being a total loss to stay-at-home Gotham fans.

Involved were 24 engineers of IBEW Local 1212 which has been demanding about $34 per week more in direct pay increases and fringe benefits. WNEW manage-

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Grains Future Prices Via Closed-Circuit TV For Milling Companies

Minneapolis, Jan. 1.

Ten local grain and milling companies have started to use closed-circuit television in their downtown offices to keep constant tab of grains future prices fluctuations on the Grain Exchange trading floor here and on other markets.

Installations were made by the American Telephone & Telegraph local subsidiary, Northwestern Bell. Three of the milling companies have cables to their offices from the Grain Exchange. The seven others also enjoy the closed-circuit service.

A camera suspended above the Grain Exchange trading floor swings horizontally to pick up the quotations as clerks record them on the enormous blackboard across the room. By monitoring their desk receivers the firms' representatives can keep track of the trading as it develops during the day, similarly to that for stocks on the New York Stock exchange. Thusly better knowledge is obtained instantly for dealing in future contracts.

NEED ALL KINDS OF SHOWS TODAY

By MURRAY HOROWITZ

More than ever before flexibility has become the key descriptive word of the more successful syndie houses. It takes some artful dodging to stay afloat in a tight market, which characterized the outgoing year and which is forecast for '63, as well.

Nature of today's syndie biz has pared down product availability and sales personnel. It has put the accent on off-network properties, features, and offbeat entries which in year's past no traditional syndication operation would handle.

Nature of the market also has seen the range of properties handled by syndie houses go from pubaffairs to "Peter Gunn," as in the case of Official Films. (Same house distributes "Biography.") Screen Gems, which is staying away from first-run product, like other syndie houses, has taken on the foreign distribution of "Mahalia Jackson" teleseries, another indication of the "let's not be rigid" position of the more alert syndie houses.

In fact, the development of growing vidfilm catalogs in the midst of diminished biz has caused some sharp intra-industry debate over "celluloid selling" versus "specialized selling." It's the contention of some that a few vidfilm houses have overexpanded their catalog in an effort to cut down sales overhead and in an attempt to have something for everyone. Such an approach, it's argued, inevitably leads to "celluloid selling," with good, commercial properties mixed with poor material and deals are not made on the basis of particular properties, but more on the basis of total footage with little regard to pricing out properties.

Whatever the merits of the arguments, some vidfilm houses were driven to expand and diversify their catalog to remain in business. It seems inevitable, as the new year rolls in, that this development will continue, although the better syndie houses will avoid the pitfalls of "celluloid selling" by being more selective in the properties they take on in distribution.

On the sales end, the forces that diminished the needed pool of sales execs still remain strong. That factor holds true of feature selling, as well, although the pix-to-tv end of the biz remains strong indeed. The whole thrust of today's syndication biz is station selling, as opposed to deals made with regional and local advertisers. With station selling in the fore, not nearly as many men are needed out in the field. In fact, the smaller syndie houses do a good deal of their selling in major markets via the phone, with the NY or regional home office as their base.

Another '63 development which is due to grow in '63 is the use of repperies, as a font of information and advise to stations. According to some major syndie execs, repperies more and more are serving as program consultants to their respective stations. Repperies, which sell national advertisers local spots, are in the know on what local programming attracts biz. It is that knowledge which is currently being used by feature and vidfilm syndicators and by stations.

Whatever direction is examined, the hard and fast rules of years past seem lost in limbo, as syndicators flex their muscles for the '63 bounce.

7 Arts Feature Sales

TV stations in 44 markets have bought Volumes 4 and 5 of Seven Arts feature library, according to the distrib. Product has been on the market three months, with four stations inking for the full lengthers last week.

Four latest outlets on the Seven Arts roster for these pix are KTVH-TV, Wichita; WFBM-TV, Indianapolis; KETV, Denver; KOCO-TV, Oklahoma City.

News-Reviews Innovations During Strike May Stay Put On TV-Radio

Sales on Stripped 'Girls'

"Leave It to the Girls," which is kicking up some fancy rating capers on WNBC-TV, N.Y. has been sold as a daytime strip in five other markets.

Distributor United Artists Television reported sales to WNAC, Boston, WMAR, Baltimore, WBRE, Wilkes-Barre, WJRT, Flint-Bay City-Saginaw, and KHSL, Chico-Redding.

"Leave It to the Girls," on WNBC-TV dominated the 1 to 1:30 p.m. across the board slot, with a 6.7 average rating, for the Dec. 16-29 period, measured by Arbitron.

Strike Pattern: Radio Is Making Money, TV Losing

The profit & loss pattern for New York radio and tv is better established now that the newspaper blackout in town has passed its third week. In brief it's this: radio will make money; tv will lose it.

There are very few exceptions in radio, most all of them, because operating profits are relatively low, will make money. Reportedly, half of the six commercial tv stations in town will lose money because of the extra programming put on during the printed news blackout and they'll probably lose more money than the other three stations might make, which without a doubt indicates an overall red ink situation in tv. Ironically, because of the gloom days for newspapers.

Take for instance WNBC-TV. While WNBC Radio is expected to turn a profit, the tv sister, which, among other things, has added to its daily schedule an hour-and-a-half of late afternoon news, will lose some.

There's a joke connected with the WNBC-TV situation. Ted Walworth and Pete Affe, WNBC-TV bosses, decided at the outset of the newspaper blackout to put out a little one-sheeter of their own called NBC News. They published 100,000 issues a day and, when CBS wasn't looking (because that network has space in the building in question), passed out many of the issues to a thankful public in Grand Central Terminal. Since the station was incurring other new costs, WNBC-TV felt it had to cut out the $1,000 a day newspaper after six issues, cracked execs, thus

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KTTV Strings Together 100-Station Network For Bing Golf Tourney

Hollywood, Jan. 1.

KTTV will string together an independent live network of 100 stations across the country to carry Bing Crosby's celeb golf tournament at Pebble Beach Jan. 19 and 20. For the past four years ABC-TV televised the event but reportedly pulled out when the fee was raised from $75,000 to $100,000. Two days of the event will be aired in cooperation with the Bing Crosby Productions, the net proceeds to go to the Crosby Foundation. It is hoped to raise $350,000.

On the first day one hour of the tourney will be telecast to be followed by 90-minute coverage of the finals. Co-producers will be Wally Gould and John Vrba.

Another sports special by KTTV is now in negotiation, with discussions going forward with Groucho Marx to cover the training camps of big league teams for two specials.

The format for tv news may be permanently affected by the newspaper blackout in NY. Top network news brass say they had cause to consider retaining some of the departments added during the no-print situation.

Obits, motion picture legit and even tv reviews, food commentary, marriages are among the items added to tv news agenda. The theatrical stuff seems to have received great attention from the public, and this has given rise to some hard thinking in tv. It's true that television news brass had given thought to going to entertainment reviews to fill out news stanzas but they never did. Yet now that they have if only because status quo is hard to change—they probably will keep some form of theatrical motion picture-tv reviews.

This particular thing—departmentalization has a concomitant. CBS-TV, on network, is trying to pursue a nightly half-hour news format. NBC-TV is thinking (just thinking at the moment) of doing the same thing. Should either network have a half-hour stanza every night, two things will occur. First, some stories will be done in greater detail. Second, there presumably will be more time for a variety of previously untried topics—like those mentioned above.

It's very possible that either WCBS-TV or WNBC-TV, primarily, could end up by adding one or two permanent staffers to handle news of tv and pix and even to handle society notes, food and the like. WNBC already has Leon Pearson on theatre.

Situation might best be summed up by pointing out that the tv news execs are really concerned about what to retain once the newspapers get going again.

WCKT's All-Night Cuba Story Alert

Miami, Jan. 1.

News department of WCKT rendered allout coverage on the return of the Cuban Bay of Pigs POW's to Miami Sunday (23). All night long, the WCKT news staff had been on the job at various points in greater Miami to provide the most extensive coverage ever given to an event in Miami.

Throughout the day from 7:53 in the morning when the first report was aired from Homestead Air Force Base where the freedom flights were due to land until 8 p.m. Sunday night, when a [illegible] concluded [illegible] Dinner Key Auditorium [illegible] the reception and [illegible] ing refugees and [illegible] with the processing, WCKT was on the job.

In all some 30 [illegible] ing lengthy [illegible] ular programming, with many regular programs preempted altogether by WCKT Sunday. The reports were by live camera [illegible] telephone tape packages. Nine [illegible] work [illegible] Prerecorded [illegible] mobile units [illegible] cabs and [illegible] could [illegible] around.

Ga.'s Radio Law Day

Atlanta, Jan. 1.

Georgia Bar Assn.'s Bar-Press Committee and Georgia Assn. of Broadcasters are upon ground a joint project for the observation of a project to be known as Radio Bar Day in Georgia.

It will take the form of a statewide salute to the bar association, attorneys and the legal profession in Georgia.

This new GAB event will be held May 1 as part of the Georgia barristers' Law Day celebration and will kick off GAB's annual Radio Month activities.

[redacted]

"We call our late evening weekend movie, "The Critic's Choice". This title implies

[redacted]

[redacted]

[redacted]

For list of TV station programming Seven Arts' "Films of the 50's" see Third Cover SPOT (Spot TV Rates and Data) individual feature prices upon request.

Hal L. Schicke, Manager-Operations for the General Electric Broadcasting Station, WRCA-TV-WRCA

TV TO BRING 'EM BACK LIVE

The 1-Man Suitcase Station

Cologne, Dec. 31.

Most amusing "black operator" in the West German radio circles has just turned "white" with an offer to become legitimate.

Cologne bar owner Hermann Hellmann has been in trouble with the radio authorities because of his illegal radio station, which has been beaming off and on since the end of World War II.

The bar-owner set up his own speaker, which he called "Lemon," and began broadcasting a nightly music fest—consisting mostly of his own compositions and musical trios, urging that his talents be purchased by some one of the "legitimate" government-controlled outlets in West Germany.

He set up his own suitcase-station in Celle, West Germany, with himself as producer, station engineer, director, technician, pianist, organist, writer and commentator—with only "help" coming from a talented and talkative parrot.

The Federal Post Office, which hands radio and television licenses and oversees broadcasting here, cracked down and put the venturesome radio expert out of business.

But he got so much publicity out of his first "booking" by the court that his novel talents as a cabaret performer have now been booked by one of the West German radio stations. Starting on Aug. 30, Hellmann will appear on his own radio program, which he calls the "Attic Chamber Music Society."

Gerald Green's Pubaffairs Catalog Of TV Pictures to Be Avoided

By ART WOODSTONE

The other morning at NBC-TV, 11 of the network's foreign correspondents, gathered in N. Y. for their yearend report, heard producer Gerald Green tell them what he wanted from them for "Chet Huntley Reporting." Evidently he also told them what he didn't want, and what he said about visual cliches is said to hold for most public affairs programs now on the air.

A short while after pep talk to NBC's big guns abroad, Green's vocal chords were still reverberating with the theme—"the generalized shot is fatal in public affairs; otherwise, the danger is that public affairs will become kind of a socially-conscious Fitzpatrick traveling." He told VARIETY that his show, with Chet Huntley, was hardly innocent of repetition. If he felt secure in anything, though, it was that his Tuesday night half-hour on NBC-TV was not alone.

"After awhile, Costa Rica looks like the Dominican Republic," he said strongly. "I know what slums look like now—give me something else besides slums."

The answer? The tv producer-turned novelist-recovered tv-tv producer wasn't completely certain but he did say that part of the answer "lies in the inventiveness of directors and cameramen."

Perhaps the best way to state the problem that he believes in overriding tv public affairs is to quote his "catalog of generalities," the kind of pictures to be avoided unless the tv program involved wants very much to achieve exquisite mediocrity. Green's list follows:

"A shot of people looking in shop windows.

"Close-ups of Yugoslavian price tags.

"The main center of town, with people crossing the street.

"This is a great one (Green's own editorial comment)—the new

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From Montreal
J. Lyman Potts
(WJAR exec) dwells on Canadian vs. York radio programming and standards in a savvy piece
Area of U.S. Ignorance: Canada
• • •
another important feature in Next Week's
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Eurovision Says 'Count Me In' On Monte Carlo Fest

Paris, Dec. 31.

The European Union of Radiodiffusion-Television, grouping all the Eurovision countries, has now agreed to participate fully in the third Monte Carlo Television Festival to be held from Jan. 10-17. EURT had boycotted the affair till now because it was felt it interfered with the Eurovision and Rome TV Fests.

But with the Monte Carlo motto to encourage and reward all video programs helping comprehension among peoples, as well as prizes for the various aspects of artistic expression, EURT members felt it did not conflict with their own fests and voted to go along. This will give Monte Carlo a full scale private and nationalized tv program, as well as entries from indie packagers and producers.

And both Eastern and Western countries will be well repped and 10 Golden Nymph awards will be handed out by an international jury for the best scientific, cultural and historical shows best serving understandings between peoples and nations, as well as for the best direction, script, and male and female thesping. Prince Rainier personally backs the affair.

State Praxies to Meet

Washington, Jan. 1.

Annual Conference of State Broadcasters' Assn. presidents will be held Feb. 26-27 at the Shoreham Hotel here.

Meet had originally been scheduled for Feb. 27-28.

4 Star's CBS Pact On Republic Lease

Hollywood, Jan. 1.

CBS-TV and Four Star are "fairly close" to a deal whereby Four Star will sign a new lease at Republic studios on expiration of its present two-year pact at Rep. It was revealed by John Reynolds, sponsor veepee for the network in Hollywood. CBS-TV earlier this year leased Republic, with an option to buy the studio, and becomes the Rep landlord next May.

Reynolds said negotiations between the network and Four Star toward a new pact are progressing satisfactorily. He explained Four Star's present pact with Rep has one more year to go, but that "we want to know if they are staying beyond that" so that the web can

(Continued on page 30)

BIG DROPOFF IN CANNED PRODUCT

With accenting like 80% of all prime time programming on the three television networks on film this season, there's every indication that the pendulum will start swinging the other way in '63-'64. Not in at-least half a dozen years has there been such widespread activity designed to restore live (or live-on-tape) programming to the network schedules.

Over the past few weeks there have been cries and lamentation emanating from the Hollywood precincts over the swelling unemployment lists in telefilm. On the basis of present negotiation looking for the next semester, the breast-beating will grow even more intense. For every new live show (and they buy them in full hours now) represents a $4,000,000 to $6,000,000 vidpix outbreak.

It's interesting to note that, of all the new shows likely to be axed by season's end, practically every one (with the lone exception of ABC's Roy Rogers, who has already been tapped for cancellation) represents canned product. For every "Saints and Sinners" and "Man's World" going down the drain, a live-on-tape Jack Paar or an Andy Williams has stepped in to take up the slack.

And joining the ranks of the "all live" Ed Sullivans, Perry Comos, Garry Moores, Jack Paars, Mitch Millers, Andy Williams, Jackie Gleasons (CBS will know in a week or two whether he'll come back next season) will be such added starters as Danny Kaye (full hour weekly on CBS); Jerry Lewis, (two hours weekly on ABC) and Joey Bishop (full hour weekly on NBC).

And to top it off CBS has just secured Judy Garland for a weekly hour live show, probably emanating from New York. (See separate story). And now that Paar's made it in hour form, he's let it be known that he'd like to go 90 minutes next season.

The filmed pilots only a couple years back were being projected at a rate of 300 per season. With the upheat in live programming, they've now dwindled to no more than 60. Not many will make it.

Not a Single Solid Hit From Major TV Studios For '62-'63

Hollywood, Jan. 1.

Major studios in tv have not fared well this season, failing to deliver a single series of hit proportions, although some have retained their production volume. Last season MGM-TV came up with its hit series, "Dr. Kildare," and Screen Gems, the Columbia Pictures adjunct, with "Hazel," but there has been no 1962-63 version of a hit from the majors.

Under production chief Bob Weitman's supervision, MGM-TV has retained its "Kildare" hit, added two more hour series this season, and is the only major to have sold a new series for next season this early, the new one being the half-hour show, "Harry's Girls."

Screen Gems has eight series, to lead the major field production-wise, but its new entries have not scored ratings-wise. Warners also has retained its production volume, with five series, but here also the studio has not come up with anything resembling a hit.

In fact, in the trade it's generally conceded that only three new entries could rate in the hit category, with the two top new series being "The Lucy Show" and "Beverly Hillbillies," the close third, "McHale's Navy." All are indie product. "Lucy" from Desilu, "Hillbillies" from Filmways, "McHale" from Revue.

Paramount has no tv film in production, nor has Allied Artists. Walt Disney remains status quo with his vet series on NBC-TV.

At 20th-Fox TV, there was a big dropoff in production this season, four of five series being axed.

NBC's Hits & Misses of '62-'63 Gets a Yearend Once-Over-Lightly

NBC-TV's
Ronald Waldman
certainly straightens out some general (trade) misimpressions of NBC-TV in a bright and not too scolding piece
Have You Torn Apart Any Fallacies Lately?
• • •
another important Feature in Next Week's
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Deep-shooting the casualties and holdover shows has become a favorite midseason pastime. Around NBC some of the boys are sizing up the '62-'64 chances-for-survival thusly:

Sunday nights from 7 p.m. on: Figures to be the same, except for the possible addition of 20 U.S. Steel dramas at 10 p.m. on the nights when there is no DuPont (which buys 32 stanzas a year).

Monday nights—well, that's one night that certainly isn't going to see any but one of the present programs, although the movies that seem go in could stay. David Brinkley's weekly half-hour could stay at 10 p.m.; the news department expects for sure to have it somewhere next season.

Tuesday is an odd night, because "Laramie," though very strong for its 7.30 time slot, is one of those hearsing westerns that has never been a web fave, we consider it "iffy." The succeeding "contemporary western," known as "Empire," on the other hand, is a program department fave but it's also "iffy." Continuation of the Dick Powell hour dramas at 9.30 p.m. in the third Tuesday "if." Powell himself has been ill, and the ratings of this internally popular stanza have been up and down.

"The Virginian," the 90-minute western on Wednesdays, is fairly well assured another go around. The reasons are complex but, to NBC, evidently compelling: The 7.30 program out of Revue has played "spoiler" for ABC-TV's airing of "Wagon Train," also out of Revue. "Virginian" is 90-minutes long, essentially costs no more than the 60-minute localities, and yet is running neck-and-neck in the Nielsens. NBC insiders say Perry Como, whose hourlong show at 8 p.m. Wednesdays after "Virginian" is not doing at all well on the ratings, "can come back if he wants to work." Best guess is that Como will want to work.

"Eleventh Hour" which is at 10 o'clock and not 11, is an excellent bet to return, even though the fairly expensive film drama is in a time period not always conducive to sell-out advertising.

Thursdays sees "Wide Country" chancey at 7.30, but, on impetus alone (plus consideration that CBS' "Perry Mason," could not do it great damage), "Dr. Kildare" is assured the 8.30 light of '62-'64. After less than an auspicious start (relative to its supremacy a year ago), "Hazel," the web informants feel, is going to be back in at 9.30 '62-'64. Maybe so, maybe not re Andy Williams, who does a 10-11 sing.

Friday nights has "International Showtime" returning, "for positive," said one NBC'er. Mitch Miller, which does the segue at 8.30

(Continued on page 34)

Minow Slams Resolutions In Yearend Review

Washington, Jan. 1.

Newton Minow has issued his yearend review without revealing any New Year's resolutions.

The FCC chairman called the advent of a communications satellite system and FCC action against erring broadcast stations the most important developments of the past year.

In his "1962 and the FCC," statement, Minow's only glance to the future was put this way: "The Commission is approaching the 4,000,000 mark in radio authorizations and the nation is entering the exciting era of space communications.

"To keep up with the technological advances, we must search for better and faster ways to carry out our heavy responsibilities so that the public may continue to enjoy the most effective, efficient and economical communications system possible."

The launching of Telstar and Congressional passage of the Communications Satellite Corp. bill may have been the most portentous happenings in FCC history, Minow averred. With globevision, Congress has given the Commission "some duties unprecedented in Federal telecommunications regulation," he added.

Minow's annl summation was non-Wasteland both in content and literary style with the exception of his comments on station license renewal. Commission crackdowns in this regard may have made 1962 the cruelest year for stations not keeping promises made on applications.

The Chairman said "The year's most pronounced Commission activity affecting broadcasting was its stiffening enforcement actions on stations which failed to carry out their promises and obligations."

He noted "an unprecedented number of stations were disciplined for technical and other violations and for the first time the Commission denied license renewal primarily because of programming violations."

Minow's review also touched on Chicago and Omaha network vs local programming hearings, upcoming loud commercial hearings, the all channel legislation and UHF and the educational tv bill passed by Congress providing matching Federal-state grants for teachers.

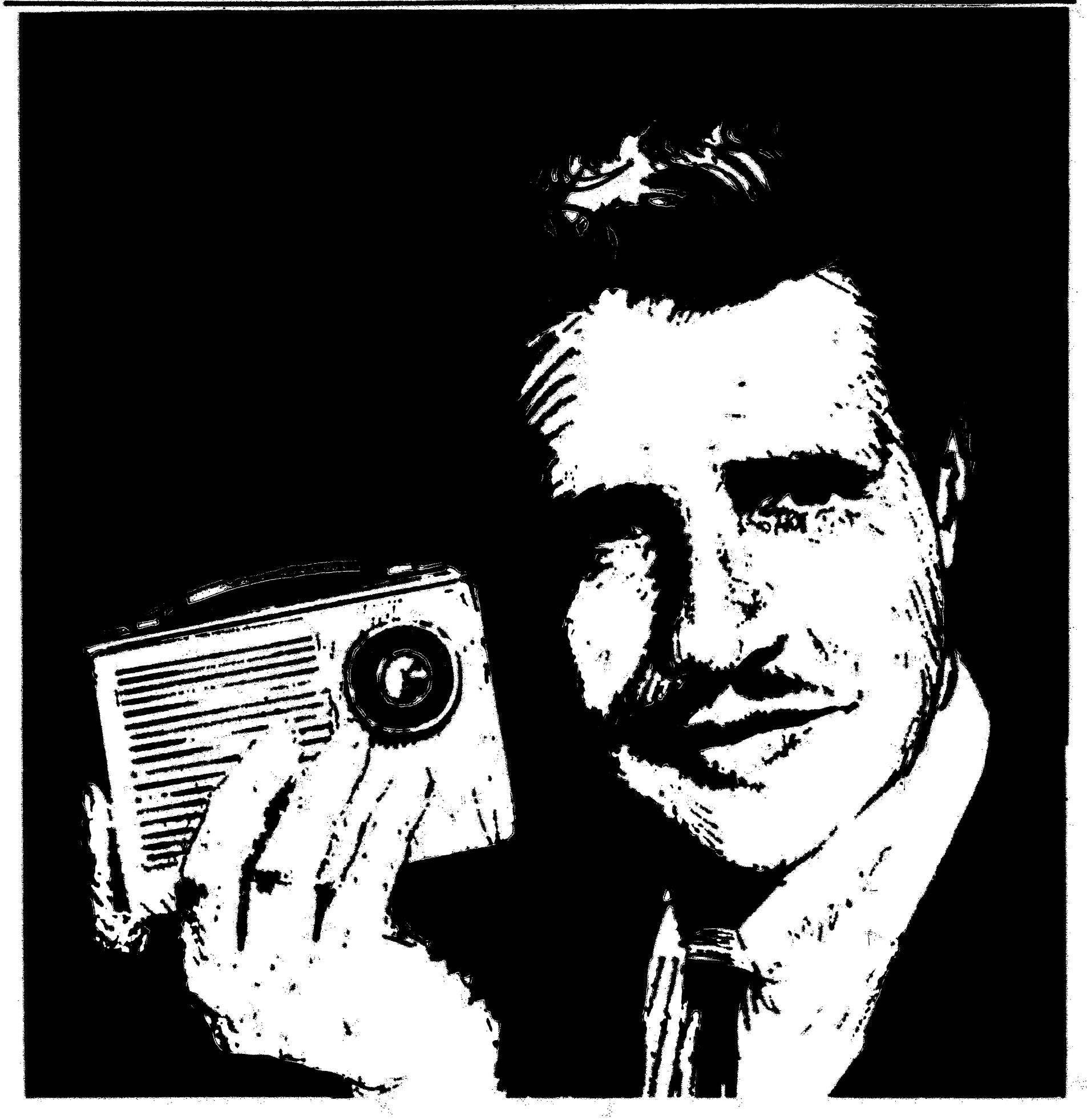
He also noted the Ashbrook Bryant network report, FM radio channel assignment proposal, congestion on the AM band, political programming and pay tv.

MGM-TV Jumpin' With '63-'64 Stake

MGM-TV is heading for peak activity as a producer of five or six series during the 1963-64 season. At this point, two of the company's three current shows "Dr. Kildare" and "The Eleventh Hour" are [illegible] to be renewed on NBC-TV next year while "Ben Bendict" is falling by the wayside.

In addition to these two MGM-TV has a [illegible] comedy pilot [illegible] "Harry's Girls" on NBC-TV [illegible] hour situation comedy [illegible] starring James Arness [illegible] and director.

MGM-TV [illegible] pilot [illegible] McPherson and [illegible] Comedy NBC-TV [illegible] at the gate of "[illegible] hour dramatic [illegible] James Franciscus [illegible] Jr."



Jim Ameche is a radio salesman

No, Jim Ameche doesn't peddle radios (unless one of your clients want to advertise them on KGBS, Los Angeles). He's one of radio's greatest salesmen. Sells anything – painlessly and effectively—with that versatile, distinctive Ameche voice. Great sales *record*, too, dating from radio's "golden age" ("Grand Hotel," "First Nighter," "Lux Radio Theatre," "Big Sister," doezns more), right through the switch from drama to today's modern sound.

Talent of Jim's calibre is the rule, not the exception, on the Storer stations — Bob and Ray in New York, Joe Niagara in Philadelphia, Jim Uebelhart in Toledo, Bob Murphy in Detroit, Barbara Becker in Milwaukee . . . people and programming keyed to what the market likes best, rather than a frozen formula.

Individuality is just one more reason why *all* the Storer stations are

IMPORTANT STATIONS IN IMPORTANT MARKETS

LOS ANGELES *KGBS*	PHILADELPHIA *WIBG*	CLEVELAND *WJW*	NEW YORK *WHN*	TOLEDO *WSPD*	DETROIT *WJBK*	STORER BROADCASTING COMPANY
MIAMI *WGBS*	MILWAUKEE *WITI-TV*	CLEVELAND *WJW-TV*	ATLANTA *WAGA-TV*	TOLEDO *WSPD-TV*	DETROIT *WJBK-TV*	

Foreign TV Reviews

WAYNE & SHUSTER IN LONDON
With Johnny Wayne, Frank Shuster, Annie Ross, Sheila O'Neill, Cliff Adams Singers, Marianne Stone, Donald Sutherland, Pamela Conway, Donald Ewer, Harry Rabinowitz Orch.
Producer: James Gilbert
45 Mins., Sat., 8 p.m.
BBC-TV, from London

When BBC-TV imports top entertainers from across the pond, it tends to treat them with the awe and deference due a working missile or a Kennedy. Thus the Canadian team of Wayne & Shuster were shown arriving at London Airport and their arrival in the studio was turned into an event. For local consumers, this fanfare fell pretty flat, for Wayne & Shuster are just about as familiar in these parts as chili con carne.

They turned out to be an affable, hard-working team with an average line of broad humor, but their stabs at subtlety weren't sharp enough. Three sketches, largely dependent on the strenuous mugging of Johnny Wayne, aroused gentle yocks with their slapstick content. An interview with an intrepid trapper in the Arctic wastes involved gusts of snow in his face. A takeoff of a tv drama in which the scenery fell down, the studio hands appeared when they were not wanted, etc., was funny in its simple way, as was gaying of a stranger-in-town Western. Main asset of the show was that they had adapted their material to the tv medium, and they made up in punch what they lacked in originality.

The show, smartly produced by James Gilbert, was otherwise notable for the appearance of Annie Ross, who sang sweetly in "Riviera" and thereupon showed up in a Christmas anthology with "Jingle Bells." It seemed a waste of a sophisticated jazz talent who deserved a swifter ambience.

Sheila O'Neill terped prettily in the modern idiom, and the Cliff Adams Singers were dulcet and close-knit. It was, in fact, an agreeable offering for the unexacting, but hardly an event for the diary. *Otta.*

STUDIO ONE
With Zizi Jeanmaire, Walter Chiari, Cetra Quartet, Rita Pavone, Dany Saval, Don Lurio, Bluebell Girls, Giancarlo Cobelli, Adriana Celentano, guests, Bruno Canfora Orch.
Director: Antonello Falqui
Producer: Guido Sacerdote
Writer: Giancarlo Fusco
90 Mins.; Sat., 9:05 p.m.
RAI-TV, from Rome (live, tape)

The producer-director team of Guido Sacerdote and Antonello Falqui has again provided Italian video audiences with a top-drawer variety show patterned after their previous successes. "Studio One," on early evidence, looks a repeat winner as the top lightweight presentation of the season for RAI-TV.

Dosage is ably studied to please most and once love's production is elegant and lavish, and the rhythmic tapless Zizi Jeanmaire registered with some socks and a sock fan number while Don Lurio was back without the Kessler twins (it's time with a terp series tuned in various typical Roman locales. Initial item, in a department store, was all fully stagey, but nevertheless effective for the popular Yank terper, promising more to come.

Cetra Quartet was on top form in a spoof of "Love Is Meta and "Cuban Love Song," costuming and pistol-toting Giancarlo Cobelli and amusing in general. Dany Saval, French actress, Don Lurio, Bluebell Girls, Italian actress Stella Dallas came across in pleasant stanzas in from in a dance number. Walter Chiari, with Lucia Bose, Adriano Celentano, stood across his newest disk platter for "Pinocchio" while an animated puppeteer nearly stole the show with a pleasant skit. "Carnival" features a spooky and frightening mood, mainly due to dressed as a clown.

Actor-comedian Walter Chiari gave his video offerees a lesson or two in showmanship savvy and unpretentious know-how in a spoof session on cue-to-cue imitations in tv programs, once again proving himself the Italo talent best adapted to the difficult video medium. But the surprise hit of this first "Studio" show was a minute and heretofore unknown Italian teenage songstress, Rita Pavone, who belted a couple of tunes for a rousing sendoff to a career which, coupled with sideline aplomb and showmanship amply displayed, should soon be zooming. All in all, an unrelentingly pleasant evening, with credit to all involved. *Hawk.*

THE BOY CASTLE SHOW
With Ray Castle, Matt Monro, Valerie Masters, Tommy Reilly, Bernard Cribbins, John Tiller girls, Les Kharibian dancers, Michael Summers singers, Jack Parnell Orch.
Producer: Jon Scoffield
Writers: R. C. Green, R. M. Mills
60 Mins., Sun., 6:25 p.m.
Associated-Television, from London

Few performers could shoulder the burden of a vaude hour without wilting, but Ray Castle, rarely out of sight throughout the running time, accomplished the feat with zest and engaging informality. That the show, in fact, lacked shape was not his fault. It was Castle the note-spinner who held the limelight, and his comic and instrumental potential wasn't realized. There was in fact, too much warbling for the span allotted and, while it could not be easily faulted, it began to clog.

Tone was set by a jaunty "Happy Feet" and the star joined each of the show's guests after their solo spots, thus making the format very much his own property. Valerie Masters, an upcoming thrush, clicked with some lusty piping, delivered with verve and assurance. As yet, the gal lacks the ability to throttle down to a gentler mood and her voice is too brassy throughout, but she won through on her pep content. Castle joined her in a homely "Shade of the Old Apple Tree."

Further warbling came from Matt Monro, whose dulcet phrasing was fine but whose stocky contours were somewhat out of tune with the romantic drift. He and Castle shared a Sinatra medley which was agreeably charming. Tommy Reilly, who makes with the harmonica, did the expected finger-work, with Castle chording along with him.

Deft comedy came from Bernard Cribbins, a current chart-maker in these parts. He clicked in a revue item about a bashful dancer, speaking his pre-taped thoughts about his chances of clinching the date. And, again with Castle, scored in a more conventional takeoff of a psychiatrist.

Terping from the Les Kharibian group was okay, and Jon Scoffield's production was adequate. It was an above-par entertainment, making a change from the Palladium show which usually fills this peak-hour segment. *Otta.*

FANATICS
With Stan Phillips
Producer: Philip Markie
Director: Mike Mosher
Writer: Pat Williams
60 Mins., Wed., 9:55 p.m.
Granada TV from Manchester

How British women won the vote was the theme of this documentary, and it provided a careful, if staid, outline of the historical facts. Format adopted was to use still photographs, astutely assembled by Helmut Gernsheim, and, by slow camera panning to isolate details, the movement and emphasis to the static illustrations. It was effective used by Granada TV in a previous Boer War survey, and stemmed from such pioneer surveys as NBC's "Wild West."

Inherent disadvantage of the method is that it becomes a bit of bore at a stretch unless the commentary is closely geared to the illustrations. Pat Williams had prepared a careful and unfussy account of the women's suffrage movement and it was clearly delivered by Stan Phillips, whose voice was vibrant and varied. What it lacked was artful analysis, and the kind of juxtaposition of voice and photograph which would have provided a striking comment. Result was a decent and interesting lecture that covered the ground

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THE CHRISTMAS DOLL
With Will Geer, Denise Lindgren, Rhoda Koret, Keith Mackey, Edward Verbanck, Carl Zettlemoyer, Tuney Cavaliere, Deborah Leonard, Kim Rosenbalt
Producer: Philip R. Enoch
Directors: Enoch, Jerry Leonard
Narrator: Alexander Scourby
Adaption: Jerry Leonard
30 Mins., Thursday, 7 p.m.
PARTICIPATING
KYW-TV, Cleveland (tape)

In adapting a scene from Les Miserables into a touching half-hour yuletide moppet stanza, Jerry Leonard, director of the Cleveland's Theatre of Heights, did a most commendable job. Briefly, the adaption of the Les Miserables classic told of a stranger coming to the village inn finding a moppet badly mistreated by her foster parents. All ended happily though, when the stranger, through a liberal discharge of money, rescued the girl, took her back to her mother, and bought her the beautiful doll for Christmas she had so wished for in the adjacent store window.

In playing the stranger, Will Geer, formerly in the cast of Advise & Consent and known, too, for his Shakespearean work at Stratford, portrayed the necessary strength of character and understanding that kept the vehicle moving. Denise Lindgren, as the mistreated servant girl, showed exceptional ability and effectiveness. In fact, the casting of quality talent from the area's little theatre groups gave the entire show a professional touch that lifted it into an adult-moppet viewing area that made understandable the many requests for the program's repeat.

Narration by Alexander Scourby tied the scenes together, and a neat bit of showmanship utilized Dick Pitschke's camera to capitalize on the outdoor wintry scenes in lending authority to the stanza. The only flaw was an overdone sequence of the heroine battling her way to and from the creek in hauling the water to him.

Nevertheless, its kudos for a well done show. *Mark.*

THE GIFT OF TALENT
With Dick Clark, Karen Morrow, Claudia Cravey & Richard Dodd, Tung Il Kim, Heidi Lehwalder, Frank Perrin and Glenn Quier, ABC Symphony
Producer: Frederick Heider
Director: Jack Rubsam
30 Mins., Tues., 10:30 p.m.
ABC-TV, from N.Y. (tape)

This showcase of young artists from the concert and theatre fields had some vigor in the talent, but the production provided a lackluster framework.

From all appearances, host Dick Clark's intro sets were videtaped separately, then inserted between the acts, a technique that gave the show as a whole a detached and rather desolate atmosphere. Clark did appear with the six kids at the close, but it looked as though they were meeting for the first time.

There was no help either from the bleak stages propped—for reasons beyond comprehension—with one-dimensional cutouts of leafless

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YEARS OF CRISIS
With Eric Sevareid, Winston Burdett, Richard C. Hottelet, Bernard Kalb, Marvin Kalb, Peter Kalischer, Alexander Kendrick, Robert Kleiman, Charles Kuralt, Blaine Littell, David Schoenbrun, Daniel Schorr
Producers: Don Hewitt, John Sharnik
Director: Hewitt
60 Mins.; Wed., 7:30 p.m.
METROPOLITAN LIFE
CBS-TV, from N. Y.
(*Young & Rubicam*)

CBS fielded its 11-man team of correspondents, with Eric Sevareid as umpire, to work over 1962 just before the year was interred in the annals of history. With the Cuban affair as the pivot, the discussion swung over all the map, focussing on America's role vis-a-vis its allies, the unaligned nations and its adversaries in the Cold War. The CBS staffers, who have been road-showing this gabfest for the past week in various cities, articulated their views with impressive sharpness in a 90-minute session that was continuously interesting, and occasionally provocative.

The stanza, however, was limited by two factors. One was the physical setting of the discussion which was held before a live audience at the Caspary Auditorium of Rockefeller Institute in New York. The audience contributed nothing to the show, but it did necessitate stringing out the correspondents on the stage, making the verbal exchanges difficult to follow. If there was a short period of questions from the audience, this setup may have been justified. As it was, the old conference table setting was far superior to the auditorium locale.

The other factor limiting the show's impact was beyond CBS' control. This year-end wrapup occurred hard on the heels of the Cuban affair. That crisis had been fully explored by the commentators during the last two months. Attempts by the CBS correspondents to put the Cuban affair into a longer perspective sounded much like the idea heard during the crisis itself. In any case, the current lull in international affairs is not calculated to charge such discussion shows with the tension that prevails in a pre-crisis period.

The major question raised by the correspondents was whether the American victory in the Cuban crisis represented a turning point in the Cold War. CBS' Washington correspondent, David Schoenbrun, one of the more authoritative sounding commentators, said that it was. Daniel Schorr, the web's man in Germany, said it was an illusory turning point. The power struggle, he believed, is exactly where it was before the Cuban confrontation.

Eric Sevareid skillfully conducted the annual survey to highlight the key events of the year and give all the correspondents an opportunity to sound off. A couple of times, the cross-talk got away from Sevareid, but with the aid of the breaks for the commercials Sevareid managed to reestablish his control. At the windup, he delivered a neatly phrased summation of the ideas expressed on the show. *Herm.*

BING CROSBY SHOW
With Mary Martin, Andre Previn, UN Children's Choir
Producer: Roger Gimbel
Director: Norman Abbott
Writers: Bill Morrow, Howard Leeds, Sheldon Keller, Howard Merrill
Choreography: Marc Breaux, Dede Wood
Musical director: Andre Previn
60 Mins., Mon. (24), 10 p.m.
CLAIROL
ABC-TV, from H'wood (color)
(*Foote, Cone & Belding*)

The potential of this Bing Crosby Christmas Eve special was great as he and guestar Mary Martin opened with "This Is A Lovely Way to Spend An Evening." Unfortunately, though, the two savvy singers didn't live up to the potential.

The hour was an overly casual affair that produced little of the magic expected of a Crosby-Martin parlay. The songbag was, for the most part, made up of just a few identifying bars that disrupted the values of the standards put on display. The full-length special material songs fell short, too. Miss Martin's was pegged on a musicalization of "No Parking" signs, "Do Not Remove Tags" signs, traffic ticket notices, the telephone book, etc. It was an ambitious attempt, but it didn't quite make the grade.

Crosby's material song, "Doing the Bing," was pegged on his easy-going manner and was given sock production styling by the imaginative choreographic work of Marc Breaux & Dede Wood.

Andre Previn, the added guestar, offered some keyboard dash with a lighthearted jazz instrumental accompanied by a pleasantly rhythmic bass and drums assist. He later took over a full arch to hail the Yule season with lush sounds.

Also in the Christmas spirit was the UN Children's Choir caroling "Let There Be Peace On Earth," Crosby's "Drummer Boy" and "White Christmas," of course. *Gros.*

MARK OF MAN
Producer: Bill Wayne
Director: Bob Giuliana
Writers: Wayne, Wallace Hamilton
60 Mins., Fri., 8:30 p.m.
WJZ-TV, Baltimore

"Mark of Man," a documentary study of leprosy, produced and presented by WJZ-TV, was one of the most ambitious programs ever done locally and also one of the best.

Comprised of films made by WJZ-TV crews who visited the Public Health Hospital in Carville, La., and by Betty Bruce, local personality who contributed footage of the Leprosarium in Iambi, Tanganyika, "Mark of Man" was an intelligent attempt to present the disease as it really is and possibly correct misconception the public may have about it.

Documentary began with stills, went on to a staged dramatic episode in which the fate of early lepers was shown, then proceeded to Carville with some clinical and interesting shots.

Medics were interviewed, methods of treatment shown, an operation on the wrist was covered and patients at the hospital spoke to visiting groups who questioned them about their reactions to the disease and how they have learned to live with it.

Miss Bruce's films pictured the leprosarium where children are the chief victims, covered methods of treatment and picked up a melody scene staged by the young victims.

The production was not a perfect one. The camera stayed too long on the operation and the narration, at times, covered the voice sound while the dramatic episode was in part overdone, but all considered, "Mark of Man" was a high mark for WJZ-TV.

Mark of 'Ian' originated in 1953 by Win Baker, now program manager for the station, and Bill Weyse, now public affairs director, when both were working in New Orleans. But not until last spring was their project given the go sign when the Public Health Service allowed cameramen to visit Carville.

Joe Templeton delivered the very informative narration and Bob Giuliana directed with a sure hand. *Luce.*

Tele Follow-Up Comment

Perry Como Show

Perry Como's talent lineup last Wednesday (26) on NBC-TV had a notable first, the telebow of Eleanor Powell who is unfamiliar to today's youngsters, and whose art of tapdancing is a backback to an era that today's kids never knew. Miss Powell was one of the greats of the golden era of film musicals and a lot of tunes are associated with her. She indicated that there is still something in clickwork for the new generation.

Miss Powell did a pair of routines, the first her major opus in tuper and tails, which showed a basic grace and elegance in her work. Her taps were clean, her manner chirpy, and the dance designs showed nicely. Her second, done with a brace of boys, also came off well, equally important was the fact that Miss Powell blended herself practically to the informalities normally associated with the Como show.

Also important on this layout was the appearance of Caterina Valente. The continental import made her mark with the dusking of "Malaguena" in German, but for this show reverted to its original tongue, and for good measure threw in the pop version of the same composer's "Andalucia." Miss Valente is a singer of distinction and kept up with Miss Powell in a dance routine as well.

Roger Williams was seen and heard frequently at the ivories. He is a hard pounder with an honest approach and is proficient in a variety of songstyle.

Como, of course, still has that pleasant and casual manner that has kept him in sponsors for so many years. *Jo.*

Red Skelton Hour

With Freddie and the Yule Doll, Red Skelton had it made on this year's Christmas outing last Tuesday (25 night on CBS-TV.

For the holiday outing, Skelton just took the gem out of the can and the rebroadcast of the pantomime story of Freddie the Freeloader and his raggedy doll-come alive Cara Williams held its charm, sentimentality, comedy, and freshness. It deserves a further reprise another Christmas season, perhaps skipping a year or

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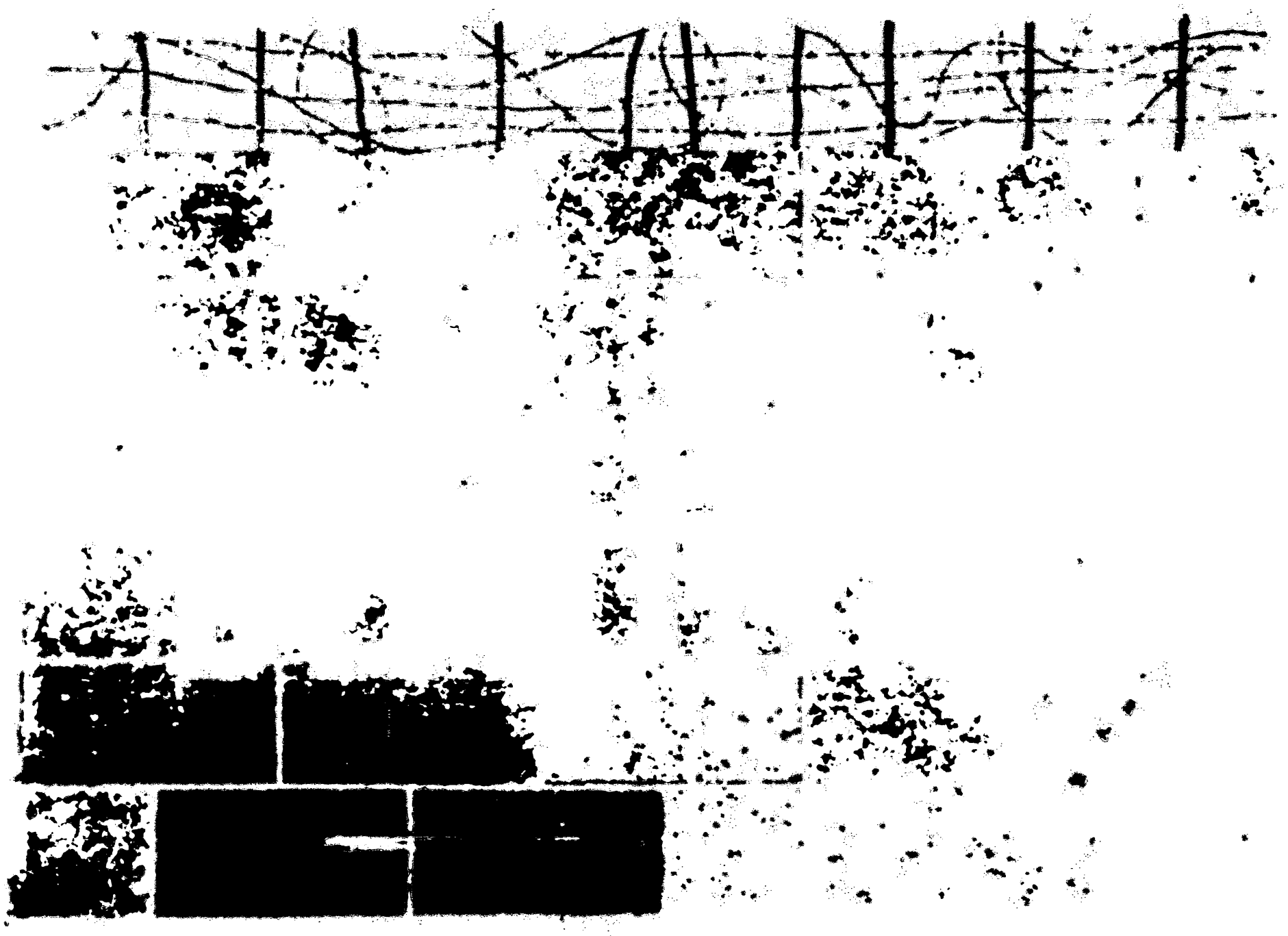

A special half-hour television film program, featuring exclusive interviews with Secretary Rusk, Chancellor Adenauer, Vice Chancellor Erhard and others, conducted by Time-Life correspondents, narrated and produced by Dick McCutchen.

A searching look at the New Year in Europe's tinderbox, produced in West Berlin, West Germany, Paris, London, Washington and New York for the five Time-Life Broadcast television stations.

TIME-LIFE BROADCAST, INC.

KLZ-TV	WOOD-TV	WFBM-TV	WTCN-TV	KOGO-TV
Denver	Grand Rapids	Indianapolis	Minneapolis/St. Paul	San Diego

Dean Miller Group Has Cincy Market TV Clean (Sinatra, Lawford In Al)

Cincinnati, Jan. 1.

Dean Miller's broadcasting group, reported to include Frank Sinatra and Peter Lawford, is expected to establish this market's fourth commercial tv'er as new owner of WNOP, daylight radio station in Newport, Ky opposite Cincy.

Applications filed with the FCC for transfer of the WNOP operation from Tri-City Broadcasting Co. to the Dean Miller Broadcasting Corp., include control of radio and tv rights. Sales tag is said to be $700,000.

James G. Lang, owner of WNOP, said the FCC grant is for WNOP-TV on Channel 74, ultra high frequency, which the station's engineers proposed for limited use of Channel 3 on the lower frequency band used by the present three Cincy stations and without interference to Channel 2 in Dayton or Channel 3 in Louisville. The FCC has not yet approved use of Channel 3, which Lang and the new owners want to use.

Since he founded WNOP in 1948, Lang said, the station has had only three unsuccessful months, and the present force of 17, with Dick Pike as general manager, will be retained, according to his understanding.

Cincy tv stations are Crosley's WLW, Channel 5, NBC, Taft's WKRC, Channel 12, ABC and Scripps-Howard WCPO, Channel 9, CBS.

FILMWAYS GETS OK ON SCRAMMING N.Y.

Filmways's move out of tv commercial production in New York was approved last week at the annual meeting of stockholders.

Firm will rent New York studios and equipment to Sutherland Assoc's, which takes over Filmways blurb production, and Filmways also agrees "not to compete in the manufacture of commercials here."

Filmways, which started as a New York commercial house, has been concentrating on Coast tv program and feature film production under direction of board chairman Martin Ransohoff. Firm's New York commercial business has been sliding since the Ted Bates agency, which once relied on Filmways for most of its commercial production, split the business among several producers several months ago.

Included in the Coast production will be commercials via the subsidiary Filmways of California. In tv, the company now has three series, "Mr. Ed," "Beverly Hillbillies" and "Shell's Wonderful World of Golf." Feature film deals are currently set with MGM for "The Americanization of Emily," starring William Holden, and "The Wheeler Dealers" starring Lee Remick and James Garner. With United Artists, Filmways has a deal for Eric Ambler's "The Light of Day" to be directed by Jules Dassin.

Hub's WNAC in All-Out Winter Carnival Promo

Boston, Jan. 1.

Sportswriters, hotel operators and the Swiss Consulate are cooperating with Boston's radio station WNAC in its unique Winter Carnival Sweepstakes now on the air through Jan. 30.

The winner of a horse and sleigh, one of the 257 prizes, may find it a puzzlement as to where to use it, but the other winners will have no problem. Top prize is a trip for two for two weeks at St. Moritz, Switzerland. Others are 25 pairs of ice skates, 50 pairs of skis, 100 sleds, 10 family toboggans and 20 ski sweaters, all to be drawn by WNAC personalities starting Feb. 1.

The biggest radio contest ever to promote winter sports in this area is getting heavy promotional push via 180 four-color two-sheet subway posters, 21 ads in Boston newspapers, hundreds of teaser spot announcements on WNAC-TV as well as on WNAC interviews on both, a BOAC window display and 500,000 handbills to be distributed at Stop & Shop supermarkets, colleges, ski shops, travel agencies and shopping centers.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Chicago • STATIONS: WBBM, WNBQ, WBKB, WGN • SURVEY DATES: SEPTEMBER 14 - 27.

WGN — Total Area Homes: 136,300; Metro Ratings: 7; Share of Audience: 29

MONDAYS 10:15-12:45
Program: WGN PRESENTS

Sept. 17 "MR. SMITH GOES TO WASHINGTON"
James Stewart, Jean Arthur
1939, Columbia, Screen Gems, Repeat

Sept. 24 "QUIET MAN"
John Wayne, Maureen O'Hara
1952, Republic, Hywood Television Serv., Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 312,300
Late Late Show 12:00-12:45	WBBM 51,500

WBBM — Total Area Homes: 133,100; Metro Ratings: 7; Share of Audience: 35

TUESDAYS 5:00-6:00
Program: EARLY SHOW

Sept. 18 "MURDER HE SAYS"
Fred MacMurray, Helen Walker
1945, Paramount, MCA, Repeat

Sept. 25 "THE YEARLING"
Gregory Peck, Jane Wyman PART II
1946, MGM, MGM, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Garfield Goose 5:00-5:45	WGN 121,300
News, Sports 5:45-6:00	WGN 107,500

WBKB — Total Area Homes: 199,700; Metro Ratings: 8; Share of Audience: 31

WEDNESDAYS 10:30-12:15
Program: DIAL 7 FOR MOVIES

Sept. 19 "NONE SHALL ESCAPE"
Alexander Knox, Marsha Hunt, Henry Travers
1944, Screen Gems, Repeat

Sept. 26 "WICKED AS THEY COME"
Arlene Dahl, Phil Carey, Herbert Marshall
1957, Screen Gems, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	WNBQ 225,500
Late Show, Show 12:00-12:15	WBBM 84,900

WGN — Total Area Homes: 187,900; Metro Ratings: 9; Share of Audience: 36

THURSDAYS 10:14-12:30
Program: WGN PRESENTS

Sept. 20 "FIGHTING SEABEES"
John Wayne, Susan Hayward
1944, Republic, Hywood Television Serv., Repeat

Sept. 27 "ACROSS THE WIDE MISSOURI"
Clark Gable, Ricardo Montalban
1951, MGM, MGM-TV, First Run

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 231,500
Dial 7 for Movies 12:00-12:15	WBKB 80,900
News, Movie 12:15-12:30	WBKB 65,200

WGN — Total Area Homes: 240,600; Metro Ratings: 12; Share of Audience: 34

FRIDAYS 10:15-12:45
Program: WGN PRESENTS

Sept. 14 "ABOVE AND BEYOND"
Robert Taylor, Eleanor Parker
1953, MGM, MGM-TV, First Run

Sept. 21 "CONSPIRATOR"
Elizabeth Taylor, Robert Taylor
1950, MGM, MGM-TV, First Run

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 316,800
Dial 7 for Movies 12:00-12:15	WBKB 126,000
Norman Ross News 12:15-12:30	WBKB 77,400
Late Late Show 12:30-12:45	WBBM 27,200

WGN — Total Area Homes: 369,900; Metro Ratings: 18; Share of Audience: 41

SATURDAYS 10:15-12:30
Program: WGN PRESENTS

Sept. 15 "MOGAMBO"
Clark Gable, Ava Gardner, Grace Kelly
1953, MGM, MGM-TV, First Run

Sept. 22 "AL CAPONE"
Rod Steiger
1959, Allied Artists, AA-TV, First Run

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Best of CBS 10:15-12:00	WBBM 309,200
Edition, Random 12:00-12:30	WBBM 240,700

WBKB — Total Area Homes: 344,900; Metro Ratings: 17; Share of Audience: 33

SUNDAYS 6:30-9:30
Program: HOLLYWOOD SPECIAL

Sept. 16 "PRIDE AND THE PASSION"
Cary Grant, Sophia Loren, Frank Sinatra
1957, United Artists, United Artists, Repeat

Sept. 23 "BIG COUNTRY"
Gregory Peck, Charlton Heston
Jean Sarmons, Burl Ives
1958, United Artists, United Artists, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Walt Disney 6:30-7:00	WNBQ 215,500
Ed Sullivan 7:00-7:30	WBBM 334,500
Car 54 7:30-8:00	WNBQ 319,200
Dupon Show; JFK 8:00-8:30	WNBQ 367,400
Bonanza 8:00-9:00	WNBQ 629,000

Dick Clark's AM Strip (Sounds Live & Local) Gets a Press Preview

Dick Clark's new two-hour radio strip for syndication, produced by Mars Broadcasting of Stamford, Conn., to sound "live and local," was pre-previewed in New York last week.

Show gets underway this month and next in about 30 markets, including Knoxville (WKGN), Birmingham (WAGM), Mobile (WABB), Atlanta (WQXI), Washington (WWDC), Syracuse (WOLF), Baltimore (WITH), Cleveland (WHK), Cincinnati (WCPO), Atlantic City (WMID) and others.

Show goes to stations in two parts a running tape similar to network-line programming along with a detailed cue sheet, and specially-produced local tapes tailored to each station.

For the press outing, Mars execs had a half-hour demo tape as the show will sound when aired on WHK, Cleveland. Mars has spared no technical gimmick to effect the "live" and "local" impression. There's a full sound with dance audience applause and noise recorded at a Stamford Dick Clark record hop; local call letters, news and weather breaks with participation cues for local announcers, guest shots with dramatized autographing etc. and quickie interviews.

Record spins (about 25 to each two hour spread) are strictly Top 40, with an occasional play of a guest hit from the past. Clark has definitely revved up his ultra-relaxed ABC-TV "American Bandstand" host approach, coming on like the standard r&r deejay steamroller.

Mars exec veepee Bob Whitney said one of the basic ideas was to bring back the excitement of the live network presentations of old. What the spread actually does, however, is give local stations a well produced two hours of chart pops with a nationally known host and a steady flow of talent guests.

Rhythm & blues chanter Dion was guest on the Cleveland demo. Others slated for the first month's release include Chubby Checker, Frankie Avalon, Sammy Davis Jr., Ben E. King, Tony Bennett, Dee Dee Sharp, Rod Lauren, Linda Scott, Steve Allen and others.

GOODWILL STATION'S GOODWILL GESTURE

Detroit, Jan. 1.

To mark WJR's return to the CBS fold, the Goodwill Station sent three of its ambassadors to NY yesterday (31) to guest-star on "Arthur Godfrey Time." The trio is raconteur Paul Guest and singers Jack Harris and Jan Wynn.

In addition to helping cement amicable relations between WJR and the CBS net after a breakoff a couple of years ago the visit may also serve to placate Godfrey. WJR refused to shift the popular Karl Haas' "Adventures in Good Music" show to another time so Godfrey's show could be carried live daily. Instead, the Godfrey show be taped and will follow Haas' entry.

However WJR has done some major shifting of programs to fit into the CBS schedule without dropping any shows of personalities. In addition to Guest, Harris, Haas and Miss Wynn, J. P. McCarthy, Lee Murray, Marshall Wells, Jim Wood, Jimmy Clark, Bob Reynolds, George Kendall, Frank Tomlinson, George Collins, Ray Kogle, William Harris, David White and Jay Roberts will continue with their shows.

'B'way Goes Latin' Sold in 19 Countries

Within three weeks after being offered for foreign sale, "Broadway Goes Latin" has been sold in 19 countries, according to distributor Independent Television Corp.

Among countries picking up the musical half-hour series with a Latino beat are Canada, Japan, Austria, United Kingdom, Argentina, Uruguay, Rhodesia, Costa Rica, Honduras and Hong Kong.

Shein, starring Edmundo Ros, produced by Milton H. Lehr has been sold in 46 U. S. markets.

known to millions of comic strip fans...

Now They're Takin' Off For TV

© King Features Syndicate, Inc., 1963

Fresh on the market, these new King Features cartoons are already sold to:

WPIX, New York
"...truly outstanding." FRED THROWER

KTLA, Los Angeles
"Hilarious! The big one for '63."
S. L. ADLER

WTAE, Pittsburgh
"...they're great." FRANKLIN SNYDER

WEWS-TV, Cleveland

WTCN-TV, Minneapolis

CKLW-TV, Detroit

KWTV, Oklahoma City

KGMB-TV, Honolulu

AMALGAMATED TV, Australia

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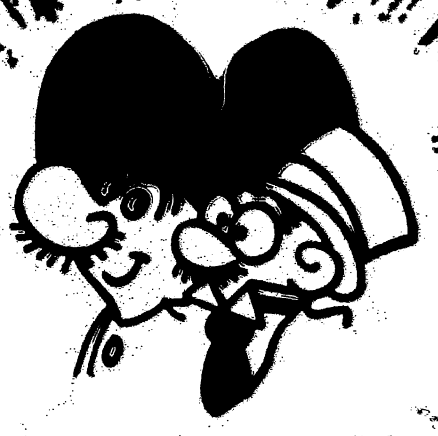
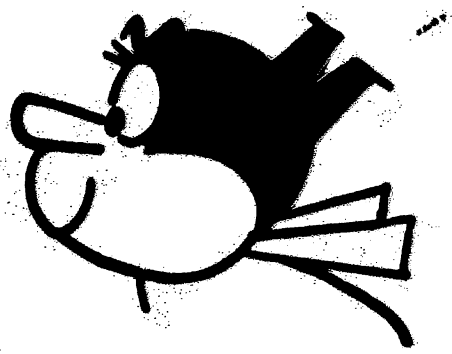
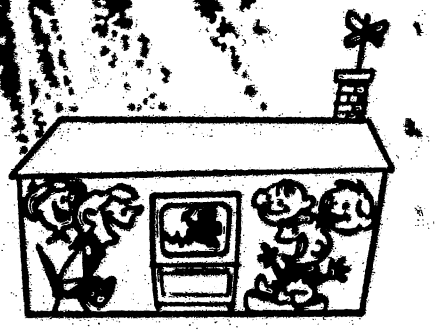


Barney Google an' Snuffy Smith

Beetle Bailey



Krazy Kat



BRAND NEW RIOTOUSLY FUNNY PROVEN APPEAL

Over 100 million fans already know these characters from the comic strips. **NOT SINCE "POPEYE" HAVE ANY NEW CARTOONS COME INTO TV SO EXTENSIVELY PRE-SOLD.**

We're now producing 150 new animated cartoons, in color. . . . 50 each of **"BEETLE BAILEY," "BARNEY GOOGLE an' SNUFFY SMITH" and "KRAZY KAT."**

They'll be ready for debut in September, 1963. We have screening prints to show you now. Just ask us . . .

KING FEATURES TV SYNDICATE

235 East 45th Street — New York 17, N. Y.

212-MU 2-5600 — Cable: KINGSYN, N. Y.

• **AL BRODAX, Director of TV**

• Ted Rosenberg, Director TV Sales, East • Maurie Gresham, Director TV Sales, West

• IN CANADA: *Dola Films Limited, 160 Bloor Street East, Toronto 5, Ont.*

VARIETY-ARB SYNDICATION CHART

Variety's new tabulation based on ratings reported by American Research Bureau ranks the top 10 network shows on a local level and offers a rating of the 10 syndicated shows in the same particular markets. This week [illegible] are covered.

Both the network and syndicated study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audience on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are based on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top 10 network shows, on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WFIL	810,700	47	1.	Death Valley Days Mon 7:00	WRCV	U.S. Borax	401,800	18	7:00 Report, CBS News	WCAU	242,500
2.	Candid Camera	WCAU	586,500	28	2.	Rebel Fri 10:30	WFIL	ABC Films	343,500	19	Jack Paar	WRCV	410,400
3.	Red Skelton	WCAU	574,400	29	3.	Sea Hunt Sat 7:00	WCAU	U.A.-TV	288,700	15	Matty's Funnies	WFIL	215,500
4.	Combat	WFIL	568,300	29	4.	Everglades Fri 7:00	WRCV	U.A.-TV	286,800	13	7:00 Report, CBS News	WCAU	168,800
5.	Hazel	WRCV	566,600	23	5.	Yogi Bear Mon 5:00	WFIL	Screen Gems	283,100	13	5:00 Show, Series	WRCV	152,900
6.	Danny Thomas	WCAU	585,400	32	6.	Rigoreo Thurs 7:00	WRCV	U.A.-TV	235,800	10	7:00 Report, CBS News	WCAU	209,600
7.	Dr. Kildare	WRCV	554,300	30	7.	Mark Saxon, Pistol Thurs 5:00	WFIL	Screen Gems	228,300	14	Life of Riley	WCAU	104,700
8.	Jackie Gleason	WCAU	531,800	30	8.	Wyatt Earp; Pistol Wed 7:00	WRCV	ABC Films	219,100	11	7:00 Report, CBS News	WCAU	292,500
9.	Wagon Train	WFIL	544,600	30	9.	Popeye; Chuck Cargo Mon-Fri 5:30, Sat-Sun 9	WFIL	King-U.A.-Cartoon	207,700	13	Early Show, 4-B	WCAU	163,500
10.	Jetsons	WFIL	518,000	26	10.	Peter Gunn Mon 6:30	WFIL	Official	201,600	11	News, Weather, Hunt Brink	WRCV	325,800

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3.

1.	Red Skelton	WISH	217,900	32	1.	Ripcord Fri. 7:00	WLWI	U.A.-TV	103,200	12	Early Report, Weather	WFBM	80,200
2.	Bonanza	WFBM	208,200	31	2.	Huckleberry Hound Mon 6:30	WLWI	Screen Gems	102,000	14	Maverick, Wrestlers	WISH	86,800
3.	Beverly Hillbillies	WISH	201,800	30	3.	Deputy Dawg Sat 9:30	WFBM	CBS Films	100,000	12	Captain Kangaroo	WISH	29,100
4.	Lucy Show	WISH	197,400	37	4.	Death Valley Days Tues 10:30	WLWI	U.S. Borax	93,200	16	Jack Paar	WFBM	89,400
5.	Wagon Train	WLWI	191,100	31	5.	Rembrandt Tues 7:00	WLWI	NBC Films	9,900	13	Early Report, Weather	WFBM	99,600
6.	Hazel	WFBM	186,800	36	6.	Maverick, DOA Mon Fri 6:00	WISH	Warner Bros.	8,100	13	Huntley-Brinkley	WFBM	80,900
7.	Ben Casey	WLWI	183,400	36	7.	3 Stooges Sat 8:00	WFBM	Screen Gems	84,500	8	Schmidt, Capt. Kangaroo	WISH	15,900
8.	Andy Griffith	WISH	184,500	32	8.	Quick Draw McGraw Wed 6:30	WLWI	Screen Gems	8,700	11	Maverick	WISH	80,800
9.	Lassie	WISH	178,400	30							Huntley-Brinkley	WFBM	85,900
10.	Dr. Kildare	WFBM	174,400	30	10.	Rin Tin Tin Sat 11:00	WISH	Screen Gems	7,600	13	Make A Face	WLWI	24,800

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3.

1.	Ben Casey	KTVI	306,200	41	1.	Roy Rogers Sat 10:30	KMOX	Roy Rogers	110,700	17	Mack Mason	KSD	27,600
2.	Candid Camera	KMOX	288,200	41	2.	Rin Tin Tin Sat 11:00	KMOX	Screen Gems	84,000	14	Fury	KSD	68,300
3.	Beverly Hillbillies	KMOX	287,000	33	3.	Death Valley Days Sat 6:00	KSD	U.S. Borax	70,400	9	NCAA FB Bowl	KMOX	98,200
4.	Bonanza	KSD	275,800	37	4.	Yogi Bear; Cartoon Cl. Tues Fri 5	KSD	Screen Gems	51,800	9	Early Show	KMOX	72,200
5.	Andy Griffith	KMOX	268,000	36	5.	Sea Hunt; News, Wea. Sat-F 5:30	KSD	U.A.-TV	64,500	8	Early Show, Pen-world	KMOX	77,800
6.	What's My Line	KMOX	263,900	37	6.	Merkle & Jeckle Sat 11:30	KTVI	CBS Films	59,100	9	Lone Ranger	KSD	32,800
7.	Lucy Show	KMOX	263,200	36		3 Stooges Mon-Fri 5:00	KPLR	Screen Gems	57,600	9	Early Show, News, Wea.	KMOX	74,201
8.	Red Skelton	KMOX	257,400	34	8.	Quick Draw McGraw Mon 5:00	KSD	Screen Gems	56,400	8	Early Show, Sports	KMOX	63,100
9.	Danny Thomas	KMOX	253,800	32	9.	Bugs Bunny Sat 12:00	KTVI	U.A.	47,600	7	St. Louis Hop	KSD	46,500
10.	Hazel	KSD	248,000	34	10.	Highway Patrol Mon-Fri 6:00	KTVI	U.A.-TV	45,200	6	News, Wea. Hunt Brink	KSD	111,600

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3.

1.	Bonanza	KRON	364,900	33	1.	Divorce Court Sat 6:00	KRON	Storer	209,700	16	Matty's Funnies	KGO	104,100
2.	Ben Casey	KGO	335,300	36							Marshal J	KPIX	80,100
3.	Defenders	KPIX	317,900	29	2.	San Francisco Beat Sat 7:00	KPIX	CBS Films	181,400	15	Fight of The Week	KGO	204,200
4.	Jackie Gleason	KPIX	314,500	28	3.	M Squad Tues 7:00	KPIX	M-G-M	172,200	14	Sea Hunt	KRON	164,700
5.	Candid Camera	KPIX	288,500	31	4.	Sea Hunt Tues 7:00	KRON	U.A.-TV	164,700	14	M Squad	KPIX	172,200
6.	Red Skelton	KPIX	286,500	23	5.	You Asked For It Thurs 7:00	KTVU	Trosky-Brown	162,900	13	Californians	KRON	92,500
7.	Perry Mason	KPIX	280,700	26	6.	Ripcord Mon 7:00	KPIX	U.A.-TV	145,700	10	Science In Action	KRON	139,600
8.	Lucy Show	KPIX	277,600	24	7.	Yogi Bear Mon 6:30	KTVU	Screen Gems	143,600	12	6:30 News, CBS News	KPIX	173,800
9.	Dr. Kildare	KRON	276,800	24	8.	Death Valley Days Tues 6:30	KRON	U.S. Borax	141,600	11	6:30 News, CBS News	KPIX	214,300
10.	Wagon Train	KGO	270,600	22	9.	One Step Beyond Wed 7:00	KPIX	ABC Films	129,300	12	Biography	KRON	103,000
					10.	Quick Draw McGraw Thurs 6:30	KTVU	Screen Gems	128,200	11	6:30 News, CBS News	KPIX	143,300

Gerald Green's Catalog

(Continued from page 23)

apartment house going up on the outskirts of town.

The sugar cane factory. It's bound to show up on every South American show.

Then [illegible] the Soviet you fill in the country's Friendship Song [illegible] followed by a closeup of Hammer & sickle which in turn is followed by the picture of young boy on sidewalk selling magazines with Gagarin or Titov on cover. I will guarantee you Green added "that one shows up on every film we see."

But the point set is putting on the Ministry of Security explains is an unbelievable Pavlish that there [illegible] a Communist."

Green said he was confident it almost any television on a half hour show. It was [illegible] an exercise for unoriginality.

But public affairs he said "has a problem. We can't go on forever showing people in the street only to hear what a politician is really thinking. I was looking over a script for one of the world but after a while even to produce realism the people in Iowa would know that. We like [illegible] and we also [illegible] Northeast Brazil, and we are as guilty as anybody.

"It can't go on because it is going to look like the same street scene, the same farms. You have to approach it differently."

Indicating how many fine hysterics miss, Green nevertheless felt that sometime there is a ray of hope that someone somebody conscientious and alert, comes up with an angle that gives a fresh perspective to an old problem.

Naturally he picked on someone from NBC to illustrate. He felt Welles Hangen an NBC correspondent in Southeast Asia and staff cameraman Andy Pearson found for instance a novel way to delineate the religious problem in Ceylon. There is a Hindu minority and a Buddhist majority that just don't get along.

[illegible] for Americans, so to give it life they showed an [illegible] Buddhist [illegible] and a Buddhist [illegible] that naturally was [illegible] that happens when monks [illegible] I guess. It had a point. It's [illegible] the terrible religious fervor of a minority that would not be as [illegible]. They could [illegible] another way of course. They could [illegible] Buddhist monks at prayer and a scene of quiet, shuffling Hindus and had that pass for protest."

Green was looking for acute views which may be asking for too much these days in public affairs.

4 Star's CBS Pact

(Continued from page 23)

make its own studio plans accordingly.

New deal now in negotiation will probably be a five-year ticket with options the first year or two, and would be "to our mutual benefit" the exec said.

CBS-TV now births six series. "Rawhide" at Republic. There is the possibility it may borne a new half-hour series there also next year.

Whether or not CBS-TV moves others of its series such as "Gunsmoke" to Rep depends on Four Star's space needs there, since the indie has prior rights under its present lease.

Atlanta. Don Baird, former Atlanta Constitution news staffer and recently with WPLO Ploadh Inc. broadcast chain here has joined WBS Radio owned and operated by Atlanta Newspapers Inc. as an announcer. [illegible] Weldon Pashen named as asst. to WSB Radio [illegible] Leo Morris.

RKO General's Meader LP Taboo

(Continued from page 1)

detrimental effect this kind of record, no matter how well intentioned, can have upon young minds whose understanding of, and respect for our American institutions need to be nourished rather than undermined."

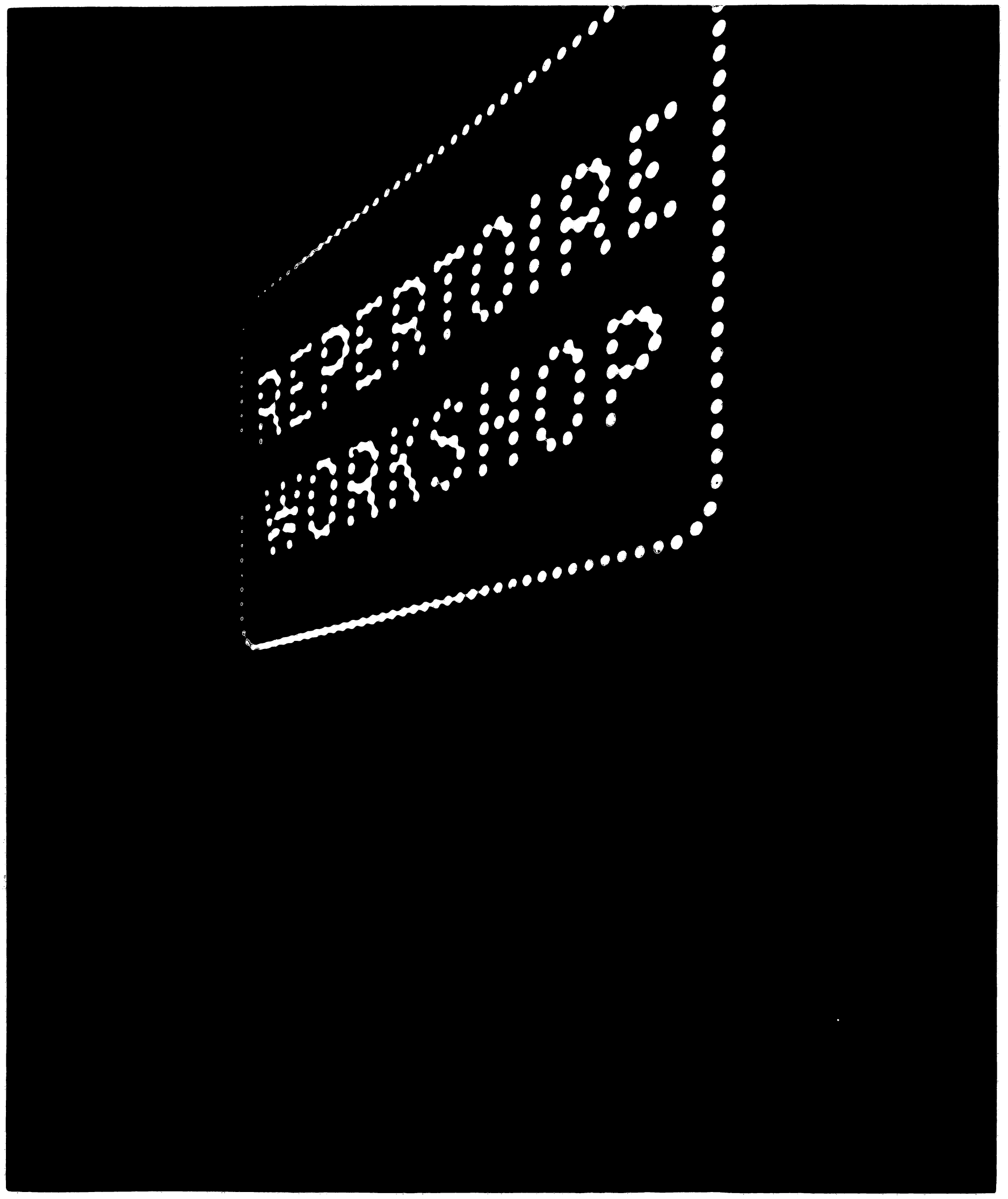
Leder's ban was communicated to staffers just previous to the videotaping of a Hy Gardner (Sunday night chat show) interview with comedian Meader. In the interview, Gardner queried Meader on his reaction to the ban. Show was videotaped late in Nov., but not aired until Sunday, Dec. 23.

When a New York gossip columnist printed a blind item that a New York radio station had banned the album, Bob Booker and Earle Doud, disk's producers wired the columnist, claiming that WOR had notified them two weeks previously that the record would be banned for publicity purposes. WOR execs were unable to contact the producers but made an angry denial of any publicity intent to the comedian's publicity rep and also Variety. Although a couple of weeks elapsed between the ban and the blind column item, WOR's publicity department put out no release on the Leder edict.

A Meader rep said that the lp was first aired in New York by Stan Z. Burns, WINS deejay in mid-November. WOR, and several other local stations, subsequently gave the lp an airing; more plays are in the works, with WCBS reportedly promoting airings with spots cut especially for the station by Meader. Among WOR early airings was one on the Martin Block Sunday record show.

The Meader rep said that the comedian and his manager, Buddy Allen, were first notified of the ban by a WOR exec when they showed up for the Hy Gardner taping. The rep said Allen was upset by the restriction and wondered why the station had waited two weeks, after the disk had numerous local broadcast plays to impose the restriction.

Steubenville, O. Ted Eiland, who has been in sales and management posts with several southeastern stations, joins WSTV-TV, Steubenville-Wheeling, as sales development manager. For the Rust Craft Broadcasting station, Eiland will be working in all phases of sales, local, regional and national and also with the merchandising department.



Opening Night!

Tonight at 8 o'clock CNYT, television viewers in five major U S communities will witness an event of great significance: the debut of "Repertoire Workshop," a 26-week series produced by the five CBS Owned television stations, specifically designed to encourage and give television exposure to local creative and performing talent. The stations are each preparing seven half-hour programs—drama, music, dance, poetry and other art forms—utilizing lesser-known talent. And the entire series is to be broadcast on all five stations.

In New York, "Repertoire Workshop" premieres with an original dance work commissioned and produced by WCBS-TV. In Los Angeles, an original musical revue produced by KNXT, featuring young Los Angeles performers. In Chicago, a drama written by two housewives, produced by WBBM-TV. In Philadelphia, a Thornton Wilder play produced by WCAU-TV in cooperation with the Philadelphia Dance Academy and Theatre Workshop. And in St. Louis, a dramatic narrative based on the Dred Scott case, produced by KMOX-TV. In weeks to come, these and other local productions will rotate among all five of the stations.

One of the most ambitious projects ever produced locally, "Repertoire Workshop" is a good example of how much television can contribute to the cultural vitality of the community. Especially the creative brand of local television long associated with the five CBS Owned stations.

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating CBS Owned WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia, KMOX-TV St. Louis.

Television Reviews

Continued from page 26

lines nor cameras roaming in a quandary reminiful of video's pioneer days As a topper to all of this before 12 yrs old classical harpist Heidi Lauenstadter could lift her fingers from the strings at the close of her number there was an abrupt cut to patent medicine barb Bristol-Myers in the only solid minute of the half hour

It looked promising at the beginning however as Frank Poretta soun d tenor with the New York City Center Opera Company belted with real gusto and control Tong Il Han Korean pianist who has done several tv guest spots recently was equally dazzling Georgia Graves shapely and articulate soprano ballerina was effective in a number with Richard Dodd and Karen Morrow who recently replaced Tammy Grimes in the Broadway musical "The Unsinkable Molly Brown" sounded like a young Merman in a brace of show tunes

The ABC Orch, under the baton of Glenn Osser scored the half hour with a distinction well above the rest of the production *Hal*

THE MATCH GAME
With Gene Rayburn, host; Johnny Olson, announcer; Arlene Francis, Bhirsh Henderson, panels; others
Producer: Jean Kapelman
Director: James Elson
25 Mins., Mon.-Fri., 4 p.m.
PARTICIPATING
NBC-TV, from New York

Goodson-Todman's "The Match Game" is their simple and slick addition to the daytime airwaves and it began Monday 31st in NBC-TV's 4 p.m. slot

"The Match Game" using teams of three (one of them, in accordance with an old G-T formula being a name personality), is nothing more than a guessing game For example, host Gene Rayburn, another professional jolly man, gave out opening day with things like, "Name a city in Europe," "Name a small country," "Name a game played on grass," and if one team of three, by chance, had matching answers they would win a certain number of points equal to dollars Arlene Francis' team reached one-hundred first and so won both opening-day games Miss Francis tried awfully hard to be funny and may be excused as a case of first day anxiety She and Skitch Henderson are guests during the first week of this one-daily strip

The Match Game is a less heady takeoff on the successful "Password" also by G-T Perhaps its brisk stanza can knock CBS-TV from the afternoon hit horse in the latter's own stakes When Goodson and Todman set their minds to "make" a good panel show the panelists are sure to There are many examples of this maxim but during production as well including this newest daytime strip *Jer*

XMAS ON ICE
With Jim Hutton, Vicki Fisher, Bob Maxey, Mpls. Figure Skating Club (75), others
Producer-Director: Kenn Barry
30 Mins.; Tues., 9:30 p.m.
FIRST NATIONAL BANKS
KSTP-TV, Minneapolis

Modeled along the lines of Sonja Henie & Johnson "Ice Follies" and other such successful and popular skating shows, this locally produced tv program "Xmas on Ice" filmed at the Ice Centre here, employed much of the top amateur talent in this fanned skating area

Naturally less elaborate and fancy than the big pro touring shows it nevertheless included many skating performers and performances on a par with those found in the large pro layouts And it boasted a generous share of glamor, brilliant effects and fancy costuming All in all it provided 30 minutes of pleasant Christmas eve video entertainment

As far as Stan Hubbard's KSTP-TV, NBC affiliate was concerned the show's conception and time slotting and the obtaining of a top-drawer sponsor represented a coup Hooking up with the talent-crammed Minneapolis Figure Skating Club for the production's staging, having former skating luminary and present teacher Dorothy Lewis handle the terpsichore and getting the necessary U S Figure Skating Association presentation permission, added up to a considerable and praiseworthy achievement

Routines ran largely to skate dancing, but also further enlivening the proceedings on the silver blades were trickery, thrilling stunts, amazing spins and acrobatics and even a bit of comedy Standouts included a Santa Claus ballet, a swing waltz, a Christmas polka and, for a topper, an ice fashion show.

Individuals, duos, trios sextettes and the entire company of 75, running the age range contributed to the lively action Many of the skaters were national champions and prize winners in various categories Among them, Vicki Fisher and Bob Macay merited special consideration The former had been a member of the U S Olympics skating team which participated in contests abroad Macay is a U S gold medal champ

The recorded musical accompaniments were first rate, and producer-director Marry was at his best Jim Hutton delivered flawlessly as emcee and commercials spieler Both are KSTP staffers *Pete*

ONCE UPON A DIME
With Morey Amsterdam, Pearl Bailey, Neville Brand, Richard Chamberlain, Bing Crosby, Frank Gorshin, Lionel Hampton, Dan Knotts, Dean Martin, Rose Marie, Andre Previn, Juliet Prowse, Dick Powell, Soupy Sales, Connie Stevens, Dick Van Dyke, Cara Williams, Jane Wyatt, Ed Wynn,
Producer-Director: Jack Donohue
Writer: John Bradford
60 Mins.; Sat. (30), 7 p.m.
KTTV, L.A. (films)

There's still no biz like show biz when there's a worthy cause to be boosted and ballyhooed The year 1963 marking the 25th anniversary of the March of Dimes, no fewer than 19 mighty stars were rounded up by the National Foundation for this diverting hour of broken field entertainment Charity spec kicked off locally 30 on KTTV will beam first week in January on various channels throughout the nation

Most elaborate musical niche of the program was bestowed on Connie Stevens, who responded with a vivacious chirping-hoofing medley of five Broadway-associated showtunes to launch the hour Others who effectively demonstrated their musical specialties in the course of the show were Andre Previn, Lionel Hampton, Juliet Prowse (a leggy "Get Happy"), Pearl Bailey, Bing Crosby and Dean Martin Dick Van Dyke, Rose Marie and Morey Amsterdam teamed for a comedy sketch

Program was built around a running larceny comic routine involving the talented services of Don Knotts, Soupy Sales (who got a pie in the kisser Neville Brand, Cara Williams and Frank Gorshin, with assistance from Ed Wynn The premise was lean but it served the linking purposes Others who appeared were Richard Chamberlain, Dick Powell and Jane Wyatt *Tube.*

WHAT'S GOING ON HERE: PRO FOOTBALL MADNESS
With Chris Schenkel, Harry Reasoner
Producer: John Pahovchi
Director: John Mandli
Writer: John Mosedale
60 Mins., Fri. 11:30 p.m.
WCBS-TV, New York (tape, film)

An enlightening and genuinely funny hour was produced by WCBS-TV as a preface to last Sunday's championship professional football game in N Y between the Giants and the Green Bay Packers The station aired it first on Friday night and again Saturday afternoon, after a college game Unfortunately, the actual pro game on Sunday, was not seen by New Yorkers, because the town was blacked out under terms of the National Football League contract with NBC-TV

It's entirely possible that a tv sports show never before saw such high wit, Reading a narration evidently prepared for him in part by John Mosedale (one of the network's writers on CBS-TV's "Calendar"), Harry Reasoner left a viewer chortling aloud; nowhere was one likely to see a better variation on the Executive Coloring Book

It was a tough assignment for Chris Schenkel to follow Reasoner, because his material was pale by comparison, yet it was thoroughly and competently delivered by the Sportscaster

Editing was quick and clever by director John Mustili and his staff A fun show, well done *Art.*

NAB Code Subscribers At Record High in '62

Washington, Jan 1

National Assn of Broadcasters membership and Code subscription figures reached record totals in 1962

William Carlisle v.p. for Station Services revealed the following membership totals

1,831 AM radio stations an increase of 93 in 1962, 396 tv stations, a jump of 16 660 FM stations, up 58 and 138 associate members a boost of 18

Automated Filler

Continued from page 28

Ones" and an 11 to 2 a.m. jazz spread with Erwin Hanke[illegible]

Station also is putting on a 12-minute [illegible]

Solberg's WNEW-TV Slot

[illegible]

From The Production Centres

Continued from page 30

editorial "set off a chain reaction" culminating in a $825 pay raise for suburban Parma police Editorial, penned by **Bert Cleaver**, was read in council before vote **Sam Elber**, former WERE program director, now Toronto tv personality, hosted Chanukah "Bonds for Israel" festival featuring **Theodore Bikel** . . . **Ken Armstrong**, WJW-TV news director, back from Southeast Asia vacation **Louis B. Seltzer**, editor of struck Press and News, read "Yes, Virginia There is a Santa Claus" on KYW radio, and his own annual Xmas editorial on WEWS

IN ST LOUIS

Comedian **Larry Storch** in town for a showdate at the Playboy Club booked into guest appearances on the **Sam Levin** KSD radio show and the **Charlotte Peters** KSD-TV program **Robert Hyland**, general manager of radio station KMOX, has been named chairman of the Media Club **Dave Shoreline** has moved from KCFM radio to the KPLR-TV staff Latter station has also acquired the popular "Championship Bridge" series for a Sunday 6 p.m. afternoon start KTVI-TV's **Bruce Hayward** will narrate a Jan 8 documentary called "The Confession" which will explore the background and events of a recent much-publicized rape-murder case in St Louis **Ted Mangner**, farm director for KMOX radio is already booking his speaking engagements for March Mangner travels 25,000 mile annually in Missouri and Illinois for speeches and contact work with the farm populace

IN PITTSBURGH

KDKA-TV raised $37,000 on its telethon last Sunday (23) for the benefit of the Pittsburgh Press Old Newsboys Fund for the Children's Hospital During the Christmas season, KQV's **Jim Gearhart** made a mortgage payment for a listener, **David Scott** picked up a car payment and **Henry DeMoro** took one of his listeners on a 10-minute shopping spree The station also held a big promotion with listeners urged to put a sign in the window saying "This is a KQV House" The station sent Santa Claus out to 50 homes with $15 grocery store certificates. **Randy Hall**, all-night disk jockey and late show sports announcer, takes over KDKA-TV's "Dance Party" program on Jan 5 He replaces **Clark Race**, who stays on KDKA in the same time slot

IN DETROIT

Kenneth E. Layden, formerly continuity director for a Lima, O station, has been appointed promotion and advertising manager of WXYZ-TV WJBK's show biz reporter, **Shirley Eder**, off to N Y to film a guest shot on ABC-TV's "Girl Talk" **Robert H. Fuller**, formerly of KMTV, Omaha has been named editorial director of both WJBK-TV and WJBK radio WDTM has installed a new, improved FM-stereo generator and now schedules its entire broadcast day in FM-stereo, including stereo commercials on "Profiles in Music with John Sweeney" sponsored by Detroit Bank and Trust, "Ampex Stereo Time" and "General Electric Theatre with Victor Borge"

IN SAN FRANCISCO

"The Big News" hereabouts is KPIX-TV's big new hourlong news show, Monday through Saturday, 6 to 7 p.m. Time is shared by **Bill Tracy, Nancy Clark, Van Amburg** and **Don Brine** locally, with network coverage thrown in **Dick Stewart's** "Dance Party" was dropped for the show KRON-TV is beefing up its news programming accordingly

KGO-TV announced plans to build a 40-foot news tower at Fourth and Market streets site of the defunct State Theatre Tower, which will resemble Seattle Space Needle, will flash travelling headlines **Jay Ward**, former Berkeley realtor, and "Bullwinkle" partner **Bill Scott** appeared on KRON-TV's "Science in Action" show on Christmas Eve in seg titled "Cartoon Characters and How They Grow" Show is directed by KRON-TV's **Vern Louden**, a former voicer for the "Crusader Rabbit" show

IN MILWAUKEE

Ted Moore, announcer on WTMJ-TV and WTMJ, Milwaukee Journal stations, was one of play-by-play mikemen for National Football League champ game, Green Bay Packers vs New York Giants Moore broadcast Packer games on WTMJ radio since 1958 Actress **Karen Morrow**, former Milwaukeean, **guested** on ABC's "The Gift of Talent" special Xmas Day program, with delayed repeat Sunday 30 at 3:30 p.m. **Joe Landry** now doing Friday night jazz disk stanza on WQFM **Bob Heise**, station manager WTMJ-TV and WTMJ reading daily editorials **Gordon Mars**, former news director WKHM, Jackson, Mich now writing and reporting WITI-TV news WRIT stressing five-minute preceding the hour newscasts thrice in aycm & d/to nitetime Eleven Xmas religious broadcasts emanated direct from Milwaukee area churches via WTMJ Standout was WTMJ-TV's coverage of Midnight Mass as celebrated by Carmelite Fathers

IN MINNEAPOLIS

Bob Keeshan, Capt Kangaroo, here fortnight ago for smallfry concert with Minneapolis Symphony Orchestra, returns later this month for headline role in St Paul Winter Carnival WCCO-TV adding 15-minute "religious news" show Sunday 6 **John Cullen** and **Jim Hooley** will be in charge of new entry . KSTP newscaster **Bob Ryan** leaves Thursday 3 on his ninth international news-gathering jaunt. Ryan will visit three countries behind the iron curtain

TV Followup

Continued from page 28

[illegible]

10,000 LAKES TO CHOOSE FROM

. . . to m[illegible] Mo[illegible] with [illegible] to the [illegible] was [illegible]

For [illegible] KSTP-TV is the [illegible] television [illegible] in this [illegible] growing Northwest market [illegible] more than FIVE BILLION DOLLARS [illegible]

KSTP television 5
100,000 WATTS • NBC
MINNEAPOLIS • ST PAUL

McGINNIS
THE ROAST BEEF KING
Charcoal broiled
$3.95
[illegible]
2 Beautiful Dining Rooms
Luncheons from $1.25
DINER'S CLUB • AMERICAN EXPRESS
McGINNIS
BWAY AT 49th • CO 5-4330

Inside Stuff—Radio-TV

The NAB is due to remove the lid on plans for better use of free radio and tv time. It will hold a public service institute in Washington on Feb. 7-8 to tell its plans.

Chief beneficiary for the briefing will be representatives of non-profit organizations from all over the nation. They will be told how to make better effective use of radio and tv in their campaigns.

NAB Prexy Leroy Collins said the non-profit public service organizations have "a history of "fruitful cooperation in the development of national campaign in the public intrest."

"However," he added, "demand becomes keener each year for the limited amount of broadcast time which is available and it behooves public service groups to learn all they can about effective preparation of the material they submit to stations and networks for possible use."

Visitors will tour station WRC AM-FM-TV during the institute.

FCC Chairman Newton Minow, sometimes ogre to the broadcasting industry is really an old softie. He will start off the New Year it seems, by becoming a "father" for the fourth time.

Minow and his wife, who have three daughters of their own have "adopted" an 11-year-old Chinese refugee boy living in Hong Kong squalor. The adoption amounts to paying $15 a month for the boy's food, clothing and medical care.

The Minow ward, a third-grader named Cheung Ching Wing lives in a nine-by-eight-foot hut with his parents, four brothers and grandmother, all of whom fled from the Red mainland. The father, scion of a wealthy merchant family, now works as a coolie for 87 cents a day.

At the annual open house party by NBC-TV execs special attention was paid Lester Bernstein, who is quitting his veep stripe this week to go to Newsweek mag.

Bernstein wrote speeches for, among others, chairman Bob Sarnoff and when Sarnoff was called on to say something he arose, smiled and said only, "I'm speechless."

NBC' prexy Bob Kintner and Sarnoff prepared a few going away presents for the unrepresentant one of which was a record album with special Sammy Cahn lyrics sung by Merv Griffin called "My Son the Word-Slinger."

School Problems Commission of the state of Illinois will propose the establishment of a state-owned educational tv network at the next session of the General Assembly. Plans call for nine educational UHF outlets to cooperate with the three existing ETV's in the state: WTTW, Chicago; WSIU, Carbondale, operated by Southern Illinois Univ.; and WILL, Champaign-Urbana, operated by the U. of Illinois. Proposed network would begin transmission in 1964 and be in full operation by 1967 at an estimated cost to the state, through the latter year, of $11,444,000.

Radio Reviews

THE GLORIA GREER SHOW
Producer: Al Yellen
60 Mins., Sat-Sun, 1 p.m.
KPAL, Palm Springs

Gloria Greer, a show-wise daughter of the late Anatole Friedlander, broke this radio show in for the first time this season and it will run till the season ends. She works from the Racquet Club and its star-studded personalities are her attractions. The show runs an hour on Saturday and Sunday over KPAL, an ABC affiliate in the desert, and the personalities she deals with could go very well from coast to coast in a shorter show. She asks intelligent questions from actors, directors and producers who make the Racquet Club a part of call serve to [illegible] for winter season.

Marvin LeRoy, Hal [illegible], George Chakiris, Rudolph Bing, Ted Mann, Paul Gallico, Mel Torme, Wm. McDonald, Barbara Eden, Marge Champion, Rocky and Dave Marshall have been some of the names who have come before the mike.

Sometimes the guests opened up and seemed to feel that they are on a news medium, like when Gallico, for instance, blasted MCA and the building up of [illegible].

The show is on the radio for weekend listening but it's part of the film and the talent is [illegible] but it is worth sending a tape to stations in more distant places. It's a nice, breezy, long-[illegible] hour.

MAX FERGUSON SHOW
Producer: Bob Arnott
30 Mins.; Monday, 8:30 a.m.
CBC, from Toronto

Veteran AM [illegible] Max Ferguson is probably [illegible] expert radio entertainer in Canada. For all [illegible] he's been at it, he's [illegible] long [illegible] of "Rawhide," a rumbling [illegible] going Maritimer, with Ferguson also giving voice to all other characters in skits. Previous show was in the early evening and Ferguson's vast following must be happy he's now heard in the a.m.

The new "Max Ferguson Show," with an all new format except for characterizations, is centered in Toronto, but brings in musical groups from other Canadian cities, a different origination each time. Scripting by Ferguson spoofs national, mostly political situations from news. For example Ferguson sends his oddball news gabber Marvin Mollwhellt to cover an interview. He uses more than 15 of these skits each week, all of them with subtle, solid comedy.

Ferguson's rating should climb even higher with the new stanza but the customers will undoubtedly demand more gab and less music, particularly when station breaks come to the CBC WM each which carries it coast to coast. If Ferguson can write and produce more gab it will strengthen the session but it's strong as it is. [illegible]

Radio Followup

Bill Randle

Bill Randle is [illegible] affiliate on the air on the [illegible] during the New York newspaper [illegible] strike. He's [illegible] two-hour [illegible] and talk-[illegible] [illegible] Cleveland gig's become a [illegible] Most important [illegible] Randle's [illegible] recents to WABS [illegible] limited [illegible] [illegible] [illegible]

Foreign TV Reviews

Continued from page 30

ably, but didn't lay here many roots.

The program kicked off with an evocative survey of the subjugation of Victorian women, and paid tribute to the pioneer work of Florence Nightingale in proving that women, in the nursing sphere, had professional knowhow. It then showed the trials and tribulations of the campaign led by Emmeline Pankhurst, taking in the awful episodes of forcible feeding and Emily Anderson throwing herself under a Derby horse, as well as the movement's own indulgence in violence as a means of publicity. It managed to indicate the fervor and dedication of these women, mostly Tory in hoked and upbringing, and the shock of their fearless speechifying and demonstration was still potent.

These women won the vote in an offhand fashion—it was granted at the end of the 1914-18 as an afterthought—and this gave the hour an ironical payoff, for all the main agitators were half-forgotten in the moment of victory. Mike Wooller directed Philip Mackie's production with a clear eye for the narrative, but the real hero was Helmut Gernsheim, who diligently assembled photographs from nine different sources and, presumably, his own collection. Otis.

THE BEATING HEART
With Barry Westwood
Professors: Berkeley Smith, Terry Yarwood
Writer: Robert Hesquesne
30 Mins., Thurs., 11:02 p.m.
Southern TV, from Southampton

Tucked away at an appallingly sleepy hour, "The Beating Heart" was a documentary from Southern TV, making one of its rare appearances on the national commercial network. The main thing wrong with the show was its timing, for its earnest exposition of a heart operation didn't act like a matchstick to an eyelid. It was, however, a sound and sober hour, if somewhat unimaginative and prolonged.

Chief drawback with the format was some arch patter about the heart as an emotional symbol, dragging in Sinatra, Aristotle, all highly irrelevant. Main thread of Robert Hesquesne's otherwise lucid script was the tale of a child, Jackie, who had an inadequate valve in her heart, and how it was put right. This theme really only got under way half-way through the hour, and then was largely encompassed in a lengthy account of the heart operation, which seemed ticklish and lavished the use of a mechanical heart, which kept Jackie alive while her own heart was manipulated by the surgeon for a couple of hours.

The cameras faithfully followed the surgeon's progress, and the program was, as indicated, clinical and unexcited. Emcee Barry Westwood was alert in his commentary and questioning, if inclined to be over-enthusiastic about discoveries like the use of wire to reach the recesses of the heart, which was already familiar to many viewers. He closed the show by quizzing a couple of surgeons and a blood-specialist about the implications and hazards of the operation, and finally introduced Jackie herself, hale and hearty.

Production, by Berkeley Smith and Terry Yarwood, was fluent, and the program was certainly worthwhile, but didn't dodge the odd yawn. Otis.

MASTER MUSICIANS
With David Galbraith, Melodee Montequestich, Borodin String Quartet, Antony Hopkins
Producer: Douglas Terry
Directors: Eric Fawcett, Derek Bennett
30 Mins., Tues., 10:45 p.m.
Granada TV, from Manchester

During the recent Russian cricket-fest, Granada TV filmed the chief instrumentalists taking part and extracts were hoked in this half-hour by brief, but adequate, intros from Antony Hopkins. The musicians were shown in informal garb and the items chosen weren't too arduous for the untutored, except possibly for some solo Bach.

In fact, the only newcomers to local tv were the Borodin Quartet, who launched the session with the familiar-from-Kismet nocturne by their namesake composer. This was mellifluous and pleasing, but didn't convince that the group was a world-beater, which it isn't. Violinist David Oistrakh followed with a superb technical display in short pieces by Shostakovitch and Kreisler. The latter was rounded by the rapt playing of cellist Rostropovich in three movements from an unaccompanied Bach suite. This tested his interpretative powers, and they proved splendid.

Douglas Terry's production was well directed by Eric Fawcett and Derek Bennett, who made nice memorable tv minutes of the cello item and were otherwise okay. Gilb.

BANKRUPT
AUCTION
NO LIMIT • NO RESERVE
By order of U. S. Bankruptcy Court, Hon. John Bergen, referee; E. Douglas White, trustee.
ON THE PREMISES
TELEPIX
CORPORATION
(Producers of TV Shorts & Commercials)
1515 N. WESTERN AVE.
HOLLYWOOD
•
TUES., JAN. 8
10:30 A.M.
$36,867.50 APPRAISAL
CAMERA, SOUND & STAGE EQUIPMENT
Film Library of 1,000's of Completed Film
Subjects & Commercials, Film & Supplies—
Modern Office Furniture and Machines, etc.
For FREE, COMPLETE BROCHURE, CONTACT:
Harry Engelson
AUCTIONEER
HO. 6-4116
4615 Sunset Blvd., Hollywood

WNEW Strike

Continued from page 34

ment has offered a raise of approximately half that to the engineers who now get $213 per week, the highest paid by any indie N.Y. radio station. Another difference involves jurisdiction over portable tape machine operations. One area of agreement is that the next pact will run for five years with guarantees of no layoffs for that period.

WNEW was forced to cancel out of its commitment to cover the Giant-Packer game because any move to def, the IBEW local would have shut down all electrical and tv broadcasting operations at the Yankee Stadium. Union strategists evidently estimated that the station's heavy promotion for the football broadcast would force management to capitulate to the union's demands. WNEW execs, however, decided to hold out even if it meant cancelling the football broadcast.

WNEW is currently operating with an engineering staff made up of exec personnel from various Metropolitan Broadcasting stations.

TV's Feelin'

Continued from page 30

work advertising revenues actually started in '61. The FCC Network Operation report, recently released, shows that the three tv networks in '61 aggregated time sales of $295,000,000, off 4% from the 1960 total of $306,000,000. Thus earlier impressions of billions growth since the 1961 before-discount gross was $740,00,000 as contrasted with $602,000,000 for 1960 have been erroneous.

The reason, therefore, lies in the growth of a tv buyers' market which saw the composite discount reflecting all network time transactions at 16% for 1960 and at 21% for '61. Experts guess the '62 composite discount noted still higher.

If current [illegible] and [illegible] in '61, there's bound to be more [illegible].

Foreign TV Followup

Play of the Week

Trouble with Paul Lee's "A [illegible] which "[illegible] half a [illegible] minutes of the Play of the Week [illegible] Vendredi that it [illegible] comes alive for the [illegible] and plays [illegible] Nouvelle Vague. He [illegible] quizzes Louis [illegible] Jacqueline Ellis, about to [illegible] stitments of air, which she automatically answered. Thereafterward, the plot went over to the somewhat dreary and perfunctory arguments between the dissolute Murray (Robin Palmer) and his sculptress mother, Rachel Winton (Jessica Dunning). He was a thief, a braggart, and generally unlikeable, having impaired confidences with a gal he'd gotten in trouble.

Somewhere towards the middle of the outing, Murray met and fell for Alida. And this caused great consternation amongst his mother and Vernier. It then transpired that Alida was an electronic creation, having all the attributes of humanity except the capacity to feel emotion. Thus Murray's love for her was doomed to destruction, and this was inexplicably performed by Alida clonking him on the head, striking him dead.

Basic fault of this script was its construction. Paul Lee, who has a flair for other-worldly shenanigans, took too long to get to grips with his subject. The idea then had a potential which wasn't realised. He showed signs of wanting to explore the nature of fabricated beings like Alida, but spent too much time in the laborious ills of mother and son. A certain amount of tension was generated in the closing half-hour, but even this petered out in anti-climax.

Most notable performance came from Jessica Dunning, a specialist in convincing anguish, and Robin Palmer was okay as the scapegrace offspring. Ann Beier clicked as Murray's discarded mistress, and Jacqueline Ellis soared as the stunning Alida. Other thesps were spotty, as was the direction of Peter Potter, which could not establish a coherent pattern on a script which was its own worst enemy. Otis.

Sirike Pattern

Continued from page 34

[illegible] because the first [illegible] surprise

[illegible] against getting the [illegible] ever want to [illegible] careers in part, [illegible] Corp. decided to [illegible] Jacqueline Ellis, about to [illegible] other too costly although

'11th Hour'

Continued from page 30

fight the censors teeth and nail over every exclusion. "If the medium is more mature today in its handling of sensitive dramatic themes, it is because we have forced the networks to permit us greater freedom," he said.

While NBC censors on the Coast rile Robie, the network's programming department has strongly defended the series against any intrusion by the advertisers. He points out that one backseater tried to suggest changes in one script but was told that he could not interfere with the show's conception. That, Robie said, is the big advantage that has accrued to creators from the advent of minute participation buys on dramatic shows.

Robie said that MGM-TV has been contracted by NBC-TV to produce six more hours for "The Eleventh Hour," making a total of 22 shows committed for this season. It's possible that a couple of more stanzas will be made this season, allowing for 26 repeats.

Robie is currently in New York lining up script writers for next season's run of "The Eleventh Hour." No definite word has come from NBC-TV thus far, but MGM-TV is proceeding as if the show will come back.

Bob Robinson

Continued from page 30

years. What does the advertiser look at? He looks only at the half-hour or hour show which he sponsors, and the show in front of his and opposite his, in hopes the competition won't be too good. Actually, he's hoping for failures from his competition. And if his show is on Monday nights, he couldn't care less what's on Tuesday night or Wednesday night.

"I don't argue with this. It's entirely right and proper that the advertiser should have this attitude. I don't see how he can have any other because he is interested in sales and must report to his stockholders.

"Nevertheless, it's essential that the overall network schedule be managed by networks who think in terms of total programming, who think in terms of an entire season and beyond. This is true of all the networks.

"Somebody must have that broad, overall view of balance to make sure there is representation of excellence on the schedules in many fields—entertainment news, music, culture." Robinson declared.

Upjohn's TV News Coin

Upjohn, the chemical company, is spending an estimated $200,000 in NBC News tv programs in the next several weeks.

Upjohn has bought half of four one-hour NBC-TV news specials—"Death of Stalin," "The Rise of Khrushchev," "Encyclopaedia of Communism" and "Who Goes There?" Same backroller, who is rare on tv, bought 10 minutes in "Chet Huntley Reporting" half-hour, at the rate of one-minute a week.

NBC's 'Wks & Mkts'

Continued from page 30

is a sure thing, said the same source. Miller's ratings aren't as good as they once were, but evidently good enough still to keep the "diversity"-minded network brass happy. Since "Price Is Right," is moving next month from the horrendously unsuccessful Monday lineup to Friday at 9:30, it's only natural that none at NBC cares to predict its '63-'64 status at this juncture. Jack Paar, now a primetimer, is a cinch to stay a primetimer, and that rounds out Friday on NBC-TV.

Saturday has one sure bet . . . for departure, and that's the half-hour film version of Joey Bishop at 8:30. That much has to be fast even this early because the network has announced plans for an hour of Joey Bishop in a different and live format. Where the new hour goes is another story. At 7:30 NBC has another problem pulsing—the hoarding "Sam Benedict," on which CBS' Jackie Gleason has been wiping his dandy little Michigan slippers. The movies—once the home of NBC's program philosophy—are a certainty in '63-'64.

Minneapolis — When Eddie Schwartz, because of doctor's orders, declined the office of Northwest Variety Club, Tent No. 12, Chief Barker, Don Swartz, 20th-Fox KMSP-TV, ABC affiliate, general manager, agreed to serve for a second term. Ill health also caused Schwartz to refuse to run for re-election to the board of directors.

ALAN HOWARD
Next Wednesday
January 9th
U.S. STEEL HOUR
CBS-TV
10:00 P.M.
"THE YOUNG AVENGERS"
Featured in the Role of
"FREDDIE"
Exclusive Personal Management
MAY GORDON, INC.
[illegible] Lexington Ave., Suite 400
New York, N. Y.
Plaza 3-0900

LONGACRE HOUSE
A Distinctive Hotel for Women
Reasonable Rates
317 W. 46 ST.

W. 57th—"The Osborne," New York. living room, bedroom, pullman kitchenette, 7th floor, maintenance $110, price $6,000.
WH. 3-9660

Attractive 3's room apt.; 46 East End Ave., N. Y., terrace, magnificent river view, dishwasher rent $265. per month. Phone 3-2100, Ext. 16. Call before 5:30 P.M. Weekdays.

79 St., W-S's, w b fpls, blconies—$120
61 St.-York Ave.—newly renovated large 1's, free gas—from $95
87 St., 16 W-park block new 1's ens, w b fireplaces
88 St., E—new air-cond 1's—$105
RH 9-3400 or CL 3-4071

Col Starts Year With 3 New Veepees: Townsend, Schein and Gartenberg

Columbia Records moves into 1963 with three new vice presidents. They are Irving Townsend, Harvey Schein and Seymour Gartenberg.

At the same time, Columbia's chief of West Coast operations, A. J. "Al" Schrade, a vet of 47 years in service, has retired. Schrade's retirement was announced last week and to continue his work on the company's new Santa Maria, Cal. project. Col is building a $4,000,000 plant in Santa Maria and until its completion in mid-1963, Schrade will act as special consultant.

Irving Townsend will now take over as veepee in charge of the Coast activities. He'll be Col prexy Goddard Lieberson's representative in 12 western states. Townsend has been director of the pop artists & repertoire department on the Coast for the past two years. He had been with Col's a&r department in the east since 1955 after serving the company since '48 as a copywriter, as well as in the sales promotion and advertising departments.

Schein to CRI Intl

Harvey Schein is upped to veepee-general manager of CRI International. He'll be responsible to Lieberson for supervising and directing all international operations. Schein was appointed general manager of CRI International last year. He had been general attorney for the firm since 1959.

Seymour Gartenberg's stripe covers the planning and financial administration of the Columbia Record Club. He joined the Club in 1956 as budget control supervisor. The following year he was promoted to the position of director of accounting.

Schrade, the retiring veepee, went to work for Columbia Graphophone Co. at its New York branch in 1915 and after two years there joined the Navy in World War I and served with Naval Intelligence for the duration of the war. Upon discharge from the service in 1919 he was transferred to Col's San Francisco branch and in 24 became manager there.

Urged Coast Plant

In '28, Schrade convinced his company that profits could be passed up if Col established the first Pacific Coast manufacturing plant for Columbia in Oakland, Cal. In '29 [illegible] recording area to Hollywood and records for the Columbia and Okeh labels that came from selections representing the first complete catalog of Hawaiian music.

In 29-30, with the advent of talkies and all sound being done under Schrade's supervision a second Coast plant was established in Hollywood to take care of the motion picture business. In '34 he became veepee of the American Record Co. which at that time controlled the Columbia label. When the American Record Co. was acquired by Columbia Broadcasting System in 1938, Schrade became veepee in charge of Coast operations. The post he has now relinquished.

In another personnel move at Columbia, William J. Lee has been appointed to the newly created post of director of credit and collections. Lee, who'll report to John J. Lorenz, finance veep, has been manager of the credit section of CBS' finance staff since June, 1960, and in April, 1962, was given the additional responsibility as assistant treasurer of CBS.

'TAKE TEN,' CHI R&B/JAZZ FIRM, INTO DISK BIZ

Chicago, Jan. 1.

Take Ten Inc., Chi broadcast blurb firm, is going into the record biz under the name Take Ten Records. Company has added Charlotte Enright (formerly of Vee Jay) as administrative assistant, arranger Johnny Pate as a&r man, and Johnny Frigo to lee off the new label.

Summit Distributors will handle the label's Chi distribution, and other area distribs are being set up. First disk is by The Creations, a master purchased from Penny Records.

Riddle's Reprise Deal

Hollywood, Jan. 1.

Nelson Riddle, presumably with Capital Records' blessing, has inked with Frank Sinatra's Reprise Label as a performer-arranger-producer. Pact calls for Riddle to get a participation deal in the Sinatra platter line.

Both Sinatra and Riddle worked together on a number of successful disks at Cap.

Report UA Net Off Despite Peak $7-Mil. Biz in '62

United Artists Records has chalked up a gross of $7,000,000 for 1962, topping its previous year's tally by $2,000,000 and making the past season the biggest in the company's five-year history.

The high take is accountable in part, to the diskery's expansion over the past year which found the company moving into the jazz, kidisk and country album areas. In the singles field both UA and its Musicor ally kept the company on the charts mostly through the efforts of the Highwaymen, Gene Pitney, Mike Clifford, Ferrante & Teicher, Jay & the Americans and others.

UA's big gross is marred somewhat by reports of weak net figures despite the hefty overall take. The parent picture company execs are said to be concerned over this situation and some exec reshuffling in the diskery had been reported under consideration. Nonetheless, UA Records prexy Art Talmadge is mapping continued expansion for the new year and what effects, if any, that recent huddles of parent company execs over the gross-net situation will have are not clear.

On Friday (4) the label holds a sales meeting at the Americana Hotel N.Y. for U.S. and Canadian distributors. At that time UA will introduce 27 new LPs including more material in the Tale-Spinners for Children line and country & western lines.

The company is currently represented with singles by the Exciters, Ruby Jane & the Rockabyes, Pitney, Mary Johnson and George Jones. New 45s are penned by Ferrante & Teicher, Al Caiola, the Highwaymen and Jay & the Americans.

MRS. RENFREW TO DECCA

Rosemary Renfrew has joined the publicity staff of Decca Records Headquartering in the company's New York home office, she'll report to Len Salmar, director of promotion and publicity.

Mrs. Renfrew will work with a, as-yet-to-be-named successor to Marty Hoffman, who recently exited the diskery as assistant pro-pub director.

GUY LOMBARDO

Currently
Guy Lombardo Pantomime
Town Hall, Dublin
Newest Decca LP
"GUY LOMBARDO
PRESENTS AL GONTE"
BOOKING MAY 1963
Via Larry Owen
50 Broadway, New York—WH 4-0020

Manuti to Stay With Local 802

Al Manuti, recently-reelected proxy of American Federation of Musicians N.Y. Local 802, has reconsidered regarding his possible appointment as borough president of Queens. He has decided to stay with the union, even if asked to take the Queens post.

The 802 topper had been mentioned as a possible successor to John T. Clancy, who has been elected to the Queens Surrogate Court, thereby forcing him to vacate the borough presidency. Five councilmen from the area are to select Clancy's successor and Manuti reportedly was among the contenders, although he hadn't actually put in a bid for the job.

The new Queens prexy will be named this week. Manuti originally stated that he would take the spot if it were offered to him. Had he moved into the Queens job, he would have had to vacate his berth as 802 boss.

U.S. Bonds' 1006 Suit Vs. Checker in Philly Court

Philadelphia, Jan. 1.

Chubby Checker and U.S. Bonds will rock around the docket in a Federal Court suit here. Bonds charges that Checker pirated his hit song, "Quarter to Three" and came out with another version of it called "Dancin' Party."

Bonds is asking $100,000 damages, averring that Checker "unlawfully capitalized on a profitable song property" and that his "flagrant imitation was intended to deceive and confuse the public."

Named codefendants are Kalliman Music Inc., Cameo-Parkway Recording Co., Kallman Cohen, who is connected with Kallman Music, and songwriter David Appell.

OUT NEXT WEEK!

The

57th Anniversary Number

of

VARIETY

802 Extends Talks for New Pact With N.Y. Nitery, Hotel Ops Past Deadline

Col Ups Shepard

Thom Shepard has been upped to a producer's post at Columbia Records' Masterworks division. He'll produce records of Masterworks artists including Fritz Buda, post Stanley Quartet and Richard Tucker.

In addition, Shepard assists John McClure, Masterworks' exec musical director, in producing the N.Y. Philharmonic recordings.

H. & A. Selmer's Bullish '63 Tune: $9,500,000 Take

Having topped its 1962 sales forecast with $8,200,000 in goods shipped, the H. & A. Selmer musical instrument manufacturing company is looking to a $9,500,000 take for '63. The bullish prediction was made by the company's president, Jack Feddersen, at the company's annual meeting in Elkhart, Ind., last week.

"The forecast for '62 was for sales totalling $7,900,000," Feddersen said, "and the year's end total will show shipments totalling $8,200,000." Feddersen also added that sales through Nov. 30 were 28% ahead of sales in the same period the previous year. Part of the increase was accounted for by the company's acquisition of the Vincent Bach Corp. in Mount Vernon, N.Y., in September, and part by considerably increased sales of every major product in the Selmer-Bundy-Signet lines.

Feddersen emphasized that the company's longrange plans are tuned to a Stanford Research Institute Report that music is the largest factor in today's arts market. The institute predicts that sales of musical instruments and supplies will climb from the present $300,000,000 annually to more than $1,000,000,000 by 1970.

Benny Goodman, a member of the Selmer board, attended several sessions of the conference, demonstrated the new instruments and appeared as soloist at the employees Christmas party.

A semi-annual dividend of 25c per share on the common stock has been declared by the Selmer directors. The divvy is payable Feb. 1 to holders of record Jan. 15. Dividend payments in '62 were 15c in the first half and 20c in the last half for a total of 35c.

Redemption of all of the company's 1,906 outstanding preferred shares was authorized. The regular $1.50 quarterly preferred dividend will be paid Jan. 15, which is the redemption date agreed for the $100 par value 6% preferred shares. Cancellation of these shares and of all authorized but unissued preferred shares was approved.

Local 802, American Federation of Musicians, announced its talks with the Hotel Employers Association of New York City have been extended past the Dec. 28 deadline for settlement of a new pact. The union reported that basic issues are still far apart.

The negotiations, which have been extended for several weeks past, involve hotels in New York's Times Square area. Most of the hotels operate clubs and lounges where name bands are the rule, which 802 is seeking to revise. Management is seeking to keep the status quo pact.

But stumbling block is the fear of nitery and hotel ops that new Government regulations affecting expense accounts in 1963 will put a deeper dent in their already-sagging biz. An announcement last week by the Internal Revenue Service appears the club expense allowance from $10 to $25 may brighten the picture somewhat. But operators are still fearful of a business slump from the expense account trade, their major customers, in '63.

Current weekly "Class A" scales, where no show is involved, range from $75.05 to $178 for sidemen depending on length of time hired for with overtime ranging from $9.46 to $25.55 also depending on job's time. Scale slides to $150.10 to $356 for four men and a leader with the same or prior provisions. Daily "Class A" scales, also where no show is involved, are $12.50 to $29.65 for sidemen and $35 to $70.30 for a quartet with a leader. Some overtime prevails with these rates ranging from two to eight hour sets.

Extra sessions can cost from $13.28 to $35.70, depending on their length and extra men cost between $18.90 and $30.25 apiece, also depending on the duration of the date from two to eight hours. These scales were to have expired Dec. 28.

Management is not disposed to offer much better than the status quo. 802 is quite asking for raises in these scales but exactly what these increases are is still in negotiation and not firmly established. It is known however that both sides are far from agreement. Some of the musicians feel that it may be better to forgo pushing for major scale improvements this year in light of nitery and hotel problems. They believe it could be more advantageous to wait until 1964 with the World's Fair pacem. They opine that a better contract may be worked out then, on the basis of the increased potential business the Fair would bring.

Niteries and hotels have no central bargaining association and 802's negotiations are carried on with a few major operators. What is worked out with this group is adopted by the rest. Although there has never been a strike against clubs and hotels by musicians in New York the solution to these current difficulties is far from resolved and represents a potential danger. The union has, however, shown its unwillingness for such a walkout via its extension of the deadline.

Whether 802 will accept the status quo or whether management will gamble on an increase is unknown. The union has never accepted a status quo pact and management is reluctant to budge. Indications are for a long struggle.

WB UPS MARV DEANE TO EASTERN PROMO MGR.

Marvin Deane has been upped to the post of eastern regional promotion manager for Warner Bros. Records. In his new spot, Deane will be responsible for handling all artists' relations in the east, coordinating special promotions with WB eastern distributors and radio stations and artists' appearances as well as maintaining liaison with trade-papers.

Deane has been with the diskery for the past year, coming to WB from London Records, where he served as national promotion manager. As WB's eastern regional promotion manager, he'll work closely with eastern artists & repertoire director Stan Applebaum.

P., P. & Mary's 'Moving,' Savitt's 'Sax,' Stewart's 'Coloring Book' Top LPs

PETER, PAUL & MARY: "MOVING" Warner Bros. This folk-singing trio is off to a fast start in their first 1963 release into the new year. Latest package is abundant in the charm and wit that has endeared the trio to fans on both sides of the Atlantic. Production is top-notch with such well-known folk songs as "Lemon Tree," "Puff (The Magic Dragon)," "Morning Train" and "Old Coat" and "Swing Down Sweet Chariot" and the sweet "Go Tell It On The Mountain" which has a gospel quality. Million-seller "If I Had A Hammer" is also featured in the package.

BUDDY SAVITT: "THE MOST HEARD SAX IN THE WORLD" (Parkway). Unqualified inaccuracies in the title aside, this LP is a top contender for teen listeners. Buddy Savitt's terrific display of a big earthy sax treatment on a variety of teen tempo numbers that should catch on with this market. There's plenty of terpsy value here for the Twisters, potato mashers, hully gullers and the like and there's even a ballad or two thrown in for a change of pace. The set packs plenty of rhythm as Savitt solos in tackling such tunes as "I Like It Like That," "Raunchy," "What'd I Say," "Smoke Gets In Your Eyes," "My Prayer" and others.

SANDY STEWART: "MY COLORING BOOK" (Epix). Sandy Stewart returned to the pop singles sweepstakes a few weeks ago with a nifty version of "My Coloring Book." The tune now serves as a peg for her first Epix LP which includes such color-tagged songs as "Little Girl Blue," "Deep Purple," "Scarlet Ribbons" and "Red Sails In The Sunset." Working with arrangements by Don Costa and O. B. Masengill, the color songs take on a bright hue and Miss Stewart's effective vocal handling makes them rich and attractive once again.

SIR JULIAN: "A KNIGHT AT THE ORGAN" (RCA Victor). More and more people are apparently swinging to the organ sound and Sir Julian, or Julian Gould, has done quite a bit to steer them in that direction. Through his efforts the organ has become a respectable instrument that can turn out melodic patterns and jazz phrases that have substance. It's all evidenced here as he swings through "Time On My Hands" or "Swingin' Down The Lane" with a strong assist from a rhythm section made up of guitar, bongos, drums and bass. There are other standards included such as "Boulevard of Broken Dreams," "The Breeze And I" and "Bye Bye Blackbird" and they all are ideal programming fodder.

"ANITA O'DAY SWINGS THE WINNERS" (Verve). One of the finest female jazz singers around, Anita O'Day digs in in this set for the form that has earned her this reputation through the years. Her phrasing is both instrumental as well as vocal here as she weaves her way through an array of jazz arrangements, including various jazz poll winners. Miss O'Day has a dynamic feeling for her music and the combination with sound effectiveness throughout her performance and this LP. Marty Paich and Russ Garcia have provided some swinging arrangements to enhance the flavor of the pieces in their original form. Tunes include such as "Take the A Train," "Let's Face The Music," "Valentine," "Frenesi," "Bill" and "Peanut Vendor."

COUNT BASIE: "ON MY WAY AND SHOUTIN' AGAIN" (Verve). Count Basie and band have a swinging workout via this set. There's a Basie bounce and excitement part and parcel as the group essays a roster of tunes from the pen of Neal Hefti. The songs get a big ensemble effort plus fine solo work. Session adds up to a fine outing sure to please Basie buffs and hipsters of all ilk. The sound which has a fresh, full quality, lives up to the album's big swinging values. It's for programming and a sure bet at the cash registers.

STAN FREBERG: "THE MADISON AVE. WEREWOLF" (Capitol). This is a collection of excerpts from Stan Freberg's CBS radio show of a few seasons back. Although it contains some funny bits, especially two pieces which poke Madison Ave. around the overall impression here is a mild outing. Freberg and the show's producer, Pete Barnum, wrote the material and a cast including Freberg, Daws Butler, June Foray, Peter Leeds and others act out the sketches. Spiced with sound effects etc. production values are first rate and Freberg proves a many-voiced actor. There is some funny material and characterization in the LP to be sure but the overall effect is uneven.

MARTHA SCHLAMME: "THE WORLD OF KURT WEILL IN SONG" (MGM). An attempt has been made here to capture the music of Kurt Weill in a dramatic authentic setting. The result is not entirely successful, although there are some pleasant moments provided. Martha Schlamme does the vocal work singing in German, French and English. She tends to be over dramatic, trying to do too many things with her voice. Likewise Samuel Matlovsky's arrangements seem too busy and overdone. As a result something of the lyrical quality of Weill's music is lost to dramatics. Miss Schlamme does nice work on "Susan's Dream" and other numbers. But she often proves a bit too strong for the vocal assignment.

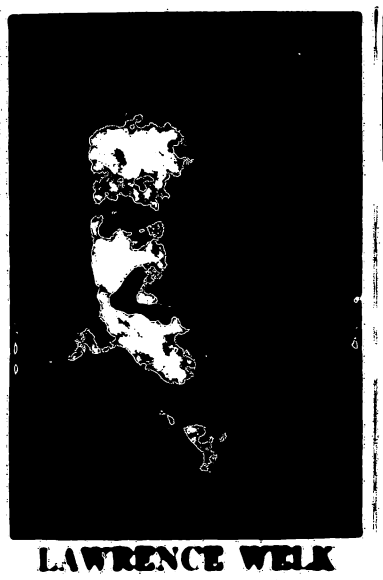
OSCAR BRAND: "A SNOW JOB FOR SKIERS" (Elektra). Folksinger-writer Oscar Brand has contributed several parody sessions pegged to various sports and other topics to the Elektra catalog and this should prove another valuable asset. For this session, Brand has chosen skiing as the target for his lampoons. He has fashioned some funny parodies to fave folksongs to fit the subject. Some of the material has a blue streak while others just jive the sport and its particular specialties. The singer-writer vocals the tunes in solid fashion. The stem could catch on with ski buffs as their own private comedy LP, now that the snow season is here again.

CANNONBALL ADDERLEY WITH BILL EVANS: "KNOW WHAT I MEAN" (Riverside). This is a top-notch jazz outing, highlighted by fine performances by Cannonball Adderley on alto and Bill Evans on piano. A bright and melodic tone prevails throughout. Backing by Connie Kay on drums and Percy Heath on bass is also a strong factor in the session's strength. Adderley's lyrical alto glides surely while Evans' finely-developed piano work couples for highly enjoyable effect. Whether dueting or soloing, the two seem in perfect step. The result is a solid session sure to please the jazz community.

THE BANJO KINGS: "ENJOY THE GOOD OLD DAYS WITH THE BANJO KINGS" (Good Time). Jazz. This is The Banjo Kings' fourth dip into musical Americana and it, too, is a nostalgic knockout. The group has rounded up turn-of-the-century tunes for this package and they are delivered with a zest that's catchy as well as appropriate. "The Man On The Flying Trapeze," "In My Merry Oldsmobile," "After The Ball," "Silver Threads Among The Gold" and "Annie Rooney" are some of the songs that retain their luster in this banjo account. Dick Roberts, Red Roundtree and Joe Meimlich (The Banjo Kings) work here with rhythm accompaniment and everybody seems to be having a good time with the "good old days."

BILL MARX & THE JAZZ OCTET: "JAZZ KALEIDOSCOPE" (Vee Jay). This is a fine outing by Bill Marx & his Jazz Octet. The group is a versatile one able to produce both a big ensemble sound or switch to a small, intimate setting with ease. Good solo efforts contribute considerably to the unit's versatility and its ability to switch formats with such effectiveness. Marx's piano work is fine, and the group shows that it can handle both ballads and uptempo material with the same swinging effect. The album should be on jazz buff's lists.

JACK La FORGE: "HAWAII AND I" (Purpletone). Although there isn't much here to do with Hawaii, as the title implies this set by pianist-organist Jack La Forge has a right feel for cocktail time terping and listening. La Forge has a pleasant touch on his instruments and he handles his material with finesse. Don Sebesky's arrangements are somewhat too busy for the good of the group but the unit's musicianship comes through for a pleasant turn. There's a touch of jazz here from time to time and a variety of tempi that make it an oke session. Music and lyrics to the tunes involved are included via a small booklet insert.



LAWRENCE WELK
Presents His Newest Doc
His Record
"ZERO ZERO"
B/W "NIGHT THEME"

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PAUL ANKA ..... LOVE
(RCA Victor) ..... Crying In The Wind

Paul Anka's 'Love Makes The World Go 'Round' and 'Spanish' give the young singer another pair of crowd pleasers. 'It's A Sad, Sad Thing' is a ballad with a cute lyric. 'Crying In The Wind' is a more pretentious item but it has its own appeal.

ACKER BILK ..... ONLY YOU
(Atco) ..... A Taste Of Honey

Acker Bilk's 'Only You' And You Alone' (Waldenwood) brings his charming clarinet sound into sharp focus on a revival of the old standard. That's a natural for programming time. 'A Taste Of Honey' (Stanhope) spotlights the group's versatility in a more contemporary groove. It's a strong performance.

KING CURTIS ..... STROLLIN' HOME
(Capitol) ..... Mess Around

King Curtis' 'Strollin' Home' (Kilgore, BMI) is a potent instrumental rocker accented by a funky sax and a pounding beat. Flip side is a set 'Mess Around' (Kilgore, BMI) in the same vein with a more shouting beat.

HENRY MANCINI ORCH. ..DAYS OF WINES AND ROSES
(RCA Victor) ..... 76 Trombones

Henry Mancini's 'Days of Wine and Roses' (Warner) is a lovely film title song worked over in a classy orch and choral arrangement. Should be a big click. 76 Trombones (Frankly) carries this show-tune-a-rousing display with a brass band sound.

THE CHAMPS ..... MR. COOL
(Challenge) ..... 3/4 Mash

The Champs' 'Mr. Cool' (Four Star Sound, BMI) is a bright slice with a Latin beat dressed up in catchy style by this instrumental group. 'Mash' (Four Star, BMI) is an interesting twist on the old standard.

CARMEN McRAE ..... AM I GOING OUT OF YOUR MIND
(Columbia) ..... Baby, Baby

Carmen McRae's 'Am I Going Out Of Your Mind' (Bee & Gee, BMI) shows off a bright swinging style on a lyric-beat blending that will capture strong spinning play. 'Baby, Baby' (Chappell, ASCAP) is also a catchy side and has the especially good feel of a ballad.

GEORGE JONES ..... NOT WHAT I HAD IN MIND
(United Artists) ..... I Saw Me

George Jones' 'Not What I Had In Mind' (Glad & Jad, BMI) has the country ballad sound that can sell. Flip is a pop-styled item and it's equally strong. 'I Saw Me' (Glad & Jad, BMI) is another country ballad that offers a change of pace and could catch on with the pop-oriented fans.

TOMMY ROE ..... DON'T CRY DONNA
(ABC-Paramount) ..... Gonna Take A Chance

Tommy Roe's 'Don't Cry Donna' (Low, BMI) is a pretty ballad that's sung in a pretty appealing style that's sure to grab the attention of the programming crowd. 'Gonna Take A Chance' (Low, BMI) is a bit slower but has a pretty sound and appealing lyrics.

WALTER JACKSON ..... STARTING TOMORROW
(Columbia) ..... Then Only Then

Walter Jackson's 'Star' (Tuneville, BMI) features a rugged beat and a soulful vocal that should please the teen set. 'Don't Only Then' (Tuneville, BMI) is a pretty ballad with that will draw many spins.

KARL DENVER ..... PASTURES OF PLENTY
(London) ..... Blue Weekend

Karl Denver's 'Pastures Of Plenty' (Essex, BMI) is a folk ballad with a [illegible] sound. Flip, 'Blue Weekend' (Essex, BMI), is a [illegible] ballad.

HANK BALLARD & MIDNIGHTERS ..... PLEASES YOU
(King) ..... The Rising Tide

Hank Ballard & The Midnighters' 'All The Things I Love That Pleases You' (Lois, BMI) has the [illegible] sound that will [illegible] in a big way. 'A Place Called The Top' (Lois, BMI) is a [illegible] ballad.

MARGIE SINGLETON ..... MAGIC STAR
(Mercury) ..... Only Your Shadow Knows

Margie Singleton's 'Magic Star' (Starr, BMI) is another [illegible] that should [illegible]. 'Only Your Shadow Knows' (Miller, ASCAP) is a [illegible] ballad.

LES BROWN JR. ..... SWINGIN' & SURFIN'
(Crescendo) ..... Drum's Safari

Les Brown Jr.'s 'Swingin' & Surfin'' is a hard-driving instrumental that has the company talents of this young band leader. 'Drum's Safari' (Neil) is an interesting contrast [illegible].

TONY HATCH ..... OUT OF THIS WORLD
(London International) ..... Cyril's Tune

Tony Hatch's 'Out Of This World' (Burlyn, BMI) is a rhythm instrumental [illegible] to make a dent in the pop market. 'Cyril's Tune' (Leeds) is a lilting melodic conception [illegible].

THE MATY BROS. ..... WHO STOLE THE KEESHKA
(Select) ..... Portki

The Maty Bros.' 'Who Stole The Keeshka' (Drury Lane†) is an Israeli-style record that has the musical verve to win over the pop jockeys. 'Portki' (Drury Lane†) has a happy bounce that will probably do well in the polka territories.

†ASCAP. ‡BMI.

Longplay Shorts

United Artists Records will preem 26 new albums at its Jan. 4 distrib sales meet in New York, including five jazz sets, five kiddisks and 16 in the pop, c&w, comedy and classical areas. . . Cardmon Records is prepping a radio exploitation campaign tieing in with **Carl Sandburg** wishes with the author's 85th birthday Jan. 6. The plan involves special station prices for Sandburg packages and an offering on the diskery's radio subscription plan.

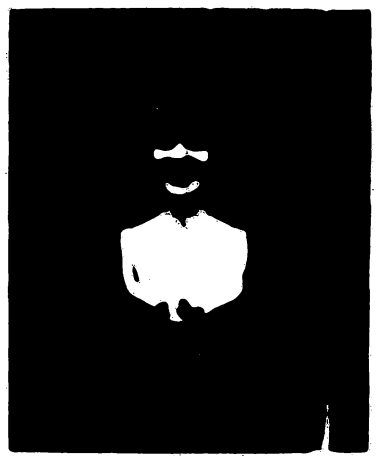
Folk singer **Mike Seeger**, who is represented on wax via an LP on **Bernie Richmond's** Folk Song label, will be touring with folk singer **Allan Sherman** on the latter's eastern trek. . . Command Records has pooled a 45-minute excerpt of its package changing the stereo and mono ratio from 75-25 to 60-40.

Allan Dowling, American poet, has recorded a collection of his works for the Gryphon label. . . Touring of the Sadler's Wells production of the **Stravinsky-Cocteau** "Oedipus Rex" featuring conductor **Colin Davis** and British actor **Sir Ralph Richardson**, is one of the six albums on Angel's first 1963 release.

Columbia Records will release 28 LPs in January featuring 17 pop albums, highlighted by the U.S. debut of **Thelonious Monk**; eight Masterwork releases and three Latin American albums. . . The January release of Deutsche Grammophon consists of six yellow label albums highlighted by **Leria Mazel's** recording of **Tchaikovsky's Fourth Symphony**. . . RCA Victor will introduce its first recording by the **Boston Symphony** Orchestra conducted by its new music director, **Erich Leinsdorf**, on a special one-hour program to be aired by 42 FM stations of the QXR Network Sunday (6).

ABC-Paramount Records will box its largest LP release ever at its Jan. 3 distributor meetings in New York with 13 packages. The diskery's jazz subsid Impulse Records, will also unveil its largest release with seven sets.

SEX



CAESAR

& SONG

'LITTLE ME'

"Sum total, a blockbuster," *N. Y. Herald Tribune.*
It's Broadway's hottest new musical hit.
Starring Sid Caesar with Virginia Martin.

ORIGINAL B'WAY CAST ALBUM EXCLUSIVELY ON

RCA VICTOR

The most trusted name in sound

Feuer & Martin Also to Pick OC Albums for Cap; Arthur Lewis' Post

Capitol Records is continuing to strengthen its ties with legit. In addition to setting up a revolving production fund of $3,000,000 for the producing team of C. Feuer & Ernest H. Martin, the dickery has put the duo on its staff to assist in choosing Broadway material for original cast album workovers.

As Cap staffers, Feuer & Martin will advise the company on the possibilities of Broadway product other than theirs as impartial consultants. It's understood that they have been guaranteed $150,000 annually for this unusual assignment.

Cap also is moving into legit on a global scale. Having made its initial stab with the recent purchase of a piece of the Lunt & Fontanne Theatre on Broadway from Feuer & Martin, the company is now getting into legit in London. Move is facilitated by the fact that Cap's parent is EMI (Electrical & Musical Industries), the large English recording and electronics firm.

Capitol president Alan W. Livingston, in conjunction with Feuer & Martin, has named Arthur Lewis head of their combined legit interests in Europe. A London corporation has been formed, Dorchester Ltd. and Lewis will prexy the firm.

First Dorchester operation will be the London company of "How To Succeed In Business Without Really Trying," which Feuer & Martin mounted on Broadway. RCA Victor has the original Broadway cast album rights to "How To Succeed . . ."

To further the tie, the Shaftesbury Theatre in London, where "Succeed" will play, recently was purchased by EMI. The theatre will also be operated by Lewis. The musical is scheduled to open there March 28.

Lewis, in recent years, has been producing vidpix series, including "The Nurses" and the short-lived "Asphalt Jungle" at MGM-TV. He will leave for England this month to start the new operation abroad.

802 3d Qtr. Surplus Drops to $1,376,329

Local 802, American Federation of Musicians, finished its third quarter, ending Sept. 30, with a surplus of $1,376,329, according to its official audit. This represents a decrease of $160,546 from the previous quarter ended June 30.

Of the total surplus, $794,985 was for the general fund, $2,402 for the relief fund, $227,000 for the free music fund and $371,782 for the strike fund. All categories posted decreases from the second quarter figure. Investments in U.S. Government securities as of Sept. 30 were listed at $130,000 and bills payable at that date amounted to $7,445.

Diplomatic Shortcut

Continued from page 1

perform at another UN function the following week (Dec. 7) and at a private party at her home. A few days afterward, Attorney General Robert F. Kennedy, completely unaware of their UN ricks, lauded Addins & Crofut before the National Workshop of the Council on Student Travel.

Kennedy's speech was in regard to the highly successful tour the duo made for the State Dept. in Asia and Africa in 1960-61. The combination of praise from two separate, high-ranking "diplomatic talent scouts" was interest from the press with maps and dailies losing up stories. (The New York newspaper strike scuttled stories in the Times and the World-Telegram & Sun.) Also as a result of their UN stand, Addins & Crofut were invited to entertain at the State Dept.'s Christmas party on Dec. 20.

In addition to rushing out their Verve sonic, Taylor also signed them to do an album for Verve to be released in January. The single was put into the market premie in order to cash in on the nation's mood for satiric disks like "The First Family" and "My Son, The Folk Singer."

BAPTISTS PRESENT ANDERSON

Albany, Jan. 1.

Marian Anderson will give a concert at Temple Israel, in Albany, Feb. 10 under the auspices of Welcome Hope Baptist Church.

Contralto is a Sol Hurok attraction.

The HIT! OF THE WEEK

BONNIE FRANCIS

Sings

I'M GONNA BE WARM THIS WINTER

b w

AL-DI-LA

K 13116

MGM Records

ELIGIBILITY TO ASCAP MEMBERSHIP

Applicants for membership in the American Society of Composers, Authors and Publishers who meet the following requirements will be accepted as members:

WRITERS: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published;

PUBLISHERS: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been sold or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

Stanley Adams
President

• AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, N. Y.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart		
1	1	6	VAUGHN MEADER (Cadence)	First Family (CLP 3000)
2	2	11	ALLAN SHERMAN (Warner Bros.)	My Son, the Folk Singer (W 1478)
3	4	62	"BEST SIDE STORY" (Columbia)	Soundtrack (OL 5420)
4	5	23	PETER, PAUL & MARY (WB)	Peter, Paul & Mary (W 1449)
5	6	14	STAN GETZ—CHARLIE BYRD (Verve)	Jazz Samba (V 8452)
6	9	12	JOAN BAEZ (Vanguard)	Baez in Concert (VRS 9112)
7	3	25	TONY BENNETT (Columbia)	I Left My Heart in San Francisco (CL 1809)
8	7	17	NAT KING COLE (Capitol)	Ramblin' Rose (T 1705)
9	10	10	MUSIC MAN (Warner Bros.)	Soundtrack (W 1480)
10	8	6	ELVIS PRESLEY (Victor)	Girls, Girls, Girls (LPM 2921)
11	13	27	ANDY WILLIAMS (Columbia)	Moon River (CL 1880)
12	15	36	RAY CHARLES (ABC-Par)	Modern Sounds in Country & Western (ABC 400)
13	17	34	HENRY MANCINI (Victor)	Hatari (LPM 2958)
14	11	9	RAY CHARLES (ABC-Par)	Modern Sounds in C & W, Vol II (ABC-430)
15	12	12	BENT FABRIC (Alco)	Alley Cat (""-145)
16	22	14	LIMELITERS (Victor)	Folk Matinee (LPM 2849)
17	18	20	RAY CHARLES (ABC-Par)	Ray Charles Greatest Hits (ABC 410)
18	14	19	ROBERT GOULET (Columbia)	The Two of Us (CL 1820)
19	19	17	KINGSTON TRIO (Capitol)	Something Special (T 1747)
20	32	9	FOUR SEASONS (Vee Jay)	Sherry (LP 1085)
21	26	7	STOP THE WORLD I WANT TO GET OFF (London)	Original Cast (AM 6000)
22	24	10	NEW CHRISTY MINSTRELS (Columbia)	New Christy Minstrels (CL 1872)
23	—	1	JOHNNY MATHIS (Columbia)	Merry Christmas (CL 1795)
24	27	8	HARRY BELAFONTE (Victor)	Many Moods of Belafonte (LPM 2870)
25	25	7	OLIVER (Victor)	Original Cast (LOCD 2004)
26	20	15	MARTIN DENNY (Liberty)	A Taste of Honey (LRP 3237)
27	—	1	KINGSTON TRIO (Capitol)	New Frontier (T 1868)
28	27	7	MR. PRESIDENT (Columbia)	Original Cast (OSL 5670)
29	36	102	CAMELOT (Columbia)	Original Cast (OSL 5020)
30	46	27	ELVIS PRESLEY (Victor)	Pot Luck (LPM 2822)
31	25	10	JOHNNY MATHIS (Columbia)	Rapture (CL 1915)
32	28	15	ROGER WILLIAMS (Kapp)	Mr. Piano (KL 1280)
33	42	16	LAWRENCE WELK (Dot)	Baby Elephant Walk (DLP 3457)
34	33	10	SAMMY DAVIS JR. (Reprise)	What Kind of Fool Am I (R 6061)
35	30	15	BILLY VAUGHN (Dot)	Swingin' Safari (DLP 3438)
36	38	11	PERRY COMO (Victor)	By Request (LPM 2587)
37	—	1	BUNNY WARREN (Jubilee)	Bunny Warren in Orbit
38	—	1	SERGIO FRANCHI (Victor)	Sergio Franchi (LM 2640)
39	41	15	ROY ORBISON (Monument)	Roy Orbison's Greatest Hits (M 4000)
40	48	20	BOSSE ADVENTURE (Warner Bros.)	Soundtrack (W 1450)
41	44	11	ANDY WILLIAMS (Columbia)	Warm and Willing (CL 1870)
42	31	32	KINGSTON TRIO (Capitol)	Best of Kingston Trio (T 1708)
43	47	14	RAY CONNIFF (Columbia)	Rhumba in Rhythm (CL 1870)
44		21	BOBBY VINTON (Epic)	Roses Are Red (LN 24028)
45	—	1	MITCH MILLER (Columbia)	Holiday Sing Along (CL 1701)
46	39	9	FRANK SINATRA (Reprise)	All Alone (R 6067)
47	40	54	JOAN BAEZ (Vanguard)	Joan Baez, Vol II (VRS 9084)
48	29	12	JUDY GARLAND (Capitol)	The Garland Touch (W 1710)
49	34		[illegible]	[illegible]
				The Best of the Smothers Bros. (MGT 20473)
				[illegible] (Decca DL 4295)

London the 'Nashville Of Europe' Via Lee Pincus' Anglo-U.S. Platter Deal

Lee Pincus, head of Ambassador Music Ltd. of London which has as its American affiliates Gil Music (BMI) and George Pincus & Sons music (ASCAP), is turning London into the "Nashville of Europe." He's set deals whereby American record companies will give British-produced disks by indie artists and repertoire men their initial release in the U. S.

Pincus, currently in New York from his London base, has arranged British releasing deals in the U. S. with Dot Records' Randy Wood, Kapp Records topper Dave Kapp and RCA Victor's artists and repertoire chief, Ben Bonner.

Latest deal signed is Kapp. Ambassador and Joe Meek, British indie producer-writer, calls for Meek to produce records with British talent and songs for first release in the U. S. under the Kapp banner. The first Dot-Ambassador tie is set for Andy Cavell's "Hey There, Cruel Heart."

Ambassador recently sponsored a "Win a Trip to New York" contest for British songwriters. Winner, lyric writer and housewife, Dilys Robertson, flew to N. Y. with her husband for a music business tour including top jazz clubs.

Lee Pincus is the son of George Pincus, vet music man who operates his firms out of New York. His brother, Irwin, assists the elder Pincus in the U. S. operation.

Hail Ernie Washington

Honolulu, Jan. 1.

Jazz concert featuring Ernie Washington, pianist - composer, drew rave review from Jack Williams, the Star-Bulletin's music critic.

Some 2,000 persons braved chilling (for Hawaii) winds to attend the ocean event, a fund-raising project for Guide Dogs for the Blind.

FOLKWAYS RECORDS is the leading producer of recordings created for children by artists who LOVE children. Here are some of Folkways' 300 children's records that the N.Y. Times recently reviewed as "best for children":

Songs to Grow On, Woody Guthrie (FC7003) $4.25. Asch Folksongs for Children, Pete Seeger (FC7001) $4.25. Music Time, Charity Bailey (FC 7077) $4.25.

NEW RELEASE

This is Rhythm, Ella Jenkins (FC7652) $5.95.

(All Folkways Records come with accompanying texts and instructional notes.)

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WITH RESPECT

THE FIRST LADY WALTZ

By

JIMMY McHUGH

NED WASHINGTON

Recorded by

[redacted]

Pueblo Indian's JFK Appeal On Tom-Tom Dickery

Albuquerque, Jan. 1.

A New Mexico Indian who has been recording authentic Indian chants under his own Tom-Tom Label has written to President Kennedy to ask assistance in regaining the trademark which is being taken away from him.

Manuel Archuleta, a San Pueblo Indian, said that his family has been using the "Tom-Tom" trademark for more than 15 years on wampum, but that a similar trademark has recently been registered by another party with the U.S. Patent Office.

Archuleta said he registered the "Tom-Tom" trademark with the patent office several years ago, but he has been unable to certify continual use because of the recent deaths of his two attorneys. He said that he is unable to afford the services of a new patent attorney, needed to handle the matter. He said he couldn't personally approach the Patent Office because it would take many years' time, much money and plenty of court litigation to straighten the matter out.

His letter in part said: "How can I provide Indian chant music with informative literature to the children of America and to teachers of American Indian history if we cannot use our trademark? We need your Presidential helping hand . . ."

Archuleta, who lives in Albuquerque, is employed with the United Pueblos Agency of the Federal Government.

PICKWICK INT'L 6-MOS. NET RISES TO $83,164

Earnings for Pickwick International manufacturer of several lines of cutrate albums rose 38% to $83,164 or 27.7c per share for the six months ended Oct 31. Sales gained 22% to $2,233,688. This compares with the like period last year when Pickwick scored earnings of $60,200 or 20c per share on sales of $1,834,953.

In the past six months the company formed a subsidiary in London for distribution, manufacture and promotion of Pickwick's economy priced children's and specialty LPs. The dickery also opened new facilities in W. Hollywood to service the 11 western states. The company already has offices and warehouse facilities in Atlanta, servicing the south and southwest.

Also during the year's last half, Pickwick went into the pre-recorded, low priced, stereo tape biz. The first release of such tapes consisted of 25 packages, produced by special arrangement with RCA Victor.

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VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	TELSTAR Tornadoes	London
2	5	6	GO AWAY LITTLE GIRL Steve Lawrence	Columbia
3	4	10	BOOBY'S GIRL Marcie Blane	Seville
4	2	11	BIG GIRLS DON'T CRY Four Seasons	Vee Jay
5	8	10	LONELY BULL Tijuana Brass	A & M
6	5	12	RETURN TO SENDER Elvis Presley	Victor
7	14	5	MY DAD Paul Peterson	Colpix
8	11	3	NIGHT HAS A THOUSAND EYES Bobby Vee	Liberty
9	12	6	HOTEL HAPPINESS Brook Benton	Mercury
10	9	9	RELEASE ME Esther Phillips	Lenox
11	6	15	LIMBO ROCK Chubby Checker	Parkway
12	10	6	YOU ARE MY SUNSHINE Ray Charles	ABC-Par
13	21	5	ZIP-A-DEE DOO-DAH Bob B. Soxx	Philles
14	7	7	DEAR LONELY HEART Nat King Cole	Capitol
15	20	3	TWO LOVERS Mary Wells	Motown
16	15	7	KEEP YOUR HANDS OFF MY BABY Little Eva	Dimension
17	13	9	DON'T HANG UP Orlons	Cameo
18	18	8	LET'S GO Routers	Warner Bros.
19	31	4	TELL HIM Exciters	UA
20	25	11	DANCE WITH THE GUITAR MAN Duane Eddy	Victor
21	16	6	LOVE COME TO ME Dion	Laurie
22	23	4	PEPINO, THE ITALIAN MOUSE Lou Monte	Reprise
23	40	2	EVERYBODY LOVES A LOVER Shirelles	Scepter
24	30	6	SHUTTERS AND BOARDS Jerry Wallace	Challenge
25	17	6	RUBY ANN Marty Robbins	Columbia
26	37	9	WIGGLE WOBBLE Les Cooper	Everlast
27	27	6	THAT'S LIFE Gabriel and the Angels	Swan
28	26	3	I SAW LINDA YESTERDAY Dickie Lee	Smash
29	34	9	RIDE Dee Dee Sharp	Cameo
30	22	6	CHAINS Cookies	Dimension
31	35	2	IT'S UP TO YOU Ricky Nelson	Imperial
32	29	3	LET'S KISS AND MAKE UP Bobby Vinton	Epic
33	44	2	MY COLORING BOOK Kitty Kallen	Victor
34	34	8	BUNGLE Johnny Crawford	Delphi
35	—	1	REMEMBER WHEN Earls	Old Town
36	19	14	ALL ALONE AM I Brenda Lee	Decca
37	42	4	YOU'RE CHEATING HEART Ray Charles	ABC-Par
38	—	1	SOME KIND OF FUN Chris Montez	Monogram
39	32	8	MY OWN TRUE LOVE Duprees	Coed
40	36	15	HE'S A REBEL The Crystals	Philles
41	—	1	SANTA CLAUS IS COMING TO TOWN Four Seasons	Vee Jay
42	—	1	HALF HEAVEN; HALF HEARTACHES Gene Pitney	Musicor
43	—	1	MONSTERS HOLIDAY Bobby Pickett	Garfax
44	—	1	LOVE OF A BOY Timi Yuro	Liberty
45	48	14	LEAH Roy Orbison	Monument
46	—	1	TROUBLE IS MY MIDDLE NAME Bobby Vinton	Epic
47	38	9	BELAFINADO Stan Getz & Charlie Byrd	Verve
48	—	2	CONEY ISLAND BABY Excellents	Blast
49	—	1	CAST YOUR FATE TO THE WIND Vince Guaraldi	Fantasy
50	46	2	DON'T MAKE ME OVER Diane Warwick	Scepter

N.Y. Paper Strike Puts Fresh Accent On Disks, Deejays as Bally Medium

Disks and deejays are back in the promotional limelight in New York. Since the newspaper blackout in Gotham, the value of a platter associated with a show or film has become of increased importance. For the press, a major promotional medium for legit and films, has been cut off for what looks like a matter of months.

The idea is not new, of course. The prime reason why so many film companies formed their own dickeries in the first place was for promotional purposes. And, as Broadway producer David Merrick proved recently, a legit score can be parlayed via radio into b.o. returns on the main stem a la his "Stop the World—I Want To Get Off." But disk bally is getting heftier support in New York these days.

A few years ago, Frank Music started a label called Union Records, figuring to use it as a promotional tool on behalf of some of its legit properties. Frank especially planned Union to plug Broadway shows which were essentially straight plays but had some incidental music by its writers. Frank also aimed the dickery for off-Broadway efforts, where original cast LPs are few, as well as any film material it developed. In the past two weeks the pub got its first real chance for all-out use of Union.

Frank's 4 Openings

In those two weeks, Frank Music was involved in four openings—two legit and two film. The legiters are "The Beauty Part," a comedy but containing some music by Don Walker, which opened on Broadway Dec. 26, and "Riverwind," an off-Broadway musical with music and lyrics by John Jennings which opened Dec. 12. The films are "David and Lisa," a drama with musical backgrounds by Mark Lawrence, and "The Great Chase," a compilation of silents with music backgrounds by Larry Adler.

The pub put its biggest push behind "Riverwind" in that it had reviews etc. to work with earliest. London Records inked to do an original caster of the show. It also produced a single by Ginny Mason of the title tune and another called "Sew the Buttons On." Frank prepared special press releases to go with the disk to deejays and sent out a sheet of review quotes for use by the stations on their expanded news coverages.

The pub also invited deejays and other radio personnel to see the show at the Actors Playhouse. The show opened with a $12 advance and is now running SRO weekends, according to Bert Stegelman, Frank Music general professional manager.

'Beauty's' Union Label

The pub also distributed sheet music, etc. on the show, giving it a full Broadway push. With the "Beauty Part" and the films, the Union label came into play. On the imprint, the pub cut a side by Elliot Lawrence of Walker's "Beauty Part" title tune and distributed it to deejays, also inviting them to the show and the like. Frank plans circulating review quotes and giving it a strong promotional push, even though it is a comedy and not a full musical.

Mark Lawrence's "Theme From David and Lisa" was also waxed by the Elliot Lawrence (no relation) Orchestra on Union. It will be getting the same deejay push as the legit projects with quotes and press releases penned to the tune. On the flip side of the "David and Lisa" tune is a song called "Way Down East" which is by Adler from "The Great Chase." This too, natch, has been getting the full treatment.

"Riverwind" is an indication of what the disk deejay coupling can mean, especially during a newspaper strike. That the publisher chose to get so involved is another example of the far-reaching effect of such a blackout.

FORT WAYNE SYMPHONY BACK TO FULL SCOPE

Fort Wayne, Ind., Jan. 1.

For the first time since it started its concert season last fall, the Fort Wayne Philharmonic Orchestra will be up to its full complement for the Jan. 29 concert, featuring Andres Segovia, guitarist. Members of Local 58, American Federation of Musicians, withdrew from participating in the first four performances of the current subscription series, taking the stand that they would not play with non-union musicians who were part of orchestra.

The dispute led to several meetings of a union committee with the board of the Philharmonic, which held it would be illegal for the orchestra to force all members to join the union, and contended it would be unfair to use and not pay nonunion members.

Union has now agreed to return the orchestra for the good of the organization and the community. Alfred Maloley, president of the Philharmonic, said that though the board cannot "persuade" anyone to join the union the orchestra board will maintain a closer contact with members of the union in the future, through the organization of union grievance committees.

The entire orchestra, under the direction of Igor Buketoff, will begin rehearsals after the holiday season.

Decca's Ray, Arden

Decca Records has signed singer Johnnie Ray to a longterm deal and has repacted thrush Toni Arden. Ray will do his Decca waxing exclusively under supervision of Owen Bradley, the label's Nashville boss. He's already cut some material for the imprint. His first release will be a single, due out this month. Miss Arden, with Decca for several years, will be waxing a new LP soon.

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European Cafe Owners' Org Moves To Peel German Strippers' High Pay

By HAZEL GUILD

Stockholm, Jan. 1

A proposal to clamp down on "excessive" salaries paid to strippers throughout West Germany has been made by the European Operators of Entertainers' Businesses Inc. If the wage cutback goes through, the peelers will be reduced to the same low salaries paid other entertainers in the nightclub and vaudeville fields here.

Striptease dancers, according to the tough report brought out at the European Operators' meet here, earn between $18 and $28 per night — a tremendous salary when it is considered that costumed dancers, juggling comics and specialty singers get from $12 to $15 nightly.

Other show folk have long protested the high wages paid the skin actors here very big when you consider German pay scales — a stripper can earn up to $800 monthly, just about double what a judge in the lower courts earns.

It's charged that the strippers are generally without any professional training, particularly when compared to the dancers who are paid less.

The number of nightclubs in West Germany has doubled in the last four years, the report notes, and salaries have zoomed for the strippers alone, and not for the really trained artists on the nightclub and vaude circuit. Blond Germans who tend to be fairly plump are the most popular strippers throughout Europe, and about half the undress locales in Europe employ them.

The European Operators' meet was attended by 150 German nightclub owners and 40 owners from foreign lands. The group proposed that it decree the same salary scale for the strippers that has been utilized in the West German film production industry, setting the girls into various categories with an absolute top of $15 per night.

The strippers, of course, issued an immediate protest that their careers are shortened, and they must seek the dough early in the tender years. Unlike comics and jugglers who can go on forever, old strippers fatten and are sent out to pasture.

The club owners also objected that many of the strippers, trying to land a job in the later years, send out retouched nude photos when applying for jobs, and generally lie about their ages.

Meanwhile, the European Operators also are dealing with an ultimatum from the German Musicians Assn. This group has demanded shorter working hours, more paid holidays and six weeks' sick leave with pay annually.

The Operators refused to accede to the demands, noting that nightclub business is not especially good at the present, taxes are high and most they cannot cope with added fees for musicians.

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Boston Papers Picking Up N.Y. Nitery Ads Due To Gotham Press Strike

Boston, Jan. 1.

Boston newspapers are getting some New York show biz advertising as a result of the newspaper strike in Manhattan. While legit shows have placed ads from time to time, the first nightclub advertising broke Monday (24), with New York's Latin Quarter running a one column 126-line ad for its current bill in the amusement section of the Record American.

Legit shows, including "Oliver" and "Stop the World" have bought space in Boston newspapers since the strike began.

Latin Quarter advertising is now handled by a Boston ad agency, Alfred Black Co. Prexy Al Black said he took over the account a short while ago, and had been running LQ ads in New York newspapers until the strike. Gotham nightclubs are hard pressed to make the public aware of their offerings because of the walkout.

For this reason, Black pointed out, the Latin Quarter is taking space in Boston newspapers which have upped their N. Y. metropolitan area circulation considerably.

JACKIE BRIGHT TURNS PERSONAL MANAGER

Jackie Bright, former national administrative secretary of the American Guild of Variety Artists, has entered the personal management field. He has signed Dorothy Lamour as one of his major clients. Bright, who did an auction act before becoming an AGVA official, will be in New York.

Bright is one of the more controversial figures in theatrical trade unionism. After helping build the union to its financial peak, he came a cropper last year due to revelations of the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D-Ark.). He was dismissed last summer following a nitery hearing by the union's national board.

WOODS REJECTS POST OF AGVA ORGANIZER

Johnny Woods, a national board member of the American Guild of Variety Artists, has declined the post of national outdoor organizer for the union. He felt the salary to be inadequate in light of his earnings as a performer. He also noted that there is higher pay within the union for comparable work.

However, Woods' major objection was AGVA's refusal to give him a staff which he believed was needed to do a thorough organizational job. The union formulated a plan whereby he would have temporary use of personnel in the various offices around the country. But he would have no staff of his own.

The job of outdoor organizer has been vacant since Dewey Barto was ousted from the post more than a year ago.

Agcys. Corner Cafe Mkt. With Advance Dates

Agencies are booking far in advance in order to get what they regard their share of the nitery market. They are also signing multiple deals for acts in various cafes.

Before the New York, for example, many summer dates were booked up. For example, the Club Mariem, Atlantic City, an important summer booking, has lined up Dennis Jo for two dates, the first in June and the second in August. The Club Bolero, Wildwood, N. J., has also booked the same singer for a pair, the first in July and the second date still to be set. The Four Lads have been practically into the Frolics, Revere Beach, Mass., for March and September.

Not only do the early bookings block out other agencies, but they also have the effect of forcing a boniface to book supporting acts from the same office. Although the latter move is not a hard-and-fast rule, an operator generally feels it incumbent to buy featured talent from the same office supplying the headliner.

The Las Vegas spots, of course, have been in the vanguard of the multiple deal bookings. Generally they set acts for a stipulated number of weeks to be played within three years, dates to be mutually agreeable. The Vegas operations have found it to be extremely helpful inasmuch as it guarantees headliners on a fairly regular basis. The practice of advance bookings has also spread to Vegas lounges.

The multiple booking deals have been found to be better for the operator, and sometimes the talent, than option arrangements wherein the headliner gets an option for a stipulated number of weeks in the future to be picked up within a short period after the initial opening. The act finds that he can get built-in raises in successive years with the multiple deal. The major drawback to the option clause is possibility of withdrawal by either party.

The advance bookings also carry considerable drawbacks. Bookings which seemed good deals when made sometimes become drags on either a performer or an operator. For example: Vaughn Meader is readying to shell out $6,000 for commitments made to the hungry L. San Francisco. Meader finds he needs this time for the more profitable one-nighters.

On the other hand, a boniface often finds that the salary he contracted an act for months ago has now become exorbitant. For example a parting of a disk singer when he is hot doesn't guarantee that the heat will still be on at when the contract is to be consummated.

However, the agency pressure is to book as far in advance as possible not only to tie up jobs and locations, but also to show its talent roster that it is constantly working in their behalf.

Harrie Chase's Debut

Harrie Chase, dance partner of Fred Astaire on his tv specials of last season, will make her Las Vegas bow at the Sahara Hotel April 2. She'll be on the bill with Vaughn Meader who recorded "The First Family." He will also play his first Vegas date at that time.

Tokyo Cafe Stalled Him on 30G Fees, Promoter Claims; Yanks Puente Show

Tokyo, Jan. 1.

Tokyo promoter Eddie Serreno pulled his Tito Puente show and the amazing Cuarto Diablos from the Golden Akasaka last week claiming that the club, where he has been exclusive booker since its June 3 opening, owed him over $30,000 in performers' fees.

The Puente show, comprising a 12-piece Latin band and three dancers, had played the first three nights of a 10-day engagement at the hostess and the Filipino quartet had been in the club's lounge since mid-November.

The Hawaiian-born showman, who has been operating here under the Serreno Nanka banner for over three years, claims the Golden Akasaka owes him monies dating back to the club's first show, the three-month engagement of the 16-member Machito orchestra. Other shows for which Serreno contends he has not been paid, or received only partial payment, include the 13-member "Las Vegas on Ice" unit which played about six weeks, the 'Lee Leonard Show" which completed a 17-day stand earlier this month, the six-member "Spanish Ballet" which was incumbent for more than two weeks and singer Bobby Gonsales, who played five nights at the Golden Akasaka.

Serreno explained that in order for him to contract these shows with their overseas agencies, he must guarantee regular weekly payments. He said he has been meeting his obligations, but with no help from the Golden Akasaka.

Reached by telephone, the Golden Akasaka's entertainment manager, Nobuo Kinoshita, acknowledged the Saturday night show change in the face of newspaper ads that continued to herald the Tito Puente Show. "Business is very good because of Christmas week," Kinoshita continued. "There were many advance reservations and the people don't care what kind of show we have."

Serreno, a drummer and bandleader for 25 years and onetime operator of a club in Hawaii before turning promoter, said he would welcome a Japanese counterpart of the American Guild of Variety Artists whereby clubs would be penalized and boycotted when they failed to live up to their contracts with performers. He charged that many Japanese clubs, in Tokyo and elsewhere, are habitually delinquent in payments.

As for the Tito Puente Show, Serreno disclosed that the Golden Akasaka had originally contracted it for three months. Then, he said, the club asked him to reduce the commitment to two months. After Serreno made a deal with Puente's New York manager for that period, the nitery asked him to further reduce its obligation to 10 days. Serreno said he obliged and was therefore forced to fill out the Puente show's schedule with dates in Hong Kong, Manila and at the Monte Carlo, Hanaboka and Club Lee in this city.

Serreno's contract as exclusive booker at the Golden Akasaka was to run for one year. He said it stipulated that he had approval rights on all shows. Then recently, Serreno claims, he was notified that from Jan. 1 the Golden Akasaka would use only Japanese shows because it could no longer afford foreign talent.

Philly Ct. Awards Refund To Widow Walked Out Of 7½G by Dale Dance Studio

Philadelphia, Jan. 1.

The Dale Dance Studios was ordered to refund $7,382 to a 51-year-old widow who had been sold its "junior" and "senior" lifetime contracts by Judge Theodore L. Reinel in Common Pleas Court here.

Mrs. Louis A. Mammondo testified she had paid $6,172 for dance lessons, promised trips and free parties. The free trips and parties never materialized, she said, during her three years instruction.

Judge Reinel, although presiding at a civil trial, said the evidence presented a "textbook example of fraud." Mrs. Mammondo, the Judge declared, fell victim to "promises of fool's gold. The defendant fraudulently capitalized on the susceptibilities of a lonely individual seeking companionship, popularity and entertainment."

Alexander H. Herold, owner of the Dale Studios, was the defendant and Judge Reinel charged him with making specific promises he never planned to fulfill. The court, however, permitted Herold to retain $600 of the sums paid him by Mrs. Mammondo for dancing lessons dating from February 1960 to February 1962.

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PROMOTERS SING 60% BLUES

Civil Libertarians Eye City Action Vs. N.Y. Playboy Licensee Dubiously

American Civil Liberties Union is now in the New York Playboy Club case on the premise that N. Y. License Commr. Bernard J. O'Connell "prejudged" and "precensored" the situation. The motion to set aside the License Bureau's nix on the cabaret license for the new $1,200,000 Playboy Club on New York's East 59th St. (site of the former Savoy Art Gallery, adjacent to the Sherry-Netherland Hotel) will be ruled on after today (Jan. 2). Supreme Court Justice Arthur Klein could decide today or Thursday, or shortly thereafter, from the briefs submitted by Hugh M. Hefner's Gotham eatery.

Meantime the Corporation Counsel, which acts legally for any municipal agency, filed its briefs in behalf of License Commr. O'Connell that the Playboy Club was a "fantasy in sex", that it utilized "sex to push liquor sales" via the "bunnies (extremely decolletaged waitresses) which, combined with the "mingling" of "employees with clientele" were in violation of the cabaret statutes.

Attorney Howard Squadron, who is associated with Stanley H. Lowell, counsel for Playboy, is on the ACLU board and has entered the picture as an amicus curaie (friend of the court). Charles Bellon of the Nizer, Phillips, Benjamin, Krim & Ballon law firm, is attorney for the American Civil Liberties Union and is partial to Hefner's motion to set aside Commr. O'Connell's ruling on the ground that he was guilty of "precensorship".

Playboy has until today (Wed.) to file its papers from which Justice Klein could make a ruling, sans an hearing. Understood that the decision, either side will appeal.

Bagley's B'cast of '63' Proems in Hub Caberet

Boston, Jan. 1.

Producer Ben Bagley last here with his 'Latest Revue' at the Hotel Bostonian some two seasons back, opened another unit Thursday 27 at Cabaret Theatre at the Charles Playhouse. He calls this one 'The Big Broadcast of 1963.'

Revue has James Kenny, Amber Lynn, Elmarie Wendall and G Wood in sketches and scenes by Sheldon Harnick, Peter Myers, Bonnie Cass and Peter Cook. Jack Holmes is directing the music.

Cabaret Theatre is a former drinkery room adjacent to the Charles legit playhouse which has been renovated. Bagley's revue, producers hope, will be first of several.

Sneeki Tiki, Suburban Honolulu Privatery, Bows

Honolulu, Jan. 1.

Sneeki Tiki, a membership-only bottle club nitery, has opened in suburban Kailua, with dues set at $11.25 per month, including tax, for charter members. It seats 170.

Initial entertainment, with different acts appearing different nights of the week, includes Ken Alford and the Dixiecats 7, Bill Werner Quartet, Tuck Quartet, Varea Tiki, a Tahitian entertainer, and pianist Betty Kaye.

Venture is headed by Robert Mitchell.

Alta. And $352,491 Loss

Edmonton, Alta., Jan. 1.

The Jubilee Auditorium operated by the province of Alberta at Calgary and Edmonton had a combined deficit of $352,491 in 1961. It was disclosed this week. Labor costs for the Calgary auditorium were $202,000 in 1961 and $194,000 in Edmonton.

Calgary [illegible] for the year of $3,026 a[illegible] was $267,150 [illegible] a $331,0[illegible] for the Edmonton [illegible] was $97,791 [illegible]

GAC Names Scottland To Head Cocktail Dept.

Stan Scottland has been named head of the cocktail dept. of General Artists Corp. Judy Kyle and David Bendet will work under his supervision. In addition, Scottland has been assigned to handle the Persian Room of the Hotel Plaza and the Hotel Waldorf-Astoria. He reports to veepee Norman Weiss.

In another change, Sol Saffian in the firm's one-nighter dept. has left the agency to go into personal management.

Mixing Big Issue In Playboy Tiff— Sez Kirschenbaum

Asst. License Commissioner Walter Kirschenbaum clarifies Kirby Stone's broadcast last week on Barry Gray's WMCA, N.Y., midnight radio show about the fingerprinting previous. Since License Commr. Bernard J. O'Connell took over that function from the Police Dept., one of the considerations for itinerant nitery performers was to avoid the nuisance of "every two years." Instead, says Kirschenbaum, there is only one fingerprinting and only one "mugg shot," at least for four years and in four-year intervals the performers can mail in their cards which can be validated by mail—providing, of course if there are no prostitution, narcotic or crime offenses.

The photographs may have to be updated from time to time, for obvious reasons but by and large the two-year fingerprinting nuisance no longer exists.

Kirschenbaum also clarifies, for

(Continued on page 43)

Sheraton's Ed Keyes Joins Seagram's as Flack Chief

Ed Keyes has resigned as public relations head of the Sheraton Hotel chain to join Joseph E. Seagram & Sons, distillers, in a similar capacity. He will be succeeded at Sheraton by Phil Shea who will headquarter at the chain's Boston office. A manager of New York publicity will be named shortly.

Keyes, who starts at Seagram's Jan. 8, and will work in conjunction with Bernard Relin & Associates.

TERMS WRONG FOR 1-NITERS

Talent agencies have started to note that outside promoters of arena and auditorium events are a disappearing breed. It is becoming increasingly difficult to promote top names around the country. And the percenters are conceding that one of the major reasons is the stiff terms being asked by major talent.

One of the organizations which has virtually retired, unless an attraction comes in on terms they deem favorable to coming out ahead, is the Arena Managers Assn. It is going in for fewer promotions, despite the fact that rental from these events is needed to maintain buildings.

The promoters decry that "the arithmetic doesn't come out right" because of terms sought by topliners through their agencies. Their major beef is the clause guaranteeing a star up to 60% of the gross. The agencies stopped asking for 70% and up about a year ago. It's claimed that with guarantees to headliners ranging anywhere from $4,000 to $7,500 a night, a promoter loses money unless he nabs a gross running to $40,000.

"The arithmetic" in such an event has the promoter posting the guarantee, paying for about 20 musicians, tickets, advertising and auditorium. Latter frequently runs to 15% of the gross. In that case the promoter can get only a maximum of 25% for his end. Hence, many are declining the super salaried stars. Moreover, talent agencies have failed to find promoters for various names in several cities.

(Continued on page 42)

Bulgars Latest Folklore Booking

Now the Bulgarians Folkloristic talent from that former Balkan kingdom, now a Communist Republic within the USSR orbit, will come to the U.S. next fall. Company of 75 from Sofia, the capital, will tour for eight weeks, Sept. 30-Nov. 24, under Columbia Artists Management bunting. CAMI this season presented the Rumanian Folk Ensemble.

Philip Koutev, a composer-musicologist, heads the group coming over. It's known as the Koutev Bulgarian National Ensemble.

Folklore has been a standard concert platform item for the past decade, companies having visited the States from Greece, Spain, Basqueland, Austria, Thailand, India, Ceylon, Mexico, The Philippines, Ghanda, Poland, Yugoslavia, Ukrania, Armenia, Georgia and Soviet Russia proper.

AGVA Bars Act-Doubling in Move To Win Better Spread of Club Dates

The American Guild of Variety Artists is taking steps to end doubling in spots where more than one room is operated. As of Jan. 1 all acts employed for a aperitif room in a cafe may double into another part of the cafe only if they receive their customary club date scales. The aim is to attain a better distribution of club dates and to eliminate free doubling and scale jobs.

The union's move resulted from certain practices in various cafes specializing in banquet business. Acts booked for the main room often were required to play for parties booked in the smaller rooms. Either they did this as part of their normal salaries or got club date minimums which run to $35 per show. These fees also applied to talent which got several times that amount as their normal casual fee.

These practices, according to a union spokesman, decreased the amount of club dates available to other performers. The argument was that the spots which indulged in act doubling were in a position to beat down the price of a club date to the point where the small average club date booker could be put out of business. The earnings of talent could also be cut.

The imposition of normal club date fees for doubling is part of an overall AGVA program to revamp practices in the entire club date field. It's presently maintained by many in the union that club date franchises are being issued by AGVA to a number of people not qualified to book acts.

It's charged that franchises are being given freely to bandleaders, content to work for double scale, and book the rest of the acts for free. It's also been alleged that franchises have been issued to some individuals who regard agency operation as a sideline.

One AGVA board member asserted that there are some with daytime jobs in wholly unrelated fields who moonlight into club dates. These, it's said, cut down the revenue of those qualified to book by experience and also contribute to beating down the prices of acts.

Honolulu Hotel to Appeal 'Lewd Party' Suspension

Honolulu, Jan. 1.

Reef Hotel plans to appeal two-day suspension of its liquor license, imposed by Honolulu Liquor Commission after investigation of a private party in which two scantily-clad girls served drinks. One of the girls allegedly involved is 16.

Police raided the function after an anonymous phone tip asserted a "lewd party" was under way. Police said the girls were wearing only sheer bikini-style pajama bottoms.

AGVA & AFM Going Steady—In Hawaii, That Is

Hollywood, Jan. 1.

For the first time a local of the American Federation of Musicians and American Guild of Variety Artists will use one and the same rep to handle their biz in a specific area.

Irvin Mazzei, western regional chief of AGVA, reports he has set such a deal for one man to rep his union and AFM's Honolulu local on Isle of Hawaii, another on Maui and third on Kaui. On each of these isles in Hawaiian group both unions have been carrying on a membership drive.

Mazzei leaves for Honolulu tomorrow (Wed.) to wrap up the deal with Buddy Peterson, longtime prexy of AFM's Honolulu local. The AGVA exec reports his union has 600 members on Oahu and about 200 on each of the other three isles. The AFM Honolulu local has about 1,000 members on Oahu; how many on other isles is not known.

Year and half ago AFM and AGVA struck a rare accord in Hawaii, an agreement between Peterson and Mazzei whereby members of one union would not work date unless other union also was represented. Theretofore often AFM posed dates on which non-AGVA talent was used, and vice versa.

Penny Singleton, former AGVA president and leader of the Los Angeles insurgent group, has written Conrad Nagel, president of the Associated Actors & Artistes of America, protesting the alliance with the AFM in Hawaii.

Miss Singleton charged that such a step is in violation of the 4A's constitution as well as the Land-

(Continued on page 42)

Three Philly Cafes Lose Licenses in Vice Raps

Philadelphia, Jan. 1.

The licenses of three midtown Philadelphia cafes have been revoked by the State Liquor Control Board. The revocations, effective Jan. 11, were handed down against Fel Bar Inc., operators of the Moulin Rouge, Monaco Club Inc. and Moravian Bar Inc.

The Moulin Rouge, which was burned out last April, was charged with permitting lewd entertainment and allowing performers to mingle with customers and solicit drinks.

The Monaco Club was charged with sales to minors and permitting entertainers and others to solicit drinks. The Moravian Bar was charged with permitting customers to be solicited for drinks by entertainers and others.

Economist Urges Hawaii Lure 'Carriage Trade'

Honolulu, Jan. 1.

A special promotional pitch aimed to draw the so-called 'carriage trade' to Hawaii is recommended by James Shoemaker, economist for the Bank of Hawaii.

Shoemaker noted the current trend toward moderate-priced "package tour" travel which has become a major factor in the tourist biz and urged that steps be taken to "straighten Hawaii's appeal to [illegible] of cash.

[illegible]

OUT NEXT WEEK!

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VARIETY

Intimeries Shift to Self-Contained Acts to Set New Booking Patterns

An increasing number of niteries are going in for self-contained units as a means of cutting overhead. Intime rooms especially are seeking acts that can entertain on their own without any musical background, talent that can provide their own accompaniment and units which need no outside assistance. The results have been favorable to the extent that many nightclubs rarely hire musical accompanists or units for show backing.

This is a comparatively recent development. Cafes, such as the Blue Angel and Village Vanguard, N.Y., no longer have a steady trio to work with the acts. The trend is growing throughout the country. However, the paradox is that it is not trimming employment of American Federation of Musicians personnel but that of the American Guild of Variety Artists. The musician members of a unit which can provide its own accompaniment are necessarily AFM members. So are self-accompanying singers.

Tendency toward eliminating orchestras in some rooms has reached the point where singers, in order to play them, have to hire their own accompanists. In other cases, a singer will combine with a musical unit in order to get some backing.

This has caused new booking patterns in many spots. The Blue Angel, for example, used to book any kind of act that fit the room. But its new format doesn't mean that Max Gordon, operator of the Blue Angel and the Village Vanguard, won't have a trio when necessary. Next week, Barbra Streisand comes into the Blue Angel and there will be a trio behind her. However, it's unlikely that Gordon would take such a step for a non-name singer.

The absence of musical backing is forcing comics to work differently. They have to eliminate parodies or bits that require music. Vocal quartet, when organizing, are now forced to have at least one member play an instrument, preferably a guitar.

Large rooms are not affected. They will permit singers to bring in their musicians or else have a crew. The choice is generally up to the performer. Of course, cafes on a dance and show policy have no choice but to have bands on tap. Most of the regulation niteries still have two outfits, as well as extra units in the lounge.

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Promoters' Blues

Continued from page 41

Some of the negative aspects of the promotion business is seen in some of the grosses racked up by Bobby Darin and Sammy Davis among others. Darin in a recent Providence date where he was guaranteed $6,500 grossed only $3,400. In a recent Pittsburgh promotion, Davis started his show an hour late and gave only a one hour performance. Result: resulted in a huge loss.

Bulk of the promoters have become exceedingly careful. Most are attempting to slash terms to 50% of the gross with no guarantee and an even split of the promotion expenses. They point out that the major ice shows "Ice Capades," "Holiday on Ice" and "Ice Follies" have been operating on these terms and generally come out well.

Promoters also complain that often it's considered best to make an alliance with some charitable organization to sell tickets. Thus their cash end is further trimmed.

Even the agencies agree that it is becoming tougher to line up a tour for any personality. Some of last year's faces, such comics Mort Sahl, Shelley Berman and Bob Newhart, are virtually off the arena and auditorium market.

In addition, the agents feel few singers can fill an auditorium these days. The only available new items with a best selling potential are Vaughn Meader and Allan Sherman. With a $5,000 guarantee for Meader and $4,000 for Sherman, there is much hesitation.

Vaude, Cafe Dates

New York

Don Rickles parked for Basin St. East starting April 8 for three weeks . . . Dick Shawn switched from William Morris Agency to General Artists Corp. . . . Jack Carter parked for El Morocco, Montreal, Oct. 5 for nine days . . . Adam Wade lined up for the Hampton House, Miami, Feb. 12 . . . Phyllis Diller into the Fairmont, San Francisco, Sept. 19 . . . Larry Storch repeats at the Bon Soir Jan. 8 . . . Sam Cooke set for the Regal, Chicago, Aug. 2 . . . Cascade open tomorrow (Thurs.) at the Flamingo Lounge, Las Vegas . . . Don Cornell set for the Shamrock, Houston, Feb. 21 . . . Four Lads hit the Royal York, Toronto, Feb. 11 . . . Rex Allen inked for Edmonton's Canadian Western Stock Show and Rodeo March 23-30 . . . Neil Sedaka goes into the Copacabana, Feb. 22.

George Jessel set for the Palm Shore Room, Brooklyn, on a 10-day stand starting May 22 . . . Sophie Tucker parked for Scozzia's, Philadelphia, March 26 . . . Brenda Lee inked for a series of one-nighters in England, starting Jan. 14 . . . Monty Gunty tapped for the Latin Casino, Cherry Hill, N.J., Jan. 28 . . . Bobby Darin to play a trio of dates at the Flamingo, Las Vegas. First is set for Jan. 18 . . . Lee Evans new at the Mickery House . . . Lambert, Hendricks & Bavan and Paul Winter Sextet head the new bill at the Village Vanguard . . . Earl Wrightson & Lois Hunt into the Latin Quarter next September.

Chicago

Johnnie Ray plays the Sahara Inn, Chi, Feb. 8-16. Don Rickles is set for the same spot March 22-31. Buddy Hackett April 3-23. Joe E. Lewis and Roberto Sherwood April 24-May 5, and Louis Prima May 6-21 . . . Lou Monte slated for Pepe's Jan. 3 for two weeks . . . Susan Barrett down for Eddy's, K.C. Jan. 4-17 . . . Following have been set for one week dates at the Southern Club, Hot Springs, Ark.: Faye Stuart Feb. 14, Kay Stevens, Feb. 21, Chordettes, April 4, Margaret Whiting, April 18, Shamans Romero, April 25, Severio Seriello, May 2, Tommy Leonetti, May 16 . . . Four Lads play the Vapors, Hot Springs, April 18 for a week, followed by Patti Page, April 25, Vaughn Meader, May 23, Tony Martin, June 6 and Don Cornell, June 24.

AGVA-AFM

Continued from page 41

ram Grilling Act and would ultimately lead to the AFM domination of AGVA in the Island and possibly the start of the musicians getting the upper hand elsewhere.

Miss Singleton cited the possibilities that the AFM organizer in charge of AGVA jurisdiction would be in a position to decide borderline jurisdictions as well as who shall get AGVA franchises along with adjudicating claims. She pointed out that since the rep is primarily an AFM man with AGVA as a side line, there would be the inherent daughter of making decisions from the AFM viewpoint.

Miss Singleton also noted that the pairing with AFM in Honolulu is not based on a matter of economy. She stated that Hawaii is one of the more profitable jurisdictions within AGVA, last year having produced a net profit of $17,000. She claimed that this was more than is realized from most 50-state locals including Philadelphia, Montreal, New Orleans, Baltimore, Tampa-Sarasota and several other branches.

Choo Choo's Music Loss

Pittsburgh, Jan. 1

Choo Choo Collins, femme singer current at the Holiday House, revealed that half of her arrangements disappeared on the plane en route here from Puerto Rico.

Miss Collins, who was forced to use standards and five-piece arrangements for the first few days of her two-week run, was helped out by the Ralph DiStefano orchestra who wrote parts for her during the engagement which ends Jan. 6.

'Folk Singer' Sherman Rolls Up Wow $22,938 in 2 Carnegie Hall, N.Y., Gigs

Not too long ago the answer to the query, "How can I get to Carnegie Hall?" was "Practice man, practice!" That response should now be updated to "Get a hit record!"

A clicko LP, whether it be in the pop, folk, comedy or even the parti-record vein like Bette Davis fields, virtually guarantees a shot at New York's Carnegie Hall and an attendant big b.o. It's been especially evident these past few weeks with the flashy emergence of Allan Sherman and Vaughn Meader, "The First Family" Meader on the disk scene and their pronto bookings into the house that Isaac Stern saved.

The response to the Sherman booking for Dec. 28, promoted by Felix G. Gerstman and Moe Septee, was so hefty that a quick repeat was set for New Year's Eve. The first date, at a $6 top, went clean but the tix to the Monday (31) gig didn't move as fast because of the press blackout and the difficulties in getting it announced properly. Joseph Beinhorn, who has set Meader and his "family" for a Carnegie visit this Saturday (5), has run up against similar problems presented by the N.Y. newspaper strike.

Despite obstacles Sherman drew a whopping $11,466 take on Friday and topped it on New Year's Eve with an $11,472 gross.

Preemed in Hartford

Sherman broke in his act in Hartford last Wednesday (26) and followed the next night with a date at Boston's Symphony Hall. In his third night out at Carnegie, he showed up with a polished concert that displayed savvy showmanship on all counts. He's made his click-trick work.

Although he dominates the concert, the addition of the New Christy Minstrels under the direction of Randy Sparks and a 16-piece orch under the direction of maestro-pianist Lou Busch gave the package a full-bodied quality that was more than just a record-reprise.

Sherman comes across as an amiable entertainer who knows how to make the aud feel as though they were at an intime party in his living room. His manner is easy and his demeanor has an innocence that is quite winning. The material, mostly culled from his "My Son, The Folk Singer" and the follow-up "My Son, The Celebrity" sets, was, of course familiar, but he made it hold up and pay off.

Eydie Gorme's Guestint

Even the load of Yiddish-oriented routines worked extremely well in this highly partisan house. For a reprise of his "Sarah Jackman" tune, Sherman pulled Eydie Gorme from the orchestra to play the title role. She handled it like she rehearsed it and when she returned to her seat, her husband, Steve Lawrence, shouted up to Sherman, "That'll cost you $5,000."

Perhaps, the best part of his turn, because it was new, was a segment which he called "Golden Moments From Broadway." This included "26 Sal Cohens," a chopped liver extract from Meredith Willson's "Music Man," and "There Is Nothing Like A Lox," a delicatessen treatment of a tune from the Rodgers & Hammerstein musical called, by Sherman, "South Passaic."

The New Christy Minstrels, a vigorous 10-voice folk group, had the stage to themselves at the close of the first act and won over the aud easily with a flock of novel approaches to their material. They gave Sherman a salty choral

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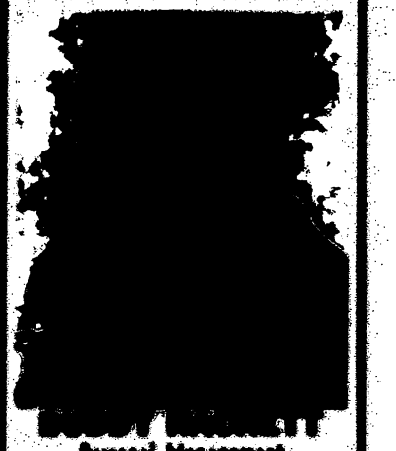

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Israeli Comedy

Continued from page 1

and "Diary of Anne Frank," produced in Israel, only ran 300 performances each, the 400-plus shows for Kishon's "License" is noteworthy. "The Miracle Worker" topped with 250 times.

Miss Sainsbury is seeking to influence Bloomgarden and Weidman to visit Israel and see the original version in Hebrew. Meantime Weidman is working on the adaptation from a literal English translation supplied him by the Israeli humorist.

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MUSIC HALL The Nelsons" Mary Jennings, Helene & (one-14), Irene Agranoff, Jerry Goldsmith, Alan Lois Berkshires, Corps de Ballet, Raymond Paige Symphony Orc

AUSTRALIA

MELBOURNE (Tivoli, Perth) Nicholls, Bob Andrews, Billy Thorpe, Peter Rabinowitz, Eddie Gardner, Lee Wesley, Jeff Dunham, Harry Gee, Keith Lee Smith, Maureen Wilson, Wally Funk, Jackie Loraine

SYDNEY (Tivoli) Jane Morgan, Pete Graves, Emma Jacobs & Ivy Rowe, Lola Brooks, Tony Bellino & Al Burton, Al Rainey & Lorraine, Gilbert & Sullivan, Revel Girls, Jack Parnell Orc, Jimmy Rose

BRITAIN

VICTORIA Palace [illegible] Monarch [illegible] Bailey [illegible] Henderson, Gerald Lawrence & [illegible] Sidney Howard & [illegible] Mitchell Marie

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM [illegible] Yaki Arbon

BASIN ST. EAST [illegible] Barrel Jon Wa...

BITTER END [illegible]

BLACKJACK [illegible] Mynah

BLUE ANGEL [illegible] Simmons, Ed & Ann Wynn

BON SOIR Tot Reeves, Ens

CHANDAL Lorraine [illegible] Edwards, Tobi Reed & [illegible] Marlowe

CHATEAU MADRID [illegible] Lopez Lopez Orc

COPACABANA [illegible] Henry Jerome, D. [illegible] Joseph Weiss Orc, [illegible]

DUBOIS Marcia Wilde, [illegible] Bernard

HAWAIIAN ROOM [illegible] Dynn Reyes, Ann [illegible] Hal Sutton

HOTEL AMERICANA [illegible] Mon Lee Dr Lopez Orc

HOTEL ASTOR Dick Haymes, Eddie Lane Orc

HOTEL NEW YORKER — Verna Lee Mel Saunders Orc

HOTEL PLAZA — Russell Nype, Bert Coleman Orc, Constance

PLAZA 9 ROOM — Julius Monk, Carl Cabot, Jack Fletcher, Larry Matthews, Ann Rabinow, Mary Louise Wilson, Wil Kuhn Bar, Robert Colston

MONTMARTRE HOUSE — Lee Kvam

MOTEL DE PARIS — Peter Durkee, Sammy Rosenberg

NEW PEPPERMILL Lee Gerber Orc

NEW RENEE MILTON Ted Straeter Quartet, Harvey Arturo Arizona Trio

NEW YORKER — Lenny Kent, Judi Durston, Mahoney Lee Mike Durso Orc

LA CHANSONNETTE Rita Demetri, Master of Ceremonies Charles Albert

LATIN QUARTER — Kim Sisters, Penrose Sonny & Claire Trio Johnson, Pino Williams, Barbara Heller, Jo Lom Band Orc, Irving Fields Orc

LEFT BANK — Larry Grossman & Annie Cal Hunter

LITTLE CLUB — Chauncey Grey, Trio Pierre Orc

LOUIS XIII ROOM — Nina Myles, Leslie Grant, Peter Pat, Bob Ferro Orc

NO. 1 PARK AVENUE Randonna & Du Vale, Sid Elliott, Ann Benson

NOTES AT THE BOTTOM — Wilbur De Paris Orc, Barbara Dane

SANDRA — "The Happy Land," Lee Patt, Lane Montz, Bobbie Howard, Bob Pfeiffer Orc

SHERRY EAST "Second City" Alan Arkin, Eileen Lamport Andrea Duncan, Severn Darden, Anthony Holland

SHERRY WEST Bill Henderson, George Bledsoe, Bobbie Sharron

SPIVUNKS & SOMMERTAMES Myra De Groot, Cy Young, Hal Buckley, Arthur Siegel, Marv Fromer

VERSAILLES LANTERN Gerda Gill & Orchestra, Howard Roberts Orc

VILLAGE BARN Tom Mooney, Tony James, Rusty Page, Page Pete, Bonnie Dwayne, Lee Harold Orc

VILLAGE GATE Larry Adler, Odetta, Richie Havens Trio

VILLAGE VANGUARD Lenny Bruce, Bobbi Frere & David Markey

CHICAGO

BLUE ANGEL "Calypso Fever," Alonzo Mercantile Dancers, Mel Ha Father, Conquistadors, Tito Perez Orc

CHICAGO HILTON Carla Lorie, Carlin, Joel Ray, Hayden Clark, Manuel Del Toro, Lee Eaton, Boulevard Brass Co., Boulevard Strings & Jimmy Palmer Orc

CHEZ PAREE HOTEL — Hors of Broadway revue

CHEZ PARIS HOTEL Susan Barrett, Jimmy Blake Orc

EDGEWATER BEACH Buddy Greco, Ray Sharp Orc

GAITE DE NUIT — Jack White, Catch Club

LE GRAND — Walter Bertram, Connie Bolger Trio

LONDON HOUSE Peter Nero, Larry Novak Trio, Jose Betancourt Trio

MARIO KELLY'S Buck Clayton, Keith Prowse, Jimmy Pryor Trio

PALMER HOUSE Ford & Hines, Ben Arden Orc

PLAYBOY — Mort Sahl, Shapor White, The Group, Sammy King, Mickey Gusic, Brad Hunter & Alliance

RAMADA CITY Best of London

RIVIERA Nat Brandwynne, Frank York Orc, Lounge: Jay & The Hors, Frank Perry Trio

SHERATON-BLACKSTONE — Rhoda Reynolds, Franz Rameder Orc

STEPHANIE LOUNGE Princess Norman, David Crumpler Orc

TOWNERS AND LOUNGE Phineas Newborn Jr Quartet

LOS ANGELES

COCONUT GROVE Louis Armstrong, Guy Hanks, Freddy Martin Orc

EMBASSY Bobby Hamack, Arthur Lyman, Steve Barry

GIMBEL'S — Jack Elton, David Allen, Steve LaPerry

HOLLYWOOD Wad, Wicked World Review, Pat Cooper

MANIE GRAY Stan Hasselgard, Pat Woodson, Hank Bell Trio

STATLER HOTEL Gene & Bobbe Mercer Orc, Bellamy Sisters, Eddie Orc

TE LITTLE CLUB Cal Tjader, Stan Freeman, Jack Sheldon Duo

LAS VEGAS

DESERT INN — Milton Berle & L. A. Dodgers, La Louie Four, Alvin Ross, Leonard Sage, Dean Arden Dancers, Lai ton Hayes Revue, Lounge: Dave Appleton, Lee Femmes, Michael Ken Johnny Puleo, Joe Venuti, Pompeii Three; Pam ela

DUNES — "Guys & Dolls" Betty Grable, Don Bailey, Marie Rosenbaum, Hal Reid dee Orc, Lounge: Lou Lee Ueis

FLAMINGO Pearl Bailey, Lounge: Marty James, Della Reese, Bob Sims

FREMONT — Frankie Hunt, Jo Johnny Rogers Trio, Frontier

GOLDEN NUGGET — Rose Marie, Di Dennis, Cy Lee

HACIENDA — Four Lovers, Johnny Heros, Reynolds, Cathy Ryan, Lorne Dave Lowry Show Trio

MINT Party Time

NEVADA — Debbie Reynolds, Tim Hen Lee

NEW FRONTIER — Lou Rawls at Moulin, Tommy Mac Rae Crane Jan ett Sunshine Sisters, Chris Bradley Maureen Diaz, Frank Serrito, Mary Reyes, Jack Mac Dee Mac ris, Lounge: Bob Crosby & Bobcats, Cara Williams

RIVIERA Debbie Reynolds, Jack Carter, Lainie Kazan, Lounge: W Berge, Marcia Lewis, Bill Henry

SAHARA Bobby Darin, Ronald Reagan, Mamie Van Doren, Lounge: Sam Butera Witnesses, Ken Peer & Hank

SANDS Jack Benny, Eydie Gorme, Frank Gallop, Lounge: Dave Barry, Mary Kaye Trio

SILVER SLIPPER — Sophie Kay, Rose Marie, Slappy White, Bobby Jacobs, Bill Dana, Jimmy Durante, Lounge: Jack Pepper & Hank Henry, Marie Blanchard, Mimmo Orc

STARDUST — Lido de Paris, Elvis Presley, Lounge: Rose Marie Reid, Jerry Lewis, Nancy Ames, Jack Jones, Road Apollos

THUNDERBIRD — Joseph Cotten, Jack O'Brien, Stephen Douglas, Ro Riker, Alan Hunter, Mickey Deems, Ja Wilson, Nat Brandwynne Orc, Lounge: Marty Rae Orc & Nat Brandwynne Orc

TROPICANA Faye Emerson, Don Sanders Orc, Lounge: Mac Robertson Trio, De Paolo, Du Sonnet Trio

RENO-TAHOE

HAROLDS — Don Cornell, Gordons, Don Cornell Orc

HARRAH'S (Reno) Jerry Colonna, Johnny "Scat" Davis, Judy Lynn Show, Nurse & Nite Owls Quo Pas On, Red Cole Orc

HARRAH'S (Tahoe) Jerry Lewis, Mayer Rose, Leighton Noble Orch, Lounge: Harry James, Frankie Brent Revue Annie Colon, Jimmy Wakely, Sisters & Johnny

HOLIDAY — Chanteuse de Paris, Tahiti Cabaret Group, Kenny Ross, Charles Gould's Satin Strings

HARVEY — Cascades, Bonnie Brooke, Joe Rogers

NEVADA LODGE (Tahoe) Ed Stacy Revue, Phillo Duke and Dolores Mabry & Dennis

NEW CHINA CLUB Ford & Williams, Calvin Phillips' Group

RIVERSIDE — "Viva Las Gals" Buddy LaPalm Orc, Lounge: Frank Fanetti, Layne Light Quartet

SPARKS NUGGET — "Carnival on Ice" Jack Durant, Bob Murray, Peter Edwards Girls

WAGON WHEEL (Tahoe) Walker Bros. Town Pipers, Mannikens 7 Country Gentlemen, Frank Fanetti, Prince Kamalu, Ken Rose

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Aruba and Modern On Ice," Marsh & Adams, Jane Clark, Phil Rich ards, Johnny Flanagan, Walton Clay, Mel Marlow Orc, Annette

CARIBBEAN — "Ooh La La" Julius La Rosa, Ralph Young, George Duclos, Homer Steffens Ballet, Jacques Donnet Orc, Lucy Ann

CASTAWAYS — Preacher Rollo & Jerry Gerardo & Lesley, Ralph Font Orc, Candi Carter, Jimmy Roma, Bill Bernardi

DEAUVILLE — Juliet Prowse, Myron Cohen, Les Brown Orc, La Playa Beaut, Bobby Peters Trio

DIPLOMAT — Jack E Leonard, Dion George Posey, Van Smith Orc, Papa Cozzoli Orc, Ray Stevens, Eddie Barnes, Bobby Rock — Vic Damone, Jan Mur ray, Lorraine Sp, Monroe Rose Orc, Bruce Foster

FONTAINEBLEAU Jack Yeomans in International Follies, Chase & Reed, The Penguins Twins, Napoleon Reed Line Jet Lee Bergen Orc, Larry Reed Trio, Cherry Del Prado Orc, Frank Valaie Trio, Ginger Lane, Leonardo's Theatrical Trappers, Buddy Boyer Trio, ette & Four Fays

LOUISIANA — "Gotta Have Music" Tutt Fields, Bruce Barr, Sarah Rubber, Phil ho Taylor, Ray Abrams Orc

MONTE CARLO — "East Side Story" Eddie Schaefer, Rachel Rosenberg, Mor ton Bren, Bobby Breen, Esther Sather land, Jose Gospel Singers, Mel Dancy

PLAYBOY — George Carlin, Turkers, Anne Richards, Rusty & Sylvia Norma Calderon, Ron Vincent Trio, Townsmen Barry Sanders Trio, Bill Rucks

ROBERT CLARK — Interludes

THUNDERBIRD — Pinchas Scott, Ber Vanessa Quartet, Sue Lawton

SAN FRANCISCO

BIMBO'S 365 — "Showtime" revue, with the Lennons

BLACKHAWK — Cal Tjader Quartet

CARNELIAN ROOM — Frankie Knight and the Jesters

EARTHQUAKE McGOON'S Turk Mur phy and his band, Cherry Hayes

FAIRMONT HOTEL VENETIAN ROOM — Vernon and Marion

GAY 90's — Rae, Rae and Rae & Company

HUNGRY I — Miriam Makeba, Ronnie Scott, Dudek

JAZZ WORKSHOP Jazz Crusaders

MOCA CLUB — Frances Faye, Duke Markoff

OPERA HOUSE — T Bone Walker Trio

PURPLE ONION — Jane Morgan, Freddie Fisher Trio

TOWN & COUNTRY PALACE — Pat Yankee & Her Escorts

TRADER VIC'S — Virgin Islands Steel Bd.

TURF CLUB — Vance Lawrence Trio

SAN JUAN

AMERICANA — "Midnight in Paris," Damonsons, Chiquita & Johnson, Pepe Lara Orc, Tommy Bourgeois 4

CARIBE HILTON Robert Goulet Revue & Program, Alexandra Miranda Orc, Pa Jacobs 3

CONDADO BEACH — Xamora Affaire, Lisette & Beaux, Pepito Torres Orc, Ge valdo Ramirez 3

EL CONVENTO — Lori Wilson, Pepito Arvelo 4

EL SAN JUAN — Harry Belafonte, Cesar Concepcion Orc, Julio Gutierrez 3

PUERTA DEL SOL — Ana Maria Spanish Ballet Pepito Torres Orc, Osvaldo Mar lello Duo

LA CONCHA — Betty Kean & Lew Parker, Chi Chi Navarro, Nora Morales Orc, Nestor Torres 3

LA COPA — "Midnight in Paris," Dominguez Chiquita & Johnson, Pepe Lara Orc

ECHO PUERTAS Tuo & Soledad, Sy dna Sandfirst Joe Valentin

PATIO DEL FAUNO — Chaperones, Dorman & Silvia de Grace, Pepito Torres Orc, Osvaldo Roberts Duo

Norm Petty Ag'cy Claims Bankrupt 7 Arts Record Prods. Reneged on Deals

Norman Petty Agency filed suit in NY Federal Court last week against bankrupt Seven Arts Record Productions and Samuel Zakhalut, dekers trustee. Action contends based on certain dealings between the parties is sought.

The complaint cites a deal made in September 1961 and November 1961 Petty and Seven Arts set various agreements under which Petty sold masters and matrices to Seven Arts. It's claimed that the contracts provided that Petty would get royalties of eight or nine per cent of the sales of disks sold and half of the royalty for product sold outside the U.S.

Suit claims that Seven Arts failed to account for sales, records tells it owed to make recordings and failed to pay monies due Petty. It also charges that Seven Arts has committed the acts Seven Arts filed a petition in bankruptcy March 16 1962 and Zakhalut was appointed trustee.

Playboy

Continued from page 41

the record, that it is no caprice on the part of the License Bureau to "keep actors out of work" because of "scanty costumes," as Stone stated over the air. The "scanty costumes" are incidental to the Playboy Club's credo permitting "mingling of employees with customers" which is a cardinal violation of the New York cabaret statutes.

Stone, incidentally, indicated that the New York Playboy Club which has been legally contesting the License Bureau's nix of its cabaret permit has been paying its talent under play-or-pay contract. Stone stated that some of the acts thus getting paid may not take the money out, instead, defer their contractual commitments until such time as when they may be permitted to perform.

Under the present NY Playboy Club's premises only string music is permissible until a cabaret license is issued.

Licensee Gemmr.

Continued from page 1

"backstage conditions" at midtown legit theatres where dressingroom facilities are involved. "Sanitary" and comfortable conditions are the target. There has been some trade feeling that phase should be policed more by the actors' and musicians' unions than the License Bureau.

Still another spotlight in the Police Dept. bringing complaints to the License Bureau, since that function is no longer a police matter, that certain niteries and restaurants "act as if they own the streets." This refers to indiscriminate parking and double-parking, where the nitery or eatery doorman handles the cars of clientele. Garages, which also indiscriminately jockey cars in and out of parking lots, etc., of times leaving them on the street—and it has not been unknown they've been ticketed for illegal parking—are likewise getting the scrutiny.

The License Bureau, affirmatively pro-theatre, would like food and beverages served in places of amusement, a la the British. The State Liquor Authority frowns on hard liquor, with exception of the Metropolitan Opera House, Carnegie Hall and the Philharmonic Hall in the Lincoln Center for the Performing Arts (paradoxically, all are longhair auditoriums), but O'Connell doesn't see why snacks and tea, coffee or soft drinks should not be permitted in legit houses and cinemas.

New Acts

L. A. DODGERS SEXTET
Songs, Dances, Comedy
30 Mins.
Desert Inn, Las Vegas

Skeptics who thought the L.A. Dodgers Sextet, an act in the new Milton Berle show here, would walk across the stage, throw a few baseballs to each other, wave to the audience and exit, are in for a pleasant surprise.

The athletes (Don Drysdale, Maury Wills, Sandy Koufax, Duke Snider, Willie Davis, Frank Howard) show they have talents other than in the baseball field. The group, after being introduced in individual action pictures on a movie screen, steps forward when the screen is raised and sings a parody written by Berle to the tune of "Oklahoma." "San Francisco" is Love With A Wonderful Guy and "Nothing Like A Dame" tells about that dastardly Mount Vice and not immediately upon it from the baseball audience.

Drysdale probably couldn't make a living as a professional baritone but he does "It Ain't Me To The Moon" better than many singers who get paid more than the $1,500 a week the pro pitcher gets for this engagement chirpin' gig. Most versatile of the six is Maury Wills who plays the guitar and sings "Bill Bailey," while Willie Davis does an Eddie Jackson type strut and "I'll Say That's My Baby" to his own banjo accompaniment.

Each Dodger gets his share of swappin' and topping-jokes with Berle's boys. Koufax, Drysdale and Snider vocalize a parody "A Diamond Is A Man's Best Friend" which got the loudest applause from the preem audience. Sextet is also involved in choreography by choreographer Berle which wraps it into what is the best topical nitheat package ever to play Vegas. Dee

LOS IRUNAKO (4)
Songs, Instrumental
15 Mins.
Liberia, N.Y.

Los Irunako, quartet of Basque singers provide vigorous workouts of the Latin numbers as well as phonetic renditions of the Americana canciones. The latter is especially charming with its labored English such as the treatment they give "Tom Dooley."

They are nicely groomed and costumed a la Americaine with brocaded evening jackets. Of course, they reach their peaks with the native tunes most of which are in the popular idiom. They also provide their own musical backgrounds with an instrumentation of two guitars and electric guitar, and a tambourine. They make quite a colorful splash and would be fine in any number of theatrical and nitery situations. Another facet of their act is the good solo voices in the troupe as well as well-disciplined harmonics. Jose.

GLORIA & ANTONIO
Flamenco
9 Mins.
Liberia, N.Y.

Gloria & Antonio show excitement in the flamenco field. This youthful pairing, who work mainly in the traditional manner, show a fine terp line and a strong set of cleat work. The gypsy strains of their dancing are highly developed. They have a strong inclination toward the vigorous and abandon of the Iberian dances.

Yet their work is highly disciplined and controlled. Although this reels down their efforts somewhat, it gives them a wider latitude which enables them to work in rooms not as strongly identified with the Latin trade. They can be as readily understood in the mass rooms as they are in this spot, operated by Cuban expatriate Perez Blanco. Jose.

ZABETHE WILDE
Songs
30 Mins.
Gatineau, Ottawa

Comparison of fiery Zabethe Wilde to Eartha Kitt is inevitable. Native of Virgin Islands but resident of New York from childhood, effervescent Miss Wilde is a Kitt-like canary whose build, features and gestures are vividly reminiscent of Eartha. Exception is her pipes, not Kittenish but stronger.

Opener leaves no doubt of her name. It's a parody on "Running Wild" and spells it out to the last letter. She makes good use of her Capitol disking of "Summer Sunday," twists to "Sister Kate," whams "Brotherhood of Man," gives solid production to "Bill Bailey" and generally takes over a big floor. In contrast, she trims to fit even a small lounge and is a fave in rooms like the Ritz Cafe in Montreal and Le Cabaret in Toronto, both intimate and posh. In other words, she has socko showmanship ops with fine staging and costuming. Wearing a pastel-shade room, tie drapes panels as art drops them slowly to reveal the room then peels the skirt to close on bosh jean for big impact in a brief garment.

Miss Wilde has final experience in legit and in clubs is a natural for any of these fields but stint with Deko scripts, arrangements and production. There is no question of kail affair. She is confidence is there. She's clean, crisp with plenty sex appeal and sound.

Gus.

Ray Charles Pkg. SRO $26,341 in L.A. 1-Nter

Los Angeles, Jan. 1.

Ray Charles' jazz package covered SRO $26,341 after taxes at selling out Shrine auditorium Wednesday night (26). Scale extending from $2.50 to $5, including tax. Hal Zeiger promoted event, as he did a gig at Shrine earlier this year which also was a sellout.

There were 6,522 payees, with only a scattering of passes issued in on a guarantee and involved percentage. Charles emerged with $15,200 for his combo and self. Zeiger paid $2,000 rent for the four walls and staffed spot himself for the one-nighter.

Hot Disks Pushing Mpls. P.A.'s to Record Level

Minneapolis, Jan. 1.

Indications are that the new year will witness a record number of personal appearances here by performers whose recordings have swept them into popularity which local promoters believe make them boxoffice. The Municipal Auditorium will especially benefit. It's being flooded with rental applications.

The acts will be coming for one-nighters. Next month alone will find two such attractions and, perhaps, a third. Vaughn Meader is scheduled for Feb. 7. He'll being along his entire "First Family" cast and the folksinging Travelers Three. The Kingston Trio is set for Feb. 22, paving an annual visit here. Allan Sherman also is a tentative February booking.

Income Tax

Continued from page 1

prospective nitery and eatery clientele.

—Deductible entertainment costs must be recorded showing amount spent, date, place, type of entertainment, business reasons for entertainment and persons entertained.

—If item, excluding tips, runs over $25, receipt is necessary. Cancelled check won't be considered adequate. If taxpayer can't provide voucher, he must present other evidence such as statement in writing from witnesses.

—One possible "angle" remains, though. If a businessman spent $50 in one place for cocktails and $50 in another for dinner, he would be exempt from the $25 cutoff.

The same regulations on record-keeping for entertainment apply to business meals.

Lodging will come under travel expenses which must be kept daily.

To be listed are dates of departure and return for each trip, number of days spent on business, destinations or locale of travel, and business reason for travel.

Lodging deductions must be backed up by receipts in all cases.

Still to be ruled on by Revenuers is what constitutes "lavish and extravagant" entertainment.

Copacabana, N. Y.

Sammy Davis Jr., Pat Henry, Jimmy Dale, Peggy Cartaine, Copa Girls & Boys, Murray Arnold Orch (7); $7 cover.

For the Variety man in from his Paris base Sammy Davis Jr. is a treat and even a revelation. His consummate showmanship, irrepressible talent and drive are uniquely American and therefore completely international and echoed in many French performers but not summed up in any one.

Davis takes the floor with a belting presence that immediately has the audience. His big voice that can be scaled down for ballads or blues, his tinge, patter and impersonations, make him a one-man entry with a talent that can encompass most showmanship aspects.

Not only can he sing but when he dances he is also the consummate hoofer. His range material and unerring authority when he impersonates, plus a drive and audience touch that never let up tag him an all-around performer of the top echelon.

Comparisons may be odious but in re the French differences stand out. Yves Montand has every emotion and production aspect under control while Davis makes his seem spontaneous. The French have many singer-cliffers who develop a highly personalized outlook while Davis just takes over everything and can clown, simmer down to seriousness, but add up to solid complete drive and style, rare abroad.

His kidding-on-the-square about his religious conversion, his discourse on race problems and his personal credo all attest to the traditional "no frontiers on talent" in show biz. As he puts it, if a performer has it, and can give out, that is all that is asked. Davis obviously has it in abundance.

Davis already proved his offshore potential in his London stint and his pal, Frank Sinatra, at two Paris benefit concerts last summer, amply displayed the fact that talent has no real lingo barriers.

Davis is known to French buffs mainly, but he could easily wow them in an in-person site. Yank salaries still make it difficult for luring big U.S. names at Paris music halls compounded by the fact that audiences are still specialized, no matter how big the name at home.

But Davis is supposed to do a one-nighter at the Paris Olympia in June and his sock, savvy act should have big critical repercussions.

Pat Henry is savvy standup comic with a fine feel for the unexpected or even expected non sequitur that can get plenty of laughs. His patter is crisp, well-timed and honed. Has good-natured, sometimes self-deprecating humor, clicks.

The Copa Girls are a witty line who have only a small floor in which to trot out a couple of numbers. Jimmy Dale and Peggy Cartaine are adequate warblers for these interludes.

Most big headliners in Paris eschew hotels, albeit a few stars have relented this year. But they usually work one show, very late. If Paris could use Davis for some concerts, it could also use a Copacabana, with its early and late shows, something that could catch on with the growing economically sound and working French.

Davis' three-week stay should have both shows packed every night. Mark.

Tropicana, Las Vegas

Las Vegas, Dec 27.

"Folies Bergere, '63" features George Matson, Les Ghezzi, Les Carsonye, Miriam Les Alexiff, Lena Pastor, Florence & Frederic Dancers, Ray Sinatra Orch (20); produced by Tony Azzi; choreography, Tony Charmoli; staging, Frederic Apcar; costumed and directed by Michel Gyarmathy; costumes and scenery, Gyarmathy, 54 minutes.

The 1963 version of the Folies Bergere is big and beautifully handy in the plush tradition of its predecessors. The all-new revue is populated by a cast of 52, including 40 dancing girls, 11 dancing boys, the clad and semi-clad femmes have gorgeous costumes while the production numbers and novelty acts are in the festive flavor of past Paris an extravaganzas.

The overall choreography of Tony Charmoli is brilliant, and Frederic Apcar does an outstanding job of staging the lavish patterns of the Florence & Frederic Dancers. Producer Tony Azzi has smoothly coordinated the colorful revue, which was conceived and directed by Michel Gyarmathy.

George Matson's urbanely wacky pantomime ideally fits the mood of the show, a slapstick knockabout group called Les Ghezzis also pulls the laughs. A handsome young musician billed as Miriam makes doves appear and disappear with ease. He caps his turn by pulling a live rabbit from a handful of silken scarves.

Les Carsonyes have an incredibly skillful equilibrium act in which the male trio does finger balancing on unicycles. Les Alexiffs get laughs with the frightening stunt of spinning plates over the audience. Sunglasses Lena Pastor adds class to several of the miniature numbers, Roger Stefani, Elise Vallee, Allen Conroy, and Christian Carden are among the excellent dancers. A special bow should go to Felicia Atkins and Corinne Vail, whose beauty adds icing to the cake.

Entire show, in for an indefinite run, is graded by the fine music of the Ray Sinatra orch (20) which pleasingly interprets the musical arrangements of Bill Redder and Russell Garcia. Dale.

Eddys', K.C.

Kansas City, Dec 26

The Cables (4), The Castaways (5), $1.50-$2 cover.

An after-Christmas booking brings The Cables of San Francisco back to Eddys' for their act and appearance here in an unusual one-day booking from Dec 26 through Jan 2. Their date will put the schedule here on its regular Friday opening for the next turn.

Since their stand here about a year and a half ago, the Cable foursome has had some success up and down the Coast. This engagement begins a round of bookings for them in the midwest and South in the next few months. Their turn of tunes and comedy in 50 minutes is sharply done, and they shape up as one of today's better young song foursomes.

Cables play much upon Frisco as their point of orientation, with personnel including Chris Crandall, bass; Jim Britt, baritone; Larry Dolgan, baritone, and Don McCarthy, tenor. Their forte is a harmony blend which they display on a wide range of songs from "This Could Be the Start of Something Big" to "Fascinating Rhythm."

"Chou, Chou," an original by Britt, was cut by The Cables for RCA Victor as a rock 'n' roll entry. Another original, "They Call Me Mr Twist," features McCarthy, and others are comedy entries. Closer is "I Left My Heart in San Francisco," a natural for them. House was appreciative all the way. Quin.

Jeannie Hall's, N.Y.

Jeannie Hall, Jim Barton, Spencer Odum; $3.50 minimum.

Jeannie Hall, after years of working for various show biz enterprises, has at last gone into business for herself. She's taken over a Chinese restaurant, which during the day is called The Fortune Cookie, and has transformed it into a cafe operation past 10 p.m. It seems an incongruous pairing inasmuch as the decor and cuisine do not pair off with the entertainment policy.

But it's quite possible that fall out from across-the-street Coliseum, packaged with the lure of Miss Hall's act, can make it come out. Of course, the newspaper strike in stymying the venture as it is with many other Gotham show biz projects.

Naturally enough, Miss Hall is a singer of excellence. Her background in legit musicals alone would be sufficient to give her a lengthy routine. However, she is a performer of greater depth and she rounds out her stint with musical setting of a Langston Hughes poem, a medley of Duke Ellington numbers as well as other tunes which become her.

Miss Hall gave an impressive opening night performance despite normal mishaps which are par for the course at premes. Mike and lights were the major offenders. Spencer Odum backs her from the piano.

Show's opener is Jim Barton, a pleasant Negro singer who tries his hand at a variety of items including ballads. He rounds a wide orbit and shows versatility. However, the setup of the place was against him opening night, and he failed to ignite as he could in more favorable circumstances. Jose.

Crescendo, L. A.

Los Angeles, Dec. 27.

Louis Armstrong All Stars (Jewel Brown, Trummy Young, Joe Darensbourg, Danny Barcelona, Buddy Kyle, Bill Cronk), Gus Mancuso, Dick Stabile Orch (13); $3 cover, $3.50 weekends.

Satch isn't precisely match for the Crescendo, but he's more than a match for any occasion or booking situation, as Louis Armstrong will prove.

Crescendo habitues don't inhabit spheres in which Satch usually orbits, but he'll charm 'em—as he has all manner of peoples on all the global glades he's undertaken for Uncle Sam, selling his unique brand of Americana.

The trick may be to get 'em in opening was just half-house in the cavernous 500-seat Crescendo, but once Armstrong lights up that personality and lifts that horn and voice, the attention of any audience is galvanized.

Unfortunately, for peak effect, opening show ran two hours, with Armstrong combo consuming 85-plus minutes. Has such should be trimmed, expunging some of those protracted solos by sidemen sextet—such as honest Bill Cronk's "Man I Love," tune Dick Stabile house orch had used for show's overture.

Satch's bravura trumpeting and gravelly vocals are the heart of the act, and the old standards on which he so indelibly has left his mark should be the tunes primarily retained—"Sleepy Time Down South," "That's Jazz," "Rockin' Chair," "Rockin' In Rhythm," "Sunny Side Of Street," "Yellow Dog Blues," "Stompin' At Savoy," "Blueberry Hill" and "Mack The Knife."

It is doubtful that Armstrong ever had a combo or one of his big bands of decades back which played with as much rapport, versatility and subtlety as this group which has been with him some time now. With the exception of Cronk and young Filipino drummer Danny Barcelona, these drugbeaters are real vets and the mahogany gleam of their craftsmanship has depth as well. Trummy Young is on trombone; Buddy Kyle, Bb, Joe Darensbourg, clarinet.

Jewel Brown, the chirp, comes on far too late. She should have her sunny modesty and thrush rejoin the boys for "Saints Marching" exit. She can coo or belt, best meter is rhythm singing.

Preceding Armstrong, Guy Marks does same 30-minute act with which he Count-debuted last spring at the Crove. He has reassumingly thus, and again clocks, but should have at least a wee bit of new material. His "Kartoff Roman Holidente" spoof, imitations of film names and tv blurb barbs are good, but some of his excellent art remains that devastating lampoon of "La Boheme."

With the winter hoss racing season having begun at Santa Anita here on day this bill opened, Marks might well reach down into his bag of tricks and dust off some of those track bits he has in his repertoire.

This bill closes Jan. 6, followed by Kingston Trio. Wae.

Crescendo, L. A.

Los Angeles, Dec 26.

Billy Daniels, Arthur Lyman Group, Dave Barry; $2.50 cover plus two-drink minimum.

Gene Norman's holiday show incorporates Crescendo regular Billy Daniels, a proven attraction on past dates, with the light comedy patter of Dave Barry and the smooth jazz and jungle rhythm sounds of the Arthur Lyman group. Show is a pleasant mixture for the general crowds that may trek out during the holiday season but aren't the usual nitery regulars.

Daniels is typical of the performer who, as a real pro, gets better with every passing year. He has dropped much of the overtly physical reactions and vocal mannerisms earlier identified with his style and now sticks closer to straight delivery.

There is still the blinky-at-third device, but he doesn't need the extras anymore. As a result, he comes across with even more emphatic strength for a wider range of audiences, as in his medley which included "Roses and Lollipops," "Greensleeves" and solidly wrenched "Heart in San Francisco" and "What Kind of Fool Am I?"

Benny Payne, with Daniels for past 17 years, remains an asset to act and also swings soloidly on his own. Bass, guitar and drums also back.

Barry, caught in a sparse second show at Tuesday (18) opening, mumbled coolly through light group of jokes centering on President Kennedy, Cuba, tv commercials, wife and family hits and his famed commercial voices.

Comic is essentially clean, although he gets to a slight blue edge in some material and frequently needs to update his jokes. Drunk driver bit is probably most identifiable and, for the booking with Daniels, a takeoff on "Black Magic" tagged "That Old Black Label" hits well.

Lyman group (four) doubles on number of different instruments, but sticks to Latin and Hawaiian sound mixture although this time most are delivered in swing jazz vein. "Old Cotton Fields at Home" and "Night Train" have frenetic pace, with "Taboo" showing their jungle sounds and "Misty Chimes," exemplifying island background. Earl Grant follows Jan 4. Dale.

Sahara, Las Vegas

Las Vegas, Dec 21

Buddy Hackett, Helen O'Connell, Sally Castle, Dale Harris, Lorre Landis Dancers (six), 18 girls, Louie Basil Orch (12), produced by Stan Irwin; $4 cover, $5 minimum.

Stan Irwin has latched on to the comedy talents of Buddy Hackett and the nostalgic vocalizing of Helen O'Connell of the hey-hey holiday season.

Hackett, a welcome Strip regular for years now has increased stature because of lengthy exposure on the Jack Paar tver. His stylized delivery from the side of the mouth makes him distinctive among standup comics and the press audience was reluctant to let him bow off, even after he encored his wild Chinese waiter monologue.

Miss O'Connell revives some of the numbers she helped popularize such as "All of Me," "Green Eyes," and "Tangerine." She also adds some fresh hits including "Left My Heart In San Francisco," and "What Kind of Fool Am I?" It's a well-balanced turn; the singer's dimples seem to be as much of a trademark as her familiar, pleasant voice.

Mara-Landis production number, featuring Sally Castle, Dale Harris, and the 18 "Most American Girls in The World," is a lively, exciting finale to the circus, backed by the fine Louie Basil orch (13).

Connie Francis returns here Jan 15. Dale.

Mister Kelly's, Chi

Chicago, Dec. 24

Dick Gregory, Ruth Price, John Frigo Trio, Marty Rubenstein Trio; $2.50 cover.

Mister Kelly's was the site of Dick Gregory's first major club engagement following his sudden surge to prominence at the Chi Playboy Club. Comic is also set for a Jan. 7-Feb. 12 gig at the Playboy here, and a March 1-7 date at the Travis Theatre on the south side, which makes for a lot of Chi exposure although in entirely different types of spots. (Local bookings will also permit him to be in Chi for the birth of his third child.)

While Gregory may have lost his novelty value as the first Negro standupper to make it in the ofay cafe bigtime, he has more than compensated for this by developing into a poised and mature monologist (he has even taken on the piano-in-hand mannerism of Jerry Lewis and Dean Martin, and uses the taper play to good comedic effect).

His humor still consists of humorous twists on topical race situations in the main, although he touches on such mainstream material as politics and overseas travel astutely. He has also developed into one of the better handlers of hecklers, dispatching them good naturedly but firmly.

Show opener Ruth Price is an elfin-faced little girl with a vast lungs and a voice that is a mite too frail for even this medium-sized room. She brings to her turn some interesting jazz ideas, but her projection does not live up to her musical concepts.

In short, Miss Price seems to have the goods, but doesn't deliver them. Her best tunes are those in her little girl image, such as the poignant "You Have No Right" and a chipper version of "Put On A Happy Face."

Jack P. Leonard and Wynona Winter open Jan. 7 for three weeks. Mor.

Chi Chi, Palm Springs

Palm Springs, Cal., Dec. 27.

Mickey Rooney, Bobby Van, Ann Mason, Betty Pierce, Bill Alexander Orch (7); $2.50 cover.

Mickey Rooney, who pulled out an hour before show time the last time he was to open here, (his fifth wife had just given birth to a sixth Rooney baby) picked the week from Christmas Eve to New Year's Eve to give his hour of zany comedy two times and the wait was worth it. He is amply supported by Bobby Van.

It is difficult at times to tell who is the straight man but it doesn't matter because the laughs are there. Just as Rooney seems attracted to tall women, so he seems to favor tall, handsome and talented comedians. If there is danger of a partner topping him, he can always retreat to low comedy where few modern comedians can compete with him.

Rooney can't sing but he opens with a song "Put on a Happy Face," then goes into a standup routine, telling how after opening the Christmas presents his wife said "there was a surprise for him." He opened the door and there stood a man with a brand new subpoena.

From there Rooney goes on to give out Chi Chi club awards. His first was for a waiter named Herbie Newman. Bobby Van, dressed as a waiter, came up on his place he said Newman couldn't come because he was fired the day before for being a bad waiter. In came an award for the best chef and the Chi Chi won that one too. The chef turned out to be Rooney, who kept juggling pancake in a frying pan.

Van also does fast impersonations of Cary Grant, Jimmy Cagney, Jimmy Stewart, Walter Brennan, Tommy Martin, Dean Martin, Billy Daniels and Donald O'Connor, all singing the same song. It is good for a spell for top applause.

Bill opens with Betty Pierce who arrives in a white silk damask evening dress. She took it off and to prove the seamless attention used much scented hot cream on. Her strapless equipment is concealed in a glittering chandelier which revolves as she does her act. It's good tit-per and rag work, but gets precious little applause.

Ann Mason, a songbird in the Kay Starr syndrome is dressed in a top of silver metal and below the bodice a lavender tulle bouffant skirt. She sings seven songs, has a good voice and can belt with the best of them. But somehow, and it may have been mike trouble, her words are hard to understand.

Bill Alexander's orchestra supports the acts and gives Lee Trevino artist "Rhapsody in Blue" for back ground. Scul.

Ash Grove, L. A.

Los Angeles, Dec 26.

Bud & Travis, Don Flamenco; $2 admission.

In their first local nitery appearance since returning, Bud & Travis drew an unusual capacity crowd for both shows Thursday night (27), which should be a strong indication of their fan interest. Despite severe colds, both came through with finer and polish to deliver a handsome show.

Bud usually the strongest vocally, was almost without a voice. Resultantly, the pleasing blend and quick vocal inflections for which they have been known, were hampered considerably. It is a tribute to their acumen as performers that they scored in face of such odds.

While much of the material delivered is in the old favorite vein of songs they made famous, their new act uses many fresh pieces that show a nice expansion. "Raindrops," tune written by Travis, was particularly pleasing in show caught, along with Civil war song "Two Brothers." "Sleep John B" has good calypso flavor and "Oh, Nora, War is Over," which won the 1962 Calypso Festival, a delightful entry.

Pair succeeds primarily because of their fine rapport in comedy bits that flash throughout and keep the act lively, moving and frequently rousing.

Carlos Gonzales on the Mexican bass continues to back with finesse.

On earlier are Don Flamenco, duo of flamenco guitarists who work well on classic flamenco material. Few of the tunes are familiar, although there are spots of the Andalusian Suite running through some that are recognizable. Pair plays with quiet, subtle feeling. Dale.

Desert Inn, Las Vegas

Las Vegas, Dec. 24.

Milton Berle, Los Angeles Dodgers (6), La Scala Quartet, Leonard Sues, Amin Bros. (2), Carlton Hayes Orch (14); produced and directed by Milton Berle; presented by Walter Cartier. $4

Milton Berle's new show, eagerly awaited by sports fans because it introduces six of the L.A. Dodgers in song and dance roles. Sex Acts was much too long at the preem, it obviously will have to be whittled.

Except for the Dodgers' portion of the act, it is a replica of Berle's earlier successful turns here: the La Scala Quartet put in an awkward spot in having to follow the Dodgers; the Amin Bros. (2) foot acrobats who, not surprisingly, mix Berle into their act; and trumpeter Leonard Sues who does excellent impreshes of other horn-men and conducts the Carlton Hayes 14-piece orch.

New Donn Arden production, appropriately titled "Beautiful Ladies," features the dozen Arden dancers. The sartorial of Bill Carey ties the handsome musicale together.

This bill is on until Jan. 22 when Eddie Fisher returns. *Dave.*

Village Gate, N.Y.

Odetta & the Clark Terry Quintet, Larry Adler, Herbie Mann Sextet; $2.50 cover.

Could be that the mighty pipes of folk and blues belter Odetta are ringing in the customers from all over town anyhow, despite the news blackout, the big negro singer had a large turnout when caught on a mid-week night a couple of days after her opening last week.

To her folk gospel and spiritual catalog Odetta has added some swinging blues. They make for a tremendous capper to her turn, which would be an exciting event anyway it was presented. Besides her remarkable vocal gifts the singer knows how to build to the ultimate. She opens with self-accomp on guitar, then steadily increases impact by bringing on the Clark Terry Quartet a man at a time.

Led by Terry's clean driving jazz trumpet as a solid quint all the way are Roswell Rudd's trombone, Davis Hrabowski's piano, Bill Lee's bass and Jackie Williams' drums.

Holding over as armonica virtuoso Larry Adler woes doubling from the Gate into Brecht on Brecht at the Theatre De Lys. And in a return is the Herbie Mann Sextet with fine Afro-Cuban hoss nova (c.) instrumentals.

Bill.

Harrah's, Reno

Reno, Dec. 22

Don Cornell Quintet, Dave Cole Orch (8), Jerry Lewis.

Don Cornell and the Gaylers have been booked back in this intimery before for good box results and it's indicated that the current [illegible] through Jan. 6 will be diff'o. Gaylers have no trouble in warming the room and Cornell is a master in holding attention.

For this edition singer has varied his songalog somewhat. However, he still sells with that sometimes casual style but full command and authority. And he has wisely retained his trademarked stuff, "I'm Yours," Hold Me Hand and others from his discs.

Singer's marquee value is evidenced by the six-week [illegible] at time of year when hotel biz is normally slow and the local coin is diverted from the saloons to holiday shopping.

To spell Cornell mid-term, Jack Meleday, his arranger-conductor-pianist, takes a solo seat at the keyboard on effective and interesting interpretations of "Stella by Starlight" and "Exodus." He's an artist at the 8's as well as able conductor.

The Gaylers: Jimmy De'l on trombone, Tom Terry on bass, Pat Gale on trumpet and Sandy Stewart on sax; rate on the plus side in the decibel department, for their instrumental and vocal antics and for uptempo and novelty work. They are attention getters both visually and audibly—as indicated by audience response as Dell and Terry take turns playing respective instruments while hanging by ankles head-down from swinging trapeze. Two also reap good mitts for antics on pogo sticks.

Gale gets good reaction upstaging with miniature trumpet and impreshes. Stewart capably handles the sax work and solicits yocks with solo bits. Dell and Terry originals of the Gaylers set the fast pace and hold it for full 30-minute turn. Some tightening of the act is needed, and much of the impromptu clowning could be eliminated with no loss in values. Duets and pratfalls are being [illegible] for this billing.

The Don Conn Orch turns in the usual good backing.

Show slated to run through Jan. 6. *Lee.*

Au Lutin Qui Bouffe, Montreal

Montreal, Dec. 22

Opera Bouffe and Violette, Lafayette Puppets [illegible] no cover.

This Montreal restaurant has been plugging culture for the past ten months and, to the amazement of the head shakers and professional know-alls, it is making a go of it.

The culture comes in the form of short versions of operas staged without settings but with the best of local operatic and oratorio singers. The Opera Bouffe company, as it is called, has gone through many of these modest productions since the idea first kicked off and the place has cultivated a regular audience.

Sunday nights were dark, however, and this bothered the enterprising management. To fill in they booked a European puppet theatre under guidance of Micheline Legendre. Its first production is "Barber Of Seville" and it's a gem. The expertly handled puppets, plus colorful and detailed costuming, help create a lifelike illusion. The score and voices are taped.

The Opera Bouffe company, meanwhile, has temporarily deserted the classical lyric theatre for the popular. It is doing Romberg's "New Moon" at the moment starring Margot MacKinnon, a handsome and tuneful import from Toronto. Upcoming are "Oklahoma" and "H.M.S. Pinafore" before returning to Mozart, Puccini, Verdi et al. *Herd.*

Ames Brow., Houston

Houston, Dec. 20

Ray Bolger, Paul Schmitt Orch (10).

Ray Bolger is a happy choice to open the Ames Bros.' new nitery in the Rice Hotel penthouse. Bolger carries his years as lightly as his body and his talent and know-how make his hour on stage pass quickly.

As orch plays Bolger's theme, "Once In Love With Amy," he works way through tables to stage — no room to walk as they are packed in on gridiron.

Bolger sticks pretty much to standards and old faves. While he obviously can no longer sustain his old wearing dance pace, his stamina is still amazing. He can, of course, do a soft shoe on a dance floor, and does buck step, one step, soft shoe, La Conga, Charleston, samba, rhumba, cha-cha, jitterbug and jive now.

He also does two of best routines and draws top mitting for both his stripper and a sad sack doing drills. In addition he does song and dance impressions of Eddie Leonard, Pat Rooney, Jack Donahue and Bojangles Bill Robinson.

At end of stint Bolger calls to stage the three Ames Bros., Vic, Gene and Joe, who share in curtain speech and singing "Saints," then work for about 15 minutes while Bolger goes to another room for next show.

Ames Bros. first got idea of club about year or so ago when they recognized potential of city. They took over location of swank Petroleum Club when the oilmen moved to new location. Remodeling—which hadn't actually been finished at opening could run into "six figures," brothers say.

They intend to book top entertainment in Celebrity Room of club, and will have lounge-type entertainers in several of other rooms. Ames have weekly tv show, and new penthouse club now gives the city four major clubs booking top acts.

Paul Schmitt's hastily-gathered orch cuts good show. Schmitt heads smaller combo on brothers' tv program.

Bolger plays two frames. Skip.

NELSON EDDY

Now at the Eddie & Sylvia Tower starring his Cavalcade of Stars in the Nelson entertainment. The gal-ma Academy Marquee emcees and Nelson Eddy has the most publicized act I have ever seen. His partner Ilse Starwood is a tower of strength. Plays the Deauville, Miami Beach, for the seventh time. **A. F. A. handles.**

Blue Angel, N.Y.

Vaughn Meader, Phoenix Singers (3), Jerry Stiller & Ann Mears, $3.50 cover.

The Blue Angel's bill is topped by a brief run of Vaughn Meader, whose "First Family" disking has made him one of the hottest names in the disking firmament at this moment. Catapulting on his ability to mimic the President, Meader has parlayed one routine to one of the biggest payoffs in record history. However, with his Blue Angel date, he seems to be expanding in other directions which is all to the good.

Meader is becoming a topical comedian of merit. There are a lot of "Sahl-ent" features to his new and enlarged routine. Lastly, there's an increased measure of confidence. The audience is ready, willing and eager to listen and he can play it more coolly.

His commentary is from the news. He has the knack of making the lines seem extemporaneous because of the news peg, and a lot of it comes out well. His press conference is still the highlight of his routine and he handles the questions thrown him from the audience quite well.

Rest of the show comprises the Phoenix Singers and the holdover of Jerry Stiller & Ann Mears. The Negro song group has strong renditions that run a gamut of classic and folk range and thus hit home easily. Stiller & Miss Mears are still prodding the comedy field. They are growing and improving. The additional experience is leaving its mark on them. *Jo.*

Sheraton Chain Reviving Morland Mo. Spa With 500G Facelift and Talent

Excelsior Springs, Mo., Dec. 27.

The Elms Hotel, just 30 miles from Kansas City at Excelsior Springs, Mo., for years was noted for its mineral water baths and as a resort for golfers, swimming, riding, etc. Then it fell on evil days following the death of Eugene Eppley, the famed hotelman who had made it the jewel of his empire.

About a year ago the property reverted to the Sheraton interests, and is now enjoying a key-hole pickup as the big hotel chain is rejuvenating the spot as a spa and a family resort. Something over $500,000 has gone into modernization and redecorating. Entertainment is also assuming a stronger position as part of the lure in the rebuilding program.

During the past year the hotel has offered nightly dancing, usually to a trio or combo. On weekends it has presented floor shows in its Garden Dining Room. Now it's expanding this policy to include floor shows during special periods, such as this one with the Robin Nelson ice show in for two weeks over the Christmas-year and holidays, Dec. 24-Jan. 6. Others may be set for Valentine week, St. Patrick's week, etc.

The shows are open to resident guests, as well as to the public whose attendance at the show is open on a come-to-dinner and stay-for-the-show basis. This puts the nightly except Sunday, show at 9:15, with the hotel guests and public dinner viewing about a 35-minute performance.

Booking for the holiday season brought in Robin Nelson and his miniature ice show, figured a natural for the spot and the time of year. It's billed as the tiniest ice show going, with a 9x12 rink which takes up only about a third of the dance floor in the dining room.

Nelson emcees the show along with his skating, and the troupe includes blonde Cherry Coler and brunette Vinita Maria. Seven numbers in the half-hour plus include an act, in duo with Nelson and Miss Coler, the flaming hoa fire dance by the shapely Miss Vinita, solo fancy and figure work by Nelson, solo adagio by Miss Coler and a Latin American rhythm trio by Miss Vinita.

In between Nelson plays to the kids with his balloon blow-ups and obliquely praises the parents. The "jamboree" closes as okay entertainment for the spot, especially considering the limited space and gets a large hand from the family crowd. Owen Vandell's organistics accompany the ice show routine, and he later plays for dancing.

The hotel's actual season extends for about seven months from April 1. And already the Don Roth Trio has been signed for the beginning spell. This booking will be augmented by weekend acts, special period floor shows and promotional periods, according to William Garrison, manager, and his executive assistant Tracy Deininger. As such it adds a spot to the biz entertainment available here, outs and is beginning to get a fair share of attention from patron in the area. *Quinn.*

Holiday House, Pitt.

Pittsburgh, Dec. 28

Sonny Scott & the Redheads, Chuck Chase & Three Marks, Peggy DeSylvia Orch (10), Al Verdi Organ Trio, $1 cover.

Sonny Scott & the Redheads are one of the most entertaining musical trios still playing the intimery circuit and appear to fall at the Holiday House. However, its time for a cop out and start streamlining the act for the big time. Trio has the talent and showmanship to go all the way in the big time, but it's going to take a lot of polishing and a new routine to get them there.

Chuck Chase & Three Marks are slapped by her [illegible] of standard acts and [illegible] back to her jazz [illegible] and it's a fine mill with her [illegible] special material on "I Got Ten Million Dollars in the Stock Market Today" [illegible] is a real [illegible] and handles a [illegible] ukulele with skilful structure can make her a welcome addition to any [illegible] comedy field.

The Marks are a boy-and-girl [illegible] crack [illegible] open with a delightful acrobatic turn that tops off with a [illegible] endurance.

Ralph D'Stefano's Orch (10) shows exceptional musicianship in handling Miss Collins' turn and [illegible] and in the other two acts on the bill. Al Morell's Organ Trio plays for [illegible] and the dancing. And when the crowd is off the floor they make for very listenable jazz.

Layout [illegible] until Jan. 6. *Lee.*

Gatineau, Ottawa

Ottawa, Dec. 21

Zebulle With Ras Thomas Orch (5), Al Gardner as [illegible], $2 admission.

With temperatures ranging well below zero and the excitement of Christmas and New Year's in the air, Zebulle Wilde's New Acts is exactly what the Gatineau Club needs for heat and hilarity.

Kittenish canary takes over the club's Starlight Room with no trouble and has the customers in her hands all the way. Russ Thomas capable house quintet makes the most of Miss Wilde's eclectic arrangements and plays for dancing between two shows nightly.

Al Gardiner is back to fill the Blue Lounge with his fine keyboarding and chanting.

Miss Wilde is in to Dec. 31. *Gorm.*

Sheraton-Blue, N. O.

Robin Nelson Jamboree on Ice (3), Owen Vandell (c) cover, no minimum.

Eden Roc, Miami Beach

Miami Beach, Dec. 30

Connie Francis, Davis & Reese, Hal & Barbara [illegible] Orch, $2.50.

This [illegible] of the plush Cafe Pompeii of [illegible] for Connie [illegible] and she come up [illegible] and [illegible] the [illegible] like around [illegible].

Young Miss [illegible] with an aplomb [illegible] years topper in her [illegible] shimmy-down, attractive, [illegible] brunet comes on to belt the regulars in this room and builds them into what sounded like a clique before she left the [illegible] after a near-hour tenure. Worthy of note is the attendance in force [illegible] of the big-spenders set with a tabling here and there of the young uns following [illegible].

She's a showbiz [illegible] mistress now, working [illegible] the assurance that stems from the click aura in other show biz facets. With it the stamp is [illegible] for which she tosses a bow to Benny Margolis Davis both for his clothings for her act and tips on stage approach. There's the act of platter hits she's associated with; the intro of new arrangements per Davis, the evergreen the sock multilingual inserts a la her albums, all a constant build to the heavy hand-to-hand appreciation that lead to the many encore segment. Note also, that Miss Francis is very much at ease with some light and amusing patsong gab, to round out her top stature performance.

Davis & Reese have played the better cafes on the Beach run. They've been knocking on the top-spot bookings talent tour for some time, and are about due. Their knockabout comedy is more bowl-filled than ever, with the burly Davis the fulcrum around which spins the constant barrage of big-laugh stirrers. They've a load of new topical lines their by now standard spoof on the "Gone Hollywood" lampooters makes the "in person" repute with the wide aisles and the there be ever. Jokes, tone down a long-haul of bon mots. The punch fights are also related in routine and its hot acceptance. The characters come a ten-drum beatings with the [illegible] buck & wing wonder ends [illegible] to roaring response.

Hal and Barbara London be off matters in parlor style [illegible] modern [illegible] that have a solid.

West Side Story [illegible] due to use the built-in [illegible] Val Orin, set show-piece [illegible] for the [illegible] here [illegible] [illegible] [illegible] Rose [illegible] of [illegible] [illegible] [illegible] [illegible] Two Million Dollars in the Stock Market Today" [illegible] [illegible] [illegible] [illegible]

Shows Abroad

Rosie of Three

London, Dec. 21

Peter Saunders presentation of three one act plays by Agatha Christie staged by Hubert Gregg, direct Peter Hen. Nothing, Michael Northen Features Betty McDowall, Mercy Haystead, David Long ton, Raymond Bowers. Opened Dec. 20, '67, at the Duchess Theatre, London. $2.50 top.

THE RATS

Sandra Gray	Betty McDowall
Jennifer Blair	Mercy Haystead
David Fairchild	David Longton
Alec Mayberry	Raymond Bowers

AFTERNOON AT THE SEASIDE

Bob Wheeler	David Longton
Frances Somers	Betty McDowall
Arthur Somers	Michael Brent
George Lyon	Robert Raglan
Mrs. Lyon	Isabelle George
A Mother	Vera Cook
A Young Man	John Quayle
Beach Attendant	John Abgnew
Mrs. Gunner	Margaret Boyd
Peter Gunner	Raymond Bowers
The Beauty	Mercy Haystead
Inspector Foley	Robin Hay

THE PATIENT

Lucas	Raymond Bowers
Nurse	Mercy Haystead
Dr. Gresham	Robert Raglan
Inspector Leat	David Longton
Brian Wingfield	Michael Brent
Genevieve Rose	Vera Cook
Wilkins Rose	Robin Hay
Veronica Jackson	Betty McDowall
The Patient	Rosemary Morton

There's always an audience for an Agatha Christie program, but these three one act plays fall considerably below her standard. One features a murder, another a burglary and the third an attempted killing, but there is not much tension in any of them, despite a few mild surprise twists. Peter Saunders can, at best, hope for a moderate run, though not in the "Mousetrap" class.

"The Rats" describes how a married woman and her lover are lured to an unoccupied apartment by a homosexual. They realize they are trapped like rats when the body of the woman's husband is found in a chest. Although it has hysterical tension, this is mainly a predictable item.

By contrast, "Afternoon at the Seaside" puts emphasis on comedy, but it's a lightweight sketch concerned with a emerald necklet stolen from a titled lady by a cat burglar. The action, such as it is, occurs on a beach, and not unusually features an involved and improbable denouncement.

There is a little more suspense engendered in "The Patient," a playlet in which the police and a doctor attempt to solve an attempted murder. The victim is paralyzed, and cannot speak, but has slight movement in one hand and answers questions by pressing a button which lights up a lamp. The suspects are lined up in a hospital room and, as to be expected, the most unlikely one turns out to be the criminal.

Even Miss Christie's fans will be disappointed at the lack of substance throughout most of the show, but a few will be amused by her conceit, dating from the middle item, and may be worked up to some tension in the last scene. The acting is competent and there are reasonable performances by Betty McDowall, David Longton, Raymond Bowers, Mercy Haystead and others.

Hubert Gregg's direction is on the slack side, particularly in "Afternoon at the Seaside." Three setpiece sets have been designed by Peter Rice. Myro.

The Rag Trade

London, Dec. 20

Bernard Delfont presents on the arrangement with Donald Albery of two acts by Messrs. Leo Sir Ronald Waller & Ronald Chesney. Staged by Eleanor Fazan, direct. Roger Jones, costumes, Richard Negri. Features Peter Jones, Miriam Karlin, Reuben Paul Rich, Rex Jaffe, Sheila Steafel, Opened Dec. 19, '67, at Piccadilly Theatre, $3.15 top.

Mr. Bonner	Peter Jones
Rex	Rex Jaffe
Reuben	Reuben Paul Rich
Sandra	Sheila Steafel
Alice	Miriam Karlin
Lucy	Lila Kaye
Freda	Jennifer Hilary
Vicki	Gillian Lind
Ivy	Dawn Addams
Polly	Miriam Karlin
Frank	Frank Thornton
A. Miller	Leon Greene
Lorrie	Paul Seymour
Sonia Lorenz	Vivien Watkins

Bernard Delfont's farcical mish-mash, "The Rag Trade," is a sitcom that was begun on TV and is apparently well known to all. It is also expected to have legs to it to wait a while to see if the same The Piccadilly Theatre is practically sold out on the basis of the show's TV fame and a profitable and probable run in the West End could be a better bet here if it goes on tour providing the same cast is available.

The critical facts are these. What provides a couple of laughs a night for 30 minutes on the small screen doesn't translate up to a full night's entertainment in the West End. The authors are boggled with the need for dreaming up dialog, situations and construction. The play brings most of the TV cast into the legit job but they all have to battle rather harder than necessary to justify their existence.

"The Rag Trade" concerns the weekly financial ramifications of a small-time dressmaking factory in the West End. The slim idea this time, is that the Femmer Factory, trying to cash in on the possibility of the Common Market project, wants to get out a new line in Italian knockwear models. Arrival of the handsome, romantic Italian designer, a lover-boy, throws the female members of the staff into a tizzy. Will the designs be ready in time to seal the contract with a rugged Australian? Or will designer fall for the charms of the sex-hungry staff? It takes a long time, a lot of dialog and some pantomime slapstick to resolve this unimportant issue.

"The Rag Trade" provides a number of very amusing moments and some that are so deplorable that all but case-hardened "Rag Trade" fanatics will wince. It is rabbitly directed with jet-propelled speed by Eleanor Fazan, and it has a couple of first class revolving sets by Bernard Sarron. First night production was marred by nerves. Peter Jones (Penner), particularly, being on edge by talking nervously and often incoherently through other people's lines and the many yocks.

But what it has got is the team members of the cast that has made "The Rag Trade" a tv top. Jones' bumbling as the worried boss of the women's clothes factory though walking on a financial tight-rope, Miriam Karlin, with her gruff, sexy voice, hotting like a Trojan through the role of the union shop steward, with lips and whistle ("All out!") at equal alert and a constant amusement. Plus Lynn Cannon, the most skilled portrayer of the suppressed, middle-aged, unattractive spinster and Reg Varney, the foreman, who is an old hand at panto and vaude, and cheerfully suffers the most appalling indignities with slapstick panache.

Added to the stars with Sheila Hancock installed in another West End success) are Sirena Marshe, a well sculptured blonde and Rosemary Frankau, who a bunch of assorted females. Paul Stassino gives a sexy edge to the role of the Italian heart-throb and Frank Carla Carrie Mortimer, Kevin Brennan, Jeanette Landis and others crop up when required to keep the proceedings on a cheerful but strictly second league level. Rich.

The Pied Piper

London, Dec. 21

Duncan Stanley & Gordon Vetch Productions presentation of a three act (nine scenes) musical play with book and adaptation by Gel. in Vetch. Lyrics by Gordon Vetch and James Stevens; music by James Stevens, based on the legendary story by Robert Browning. Staged by Ronald Adams, dance Irene Mitchell; scenic and costume designs Leonard Morris. Tony Tench musical director. James Stevens. Stars Howard Marion Crawford, Gilbert Wynne; Anna Sharkey. Opened Dec. 19, '67, at Theatre Royal, Stratford, East London. $2.10 top.

Mayor of Hamelin	Howard Marion Crawford
Maid	Anna Sharkey
Pied Piper	Gilbert Wynne
Hans	John Hay
Franz	Rex Tyler
Herman	Alan Meinne
Fritz	John Sherrier
Otto	Victor Woodman
Rose	Stephen Cartwright
Linda	Germaine de Beton
Marie	Christine Gunner
Long Ben	Larry Jerome
Bridge	Anita Morris
Jess	Sheila Wynne
Wife	Pat Summerton

Children: Pearl Cumper, Rose Bush, John Clement, Lionel Jack, Valerie Belle, Paul Stevens, Sara Pemberton, Peter Thomas, Viola Vanson.

Musicians: Tim Stevens, Roy Rees, Tim Bishop, Steve Pile, Mo Pile, Phil Saxon, Colin Newton, Tony Tench, Jack Bruce, Jack Bruce, Ian Hamer, Ian Hamer, Ian Hamer

Bump ANTA from Overseas Touring; State Dept. Will Have Own Panels

Washington, Jan. 1.

American National Theatre & Academy of New York is to lose the selection of talent next overseas by the U. S. State Dept. An accepted recommendation to that effect has been made by a special advisory committee Roy E. Larsen, of Time, and Glenn G. Wolfe, a foreign service officer, spearheaded the advisers. However, two ANTA personages are to become "special consultants" to Lucius D. Battle, Assistant Secretary of State for Educational & Cultural Affairs, and ANTA is being dismissed, is "commended."

Nobody will talk as to the causes for the drastic switch. ANTA had functioned through a series of panels of its own nomination. These several panels picked the music, dance, variety and other kinds of entertainers to tour foreign countries under partial or complete subsidy. Similiar panels are now to be established, but by the State Dept. and under it.

The Commission emphasized that proposed panels would be made up of "respected people in the arts" rather than bureaucrats and that the panels would evaluate and recommend performers for the overseas stints.

Battle has declared a moratorium on exchange funds through July, 1964 to provide time for the Arts Committee to move into higher gear and in the hope for longer and more careful advance planning of exchanges.

The moratorium may result in no overseas performances next spring.

The report pointed to the need for "increased psychic incentives" for exchange performers. "The ideals and aims of the program are such that there should also be about it an aura of greater value, and the distinction that springs from the recognition of excellence," it added.

At the same time, the Commission denied charges by a couple of Congressmen that performers are being overpaid for their exchange tours.

"The payment of high salaries," the report said, "... can in our opinion be justified on the basis of extraordinary artistic talent and their value to the program. However such factors as the performer's normal income, the prestige to be gained through participation in the program, and the value to the individual of a guaranteed tour should be taken into account in considering any salary contract."

One suggestion offered without comment by the Commission was a cultural certificate issued by the Secretary of State for those taking part in tours and a cultural honor award from the Secretary of President for operations judged by the Arts Committee to have completed a successful tour.

The report touched on several other questions.

Report recommended appointment of Mrs. H. Weed Inness-Brown, New York charter proxy of ANTA, and Raymond Gilder, vp of International Theatre Institute as special consultants to Battle.

Set Eva Gabor in 'Shot' For Winter Stock Tour

"A Shot in the Dark," currently represented on the road by two productions, will get another edition for a combined seven-week stock tour. The comedy will play a total of three weeks in Florida and a fortnight each in Long Island and New Jersey, starring Eva Gabor in the role originated on Broadway by Julie Harris and currently played on the road by Elizabeth Ercy and Annie Farge.

Miss Gabor will open in the Harry Kurnitz adaptation of Marcel Achard's Parisian farce for the week of Jan. 22 at the Royal Poinciana Playhouse, Palm Beach. She'll play the Coconut Grove Playhouse, Miami, Jan. 28-Feb. 10, then the Mineola (L.I.) Playhouse for two weeks starting Feb. 12 and the Paper Mill Playhouse, Millburn, N.J., for another two weeks beginning Feb. 26.

Costs of the production will be shared by the participating stock theatres.

'Never' In Black After 7 Weeks

"Never Too Late," a hot Broadway ticket, is rapidly approaching payoff. Indications are that the comedy, now in its sixth week at the Playhouse, N.Y., will move into the black next week.

The Elliot Martin-Daniel Hollywood production, which had unrecouped costs of $96,206 as of Dec. 15, repaid its backers 40% of their $125,000 investment two weeks ago. Production costs on the Sumner Arthur Long play, which George Abbott directed, totaled $90,500. The tab on opening the show at the Playhouse was $93,094, after consideration of an $11,378 profit on a four-week tryout and pre-New York expenses of $3,796.

The New York operating profit at the end of the third week of regular performances on Broadway was $25,040. That was after the deduction of a $2,238 loss on a week of five preview performances at the Playhouse. However cutting into that operating profit was an expenditure of $8,331 for display advertising.

Thus far, on full eight-performance stanzas, the author's royalty has been $750 out-of-town and $1,000 in New York. Abbott has been getting the socky equivalent of 2% of the gross, plus $50. Other weekly costs include a producer's fee of 1% of the gross and office expense of $300. Paul Ford, Maureen O'Sullivan and Orson Bean star in the production which, during its first three weeks of regular performance at the Playhouse, cleared as much as $10,978 on a high take for the period of $35,083. The potential weekly capacity at the house is around $37,000.

Hub's Charles Playhouse Doing 'Broadcast' Revue

Boston, Jan. 1.

The new Cabaret Theatre at the Charles Playhouse opened last Thursday night (27) with "The Big Broadcast of 1963," a revue directed by Ben Bagley. Material for the local presentation was supplied by Sheldon Harnick, Peter Myers, Bonnie Case and Peter Cook.

The cast includes James Kenny, Amber Lynn, Elmarie Wendall and G. Wood.

Martyn Green To Direct New G&S Touring Troupe

Martyn Green, a former star of the D'Oyly Carte Opera Co. of London, is getting back into the Gilbert & Sullivan groove. MGS Productions Inc., in which he's partnered with Aaron Steiner, has joined with the Laurence Henry Co. to establish the Martyn Green Co. as a permanent American G&S troupe.

The new company is scheduled to debut Feb. 12 at the Paper Mill Playhouse, Millburn, N.J., with "H.M.S. Pinafore." That operetta will be presented for one week, with the troupe then switching to "The Mikado" for another week's stand at the house. The same two productions will then be offered for a week each at the Mineola (L.I.) Playhouse beginning Feb. 26.

The operettas will be directed by Green, who'll also appear in the offerings. Present plans call for him to give a lecture on G&S following performances of "Pinafore." A tour of the stock circuit next summer is under consideration for the company. However, the permanent plan is for the troupe to make regular cross-country tours.

Laurence Feldman and Henry T. Weinstein, who head the Laurence Henry Co., are co-producers at both the Paper Mill and Mineola Theatres. During the summer, they also operate the Westport (Conn.) Country Playhouse with James B. McKenzie, general manager for the firm, as coproducer. An additional prospect for their chain of stock showcases is the Brown Theatre, Louisville, where the firm will present a pilot season of stock for four weeks starting Feb. 11.

Form Equity Committee For Council Candidates

Ten members of the nominating committee to select candidates for the upcoming annual Actors Equity election are to be chosen at the union's membership meeting next Friday (4) at the Riviera Terrace, N.Y. They will serve on the committee with five council members, Gordon Dilworth, Earl Hyman, Gerald Hiken, John Sharpe and Svetlana Vasily.

Dilworth will chairman the committee to select candidates to fill 15 vacancies on the council because of expiring terms.

Will of John Shubert Detailed; May Settle Lee Estate Suit Soon; Lawrence Runs Legit Dynasty

By ABEL GREEN

The will of John Shubert, son of Jacob J. Shubert, who died of a heart attack last Nov. 14, at the age of 54, on a Pullman train en route to Clearwater, Fla., was filed in New York Surrogate's Court last Friday (28). Except for the two homes for his mother, Catherine Mary Shubert, the document dated Dec. 8, 1960—about a year before the showman's untimely passing—disposes of "all the rest" of his property to his "beloved wife, Kerttu H. (for Helaine) (nee Kirkland) Shubert."

Shubert's will names "Ecky" as the widow is known in show biz circles, and attorney Gerald Schoenfeld executors. If the latter should predecease him, Shubert provided that "good friend" Abe Cohen, of 24 West 55th St., New York, be named as executor. Cohen has been a longtime Shubert company manager, currently touring with the "Sound of Music" national company. He is colloquially known in Shubert Alley circles as "Franchot" Cohen.

The size of the estate is a guesstimate at best. It is figured at around $500,000 and may be a $100,000, or a bit more, either side. The way the Surrogate Court is clogged, an appraisal may not be made for two years. The petition for probate follows after its filing by Schoenfeld and Bernard B. Jacobs as attorneys for the Shuberts, with offices at 225 West 44th St. (Shubert Theatre Bldg.).

Understood there were insurance provisions outside the will to both his mother and his widow, area estimated at around $100,000. The assets of the Shubert estate won't be known until the appraisal, but must include the two homes he owns, which his mother, the estranged wife of J. J. Shubert, occupies and will be privileged to occupy, "either or both," at Byram, Conn. (a "new one-story house") and the cooperative apartment at 875 Fifth Ave., New York.

The will specifically states, however, that the maintenance on the latter must be paid by his mother, Mrs. Catherine Mary Shubert. John and "Ecky" Shubert reside in the Rockefeller Apts. at 25 West 54th St., New York, and he variously dwelt in a Hotel Astor suite, contiguous to his offices in the Sardi Bldg. at 234 West 44th St., opposite the Shubert Theatre. He also occasionally occupied an apartment in one of the Shubert theatres on West 54th St.

John Shubert was primarily an employee of Select Theatres Corp., the holding company for the 24-theatre empire (actually 23½ theatres since they're 50-50 partners with Irving Berlin in the Music Box, New York). Personally he owned about 2% of Select's stock.

Re Lee's Estate

Presumably John would have inherited a huge slice from his father Jacob J. Shubert, now 92, the surviving one of "the three boys from Syracuse." The youngest brother, Sam S. Shubert, died in a 1905 train wreck between Harrisburg and Pittsburgh while he was en route to signing a deal for the Duquesne Theatre in Pitt. The third brother, Lee Shubert, whose heirs, incidentally, are suing the

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Book 'Spring Thaw' Into Big-Capacity Theatres

Toronto, Jan. 1.

"Spring Thaw," Mayor Moore's annual topical revue, is apparently going bigtime in its 10th edition this year. At least it's going to play large-capacity theatres instead of intimate houses, as previously.

For its Toronto presentation, "Spring Thaw" will open April 2 at the 1,525-seat Royal Alexandra Theatre, following a month's tryout tour. In recent years the show has played the 800-seat Crest Theatre, converted neighborhood film house. There are already 22 theatre parties booked for the local engagement.

For its Ottawa stand, "Spring Thaw" will play the 2,357-seat Capitol Theatre instead of the 1,200-seat Technical Highschool auditorium, as last year.

Little Children Won't Lead Them

A proposed amendment to the Actors Equity constitution which would make 18 the minimum age for becoming a senior member of the union will be voted upon at the Equity membership meeting Friday afternoon (4) at the Riviera Terrace, N.Y. At present, there's no minimum age provision in the constitution for senior membership.

Eligibility for senior status in the union can now be achieved by having employment in two shows under the standard production contract, 24 weeks of paid work in Equity's jurisdiction or attendance of at least four general membership meetings.

However, the omission of a minimum age stipulation led to a situation several months ago whereby three children in the cast of "Camelot" were eligible for the job of Equity deputy for the musical's principals because of their status as senior members of the union. The matter which involved the election of a replacement for the show's original principal deputy was resolved through maneuvering which enabled a cast member older than the juves to assume the post.

'Harold' Lost $110,000

"Harold," which closed Dec. 15 after a three-week run at the Cort Theatre, N.Y., is figured to have lost an estimated $110,000 of its $125,000 investment.

Provision for a 20% overcall was not exercised, which means the capitalization was not $150,000 as stated in a recent issue.

KILL SCHEDULED TOUR OF BETSY PALMER 'S.P.'

The road tour of the Laurence Henry Co. stock production of "South Pacific," which was to have started Jan. 15 at the National Theatre, Washington, has been canceled. The firm currently presenting the Betsy Palmer starrer at the Paper Mill Playhouse, Millburn, N.J., booked by Sutherland, dates for the musical on the assumption that it'd go on tour.

However, the management, informed Equity's deputy Howard Reinheimer, agent for the Rodgers & Hammerstein office, that the rights for a tour were not being released and consequently the stock production could not be sent out. The Washington date was to have been booked by Sands at the Shubert (Cincinnati), Pabst, Milwaukee; O'Keefe, Toronto; Shubert, Detroit; Shubert, New Haven.

Each of the stock houses was for a single stand, except for a two-weeker in Detroit.

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CRUIKSHANK DENIES ANY GLASGOW CLOSING

Glasgow, Jan. 1.

Stewart Cruikshank, managing director of Howard & Wyndham Ltd., a major U.K. theatrical chain, said here it is his "firm intention" to keep the theatres he has in operation. He denied rumors that there was any question of the Kings Theatre, Glasgow, closing or being bought by a "property tycoon."

"I would like to kill these rumors once and for all," he said. "There are no negotiations for the Kings Theatre nor have any offers been made. If there were I would not even be willing. I am just as concerned about the closure of the Kings as anyone."

With the forthcoming closure of the Empire Theatre here, many more Lyceum-standing possibilities of other Glasgow theatres

WHAT'S RIGHT AND WRONG WITH THE THEATRE

(Continued from page 1)

Marc Connelly, Ben Hecht, Charles MacArthur, Howard Lindsay and Russel Crouse. And there is a younger group coming forward, of which more later. What writers of other countries during this period can match our American writers? And where are the comparably important plays of the Communist countries during this period? The answer is that they are almost nonexistent.

Thanks to the talents of our playwrights, actors, scenic artists, critics and producers, the American theatre has risen to its highest stature, and one as high as, if not higher, than any other in the world.

It is interesting to note in passing that the plays of all of the above mentioned American playwrights were produced in the United States under our present system of capitalism, with the writers working for a living and without subsidy. Paradoxically enough, most of Shaw's best plays are the ones which he called his potboilers, including "Pygmalion" the most popular of all his plays.

Lawrence Langner was one of the pioneering influences of the American legitimate, as responsible as any man for the upsurge of artistry which rescued it from the old railroad trestle melodrama era of playwrighting, the author of the present piece has been a founder of the Theatre Guild, the Westport Playhouse, the Shakespearean repertory at Stratford, Conn. His experience spanned every aspect of the theatre, including "the organized audience." This article was written only a few weeks before Lawrence Langner's death on Dec 26. It was prepared for VARIETY*—also, in part, for the University of Texas Department of Drama.*

Favorable Omens

With the many transitions which are taking place in the American performing arts, and especially in view of the recently announced nation-wide gifts of the Ford Foundation to various artistic and educational enterprises, only a rash man would take upon himself the responsibility for forecasting the future of the American theatre at this time. However, rashness is almost a prerequisite for existence in the theatre, and most of the enterprises with which I have been connected have been regarded as rash in their beginnings. So I will take the plunge and prophesy as best I can.

The future of the American theatre depends mainly upon our ability to foster new playwrights, and also on our ability to keep alive the great plays of our earlier playwrights. If we bury our older artistic plays, which are among the most illustrious plays of the modern world theatre, we shall have no bridge with our own great past, and nothing to build upon except the traditions of other countries, and that part of our grand guignol theatre which is a reflection of the grand guignol theatre of Europe.

Fortunately, in the new period of the American theatre ahead of us, we have the best prospects of keeping our past artistic American plays alive in the new subsidized repertory companies and regional and repertory theatres already mentioned. Moreover, we should also be able to continue to keep our best past commercial plays alive in the summer theatres.

Summer Theatres Vital

The main burden of my article will be the importance of the summer theatres, regional theatres and the off-Broadway theatres as American institutions which exist in no other country and which largely [illegible] and which must [illegible]. They have served [illegible] to first some of our [illegible] playwrights [illegible] in Provincetown [illegible] Eugene O'Neill [illegible] leading talents and [illegible] of our most [illegible] productions such as The Iceman Cometh. I will try to point out [illegible] why the healthy [illegible] theatre is important for the future of the American theatre. I shall also dwell on the purposes of the Regional and [illegible] Theatres.

The present day theatre in America can be roughly divided into seven groups, as follows:

(1) The commercial theatre, the main purpose of which is to provide entertainment for profit, but which also provides many plays of prestige in which possible profits are not the only consideration.

(2) The professional theatres, the regional theatres and the summer theatres which produce fine plays, and in which the profit motive, while present, is not the only dominating factor.

(3) Non-profit art theatres such as the Phoenix Theatre in New York, the Dallas Little Theatre, the Houston Alley Theatre, and the Cleveland Playhouse which attempt to produce artistic plays with the least possible deficit, but receive either community underwriting or underwriting from patrons of the arts or foundations.

(4) The "off-Broadway" theatres and avant garde theatres.

(5) Summer Festival Theatres including the Shakespeare Festival Theatres and Historical Pageant Theatres.

(6) University Theatres operated as adjuncts to drama courses and which are becoming of increasing national importance.

(7) Amateur theatre groups, of which there are over thirty thousand.

Commercial Theatre

I stress the word 'commercial' because it seems nowadays to be a kind of "dirty" word as applied to the theatre. The remarkable fact about Broadway of 40 years ago was that it was able to recognize the genius of the young American writers and bring them out of their first fledgeling surroundings into the commercial theatre where they competed successfully with the commercial stars of the day. Arthur Hopkins, Winthrop Ames, John D. Williams and the Theatre Guild were especially responsible for the major movement which ultimately turned the Broadway Theatre into an Art Theatre. For the astounding thing happened that in the space of 10 years from 1919 to 1929, the most successful plays of the Broadway theatre were the plays of the so-called artistic playwrights whose names I have already mentioned.

Something of this sort is happening all over the country today. Fledgeling artistic writers are being discovered in the Off-Broadway theatres and the Summer Theatres, and some are being brought to Broadway for the already 'questionable' motive of making money. I used quotation commas around the word 'questionable' for I myself do not question it. I consider the fact that such plays are still being written and still being brought to Broadway, and still being supported by our audiences, is a glorious hope for the future of our American theatre. I only wish there were more of them, but that will happen too.

Future of Playwrights

It is yet to be proven that the making of personal grants to authors enabling them to tour Europe or to write without economic burdens will produce a better crop of playwrights. This does not seem to be the case with the latest crop of good plays from England, where the new writers have not been freed from economic worries.

Indeed it may be said that the necessity for earning a living is one of the best ways to insure that a writer shall learn about life itself—which is the basis for writing important plays. Much of Eugene O'Neill's best early writing came from his years before the mast as a sailor and his living in Greenwich Village as well as his life as an actor touring the country. On the other hand, even some of the great plays of Shaw, Ibsen, Strindberg, Anouilh, Maugham, Barrie, Rattigan, Coward, Priestley and Behrman have been the result of original work.

In [illegible] the past [illegible] American [illegible] the future is to [illegible] where [illegible] before [illegible] opportunity [illegible] ment [illegible] best possible [illegible] Foundation [illegible] American [illegible]

For [illegible] theatres have affected one of the best ways by which this can be accomplished. The Theatre Guild has for many years used the Westport Country Playhouse as an incubator for playwrights. William Inge's "Come Back Little Sheba" was first tried out in Westport, then rejected by the author, and thereafter brought to New York via the Boston Theatre Guild subscription audience. Another example of this same procedure was William Mellarer's "The Silver Whistle," also tried out first in Westport, then subjected to rewriting and thereafter staying for a year in New York.

The value of tryouts in summer theatres is that the plays can be given substantially full rehearsal periods and are acted by professional actors, usually by the same actors as those which ultimately play in the New York or touring productions, as for example, Jose Ferrer in "The Silver Whistle," and Shirley Booth in "Sheba."

Not All Ideal

However, it is not to be assumed that all summer theatres can give a playwright an experienced director, or an experienced actor, or an experienced management, which will insure that the new playwright works under the very best conditions. The author should also be warned not to accept as gospel the reaction of summer audiences, which can often be deceptive, since it is more easily pleased than any other.

The summer tent and open air theatres have also served in the past few years for the revival of many of our best musicals and operettas, giving them a brand new lease on life by performing them in the round, or in tents under conditions which give them a new look and a new vitality. The same holds true for the great open air musical theatres of St. Louis, Kansas City, Los Angeles and elsewhere.

Theatre Guild and Theatre Guild Foundation have arranged to provide facilities for a special spring and fall season at Westport for the purpose of trying out new plays by new writers on a more extensive scale than has heretofore been the case. Some of these same advantages will be found in regional and winter theatres, such as Phoenix, Arizona and Palm Beach, Florida.

Since Westport is the center of a community of over a million, and numbers among this community all kinds of theatre-goers which are already in the habit of supporting the summer season, we feel that these facilities will offer playwrights an 'off-Broadway' which is an hour or so further "off" Broadway than those which exist in New York City. The advantages resulting from this are expected to be as follows:

a. The playwright may try his play out during the spring, spend the summer re-writing, and get it ready for an early Fall start for the New York season, with or without a pre-Broadway tour.

b. The playwright will not have to face the New York critics before his play is ready, as is too often the case in the off-Broadway theatres.

c. Managements which have difficulty in producing plays of an artistic or non-commercial type may use these facilities with far less expense to give playwrights an opportunity to view their own works. This may be particularly beneficial for writers whose plays are more suited to the rest of the country, than to New York City. They may decide to make New York City the last stand after a national tour, if it employs a star important enough to sustain the play on tour.

d. If and when it is decided to bring a [illegible] of the company into New York it can be done much [illegible] experience under these conditions compared with condi-

Langner Memorial

Memorial services for Lawrence Langner, founder of the Theatre Guild, will be held Thurs. (3), 10 at 3 p.m. in [illegible] on W. 52d St., [illegible] Guild Theatre.

[illegible] conducted [illegible] is the only [illegible] VARIETY [illegible]

tions prevailing in New York City today.

It is no news to state that the American actor can hold his own against the rest of the world. We have been made aware of this by the fact that most of us today can see the best actors of other countries in motion pictures and compare them with our own without disadvantage to our own actors.

The admiration which Helen Hayes and our Acting Company received in 26 countries where she was hailed as the American Sarah Bernhardt, shows how much the rest of the world approves of our actors. Twenty five years ago Nigel Playfair, leading actor and producer of London, asked me why there were so many excellent American actors for realistic plays. I informed him that this was largely due to one of the finest acting schools, and one of the finest teachers of acting in the world, this being the American Academy of Dramatic Arts, and the teacher, the late Charles Jehlinger.

Lee Strasberg, a former pupil of Jehlinger was one of the first proponents of so-called "method" acting with the Group Theatre, and later on was one of the group which formed the Actors Studio, which has also strongly influenced the American theatre in the direction of realistic acting.

The New Lincoln Center group proposes to establish an elite group of picked actors. Most summer theatres and summer stock companies provide opportunities for actors to learn their trade.

However, it cannot be said that outside of the summer and regional theatres, our actors have had much chance to play a large number of parts after they have graduated from acting schools. It is hoped that the new repertory companies and University theatres will do a great deal to ameliorate this condition. It is hoped that the subsidizing of acting companies on a large scale by the Ford Foundation will be a great help.

The summer theatre also affords an opportunity for actors to change their types when they become too definitely typed. This happened with Shirley Booth in "Sheba" who developed from a light comedienne to a far deeper actress because of her ability to experiment with her acting at Westport.

Producers of plays for the commercial theatre cannot readily experiment with new acting talent at the top. For a variety of reasons, they usually have to select a star with a well-established name on whom they can raise money from backers, who are seldom willing to gamble on an unknown talent.

Directors

We may expect many talented young directors to become active in the American theatre as a result of the extended activities of the summer and regional theatres, as well as the theatre group subsidized by the Ford Foundation.

The position of the director in the American professional theatre is a controversial one. The geniuses in this field are few and far between. As a matter of fact, there have never been more than a very small number of such geniuses and even these are erratic.

It is significant to note in this connection that plays directed by our so-called "top" directors are now being published in two editions, in one of which the play is printed as written by the author, and in the other the play is printed as played upon the stage by the collaboration between the director and the author. It has been my experience that in some instances the collaborations have been disastrous, but in the greater number, the collaborations have been helpful—at least financially.

It is often a director's conception of his job that the playwright is really working under his direction, and he sits, so to speak, like a little bird on the brain of the author, directing the author what to write. This conception is especially prevalent in directors who have had a good deal of Hollywood experience where the author is almost a second-class citizen in relation to the picture being made. He is the man who supplies the dialogue and when the director calls for it, and is to this extent the lackey of the director. When this Hollywood practice is brought into the legitimate theatre, it works either well or badly, according to whether the author is willing and able to occupy a subservient position.

My Show, The Writer

It has been my experience that in most of the cases where the director has used a subservient writer in this way, the plays have been financially far more successful than when the opposite is true. However, here again there are many exceptions. If you will look over the history of the theatre, you will see that very few directors are ever remembered for their work, as compared with authors. This is not because their work is not tremendously important, but it is due to the same reasons that, when we consider great music, we remember the composer, but seldom the conductor.

Furthermore, there may be a dozen different ways of producing the same play successfully, each differing completely. Nowhere is this better exemplified than in the plays of Shakespeare, where, for example, in the last few years all kinds of new methods of direction have been introduced into the Shakespearean plays, and have given them a new lease on life.

The Theatre Guild's great successes in the 20's and 30's were produced under its system of using a good director, working in conjunction with the Guild's Board of Managers, made up of a number of people with special knowledge of the theatre, who were in a position to check the director's work at least once a week so that if he was making a mess of the play, it could be prevented in time. Needless to say, the directors themselves hated this system, and called us "The Death Watch," but it produced some of our finest productions such as O'Neill's "Strange Interlude" and "Mourning Becomes Electra," Sherwood's "Reunion in Vienna," most of the best plays of Maxwell Anderson and S. N. Behrman, the plays of Philip Barry and the memorable productions of Shaw's "St. Joan," "Heartbreak House" "Back to Methuselah," and many others. That the Theatre Guild had such a high percentage of successful productions under this system can only be ascribed to the fact that they used a good director, but also that these directors thoroughly understood the Guild's system, and worked well under and with it.

Takers, Not Givers

The present financial difficulties of the theatre are increasing the importance of the director. In order to raise the money to produce a play, most producers are forced to employ a "star" director in order to secure the necessary capital. Unfortunately, most of our so-called backers are no longer patrons of the arts, but individuals or business combinations who are striving to make money by picking out the money-making scripts. In this they have been encouraged by the example of some of our multi-millionaires who openly boast of how much money they have made from the Fabulous Invalid, instead of boasting how many great or important plays their money has produced to the credit of the theatre of the United States. It is interesting to note that barely one of these so-called benefactors of the theatre ever put up a penny to produce the plays of Eugene O'Neill, when private individuals or institutions were at all times flirting with bankruptcy in order that these plays could be produced.

The United States at this time is greatly in need of young directors who can work alone unhampered either by the interference of experienced procedures such as myself or others whose experience, like mine, has been directed to various kinds of plays which belong to our past history. Both off-Broadway and the summer and regional theatres offer opportunities for such young directors to gain strength and confidence and I hope that these young directors, who are very unlikely to have the new theatre buildings turned over to them in the near future, will in time be in a position to take over and in turn provide opportunities for other young directors. [illegible] some

(Continued on page 50)

Xmas Merry as Usual for B'way; 'Camelot' $64,965, 'Clowns' $36,485, Lahr $25,700 in 5, 'Tiger' $19,161

[illegible] Broadway [illegible] on [illegible] last week as [illegible] [illegible] [illegible] Despite [illegible] [illegible] [illegible]

Legit's 'Rights & Wrongs'

Continued from page 66

of those younger men, as evidenced by a number of off-Broadway productions, are themselves being influenced by the playwrights who, in turn, are being influenced by the sick European avant garde theatre. Such directors are seldom given an opportunity to function in the normal healthy American theatre nor do they want it.

Scenic Artists

Large numbers of talented young scenic artists are coming into the theatre as a result of the summer theatres, the regional theatres and the off-Broadway theatres. We have no reason to worry about future possibilities, for the number and quality of such artists is legion.

A great transformation took place in the American scenic theatre with the advent of Robert Edmund Jones who was an instructor at Harvard when I first knew him. He was the greatest scenic genius in our theatre, not only because of his magnificent artistry, but also because he understood the true position of the scenic artist in the theatre which was to work for the play, and not for the notices which might help him to get his next job as so often happens. His staging reflected a simplicity of design and beauty of form which was obtained without excessive spending and much of his greatest work, such as "Hamlet," "The Jest," "Desire Under the Elms" and "The Iceman Cometh" were accomplished with the utmost simplicity and yet with startling beauty. Our most successful scenic designers continue to contribute to the high standards of American scenic art for which they should receive full tribute.

However I know no branch of the American theatre today which is more likely to set it into a tailspin than these same magnificent artists who have been our greatest pride and joy. The amount of money being spent on scenic investiture at the present time staggers the imagination. Last year five huge productions were failures and the scenic investiture and rehearsal expenses as well as the complex lighting effects resulted in losses amounting to several million dollars.

Fortunately for the future of the theatre, our present economic woes are going to preserve us from the calamities which some of the scenic artists have been wreaking on the theatre for the past decade. It is now no longer possible to use railroad train service for the huge musicals for which the scenery and stagehand bills and lighting has run as high as $200,000 in the past. The railroad situation makes it impossible to transplant these juggernauts of scenic productions in such a way that they can travel from one town to another town, and open on a Monday night. The scenic artists will tell you that the producers want this kind of production, and are still screaming for it. The truth is that the producers and authors seldom take the position with the scenic artists which is the true position, viz that imagination is the least expensive commodity in the field of scenic art, and the easiest to handle.

Producers

Anyone who can secure a manuscript from a play agent and there are thousands written each year, and has a father or a group of friends who will back him to the extent of $100,000 or so, can become a theatrical producer or manager, and secure the services of some of the greatest so-called "names." If they happen to be hard up, or if, by rare chance, the play manuscript happens to be a good one. This may be their first and only excursion into the field. Moreover, if they are really talented and ambitious you will hear from them again even if their first production is a failure, for producers, like everyone else in the theatre, must learn from experience. Unfortunately, experience is getting to be more and more expensive in this field.

The best producers, from the standpoint of the American theatre, are also those who have a flair for promotion and can act, so to speak, as an arbitrator between the various artists in regard to the division of the spoils, and do so in such a way that the play will continue to run if it has merit, without having to close because the operating expenses are too high.

The best producers are also those who can serve as the leaders of the team, since it is usually they who select the play, the director, the actors, the scenic artists, and have the respect of these artists, so that when something goes wrong as it often does in the birth of a new play, the producer knows what to do to bring about a successful "reenactment."

More and more the power and position of the producer is being undermined in the present condition of the theatre. This is partly due to the advent of the Hollywood agencies who no longer permit him to establish personal relationships with their clients if they can avoid it. Looking back over the years, the Theatre Guild's relationship with Bernard Shaw who used no agent, resulted in our producing over twenty-nine of his plays, nine plays of Eugene O'Neill, who made his own decisions, eight plays of S. N. Behrman, six plays of Maxwell Anderson, six plays of Philip Barry, and four plays by Sidney Howard, the latter all represented by one and the same agent, Harold Freedman. This condition is returning again, because many managements are insisting that if they are successful with an author's play, they will have a first option on his next plays.

Subscription Systems

We often hear the remark that plays get the kind of audiences they deserve, or audiences get the kind of plays they deserve. Neither of these clever remarks is true. My own experience, on which I have based on my faith in the American theatre, is that audiences are always reaching out for something better than they are getting, and that they are capable of appreciating the best we can give. It is only when we play down to audiences and pretend to believe that we know what audiences want, that we are candidates for disaster.

The existing Theatre Guild American Theatre Society subscription audiences throughout over twenty cities of the country call for special mention, because they represent a collective group of theatre-goers whose interest in the theatre is of enormous importance to the culture of the United States. There is no country in the world which has over twenty of its largest cities playing hosts to plays, new and old, capable of supporting them for periods of from four performances in such cities as Columbus and Wilmington, to from a week to three weeks in the other large cities of the country. A play such as 'The Visit' can tour for twenty-three or more weeks throughout the country, playing only to Theatre Guild American Theatre Society subscription audiences.

A young producer told me the other day that but for our subscription system, there would be no national theatre in the United States. This statement is about three-fourths true, but is becoming less true with the advent of regional theatres.

Theatre Unions

The health of the American theatre also depends to a tremendous extent upon the theatre unions. Younger officers are now heading these unions throughout the country, and most of them are intelligent enough to know that their livelihood more than ever depends upon removing some of the onerous demands which they have made in the past, and which will further break up what is left of the theatre all over the country unless they modify their attitudes. Formerly membership in the stagehands union was regarded as a family affair and was passed on from father to son.

'Off-Broadway'

Ever since the Washington Square Players, the Provincetown Players, the Neighborhood Playhouse and later on the Theatre Guild at the Garrick Theatre, there has been an 'off-Broadway' theatre. The Theatre Guild graduated into an "on-Broadway" theatre or would have gone the way of all flesh, as did the others.

The new 'off-Broadway' theatre movement which started about ten years ago is increasingly bringing a bevy of talented new faces into the American theatre, but up to now no more than the summer theatres or the regional theatres such as those in Texas. This season, for the first time, one of these plays has reached Broadway, "Who's Afraid of Virginia Woolf"; and as usual Broadway has stood ready to welcome it, especially when the tickets got into the brokers' hands and became difficult to obtain. This road to the American theatre will soon be well travelled, and we shall doubtless hear very few voices saying of their authors that they despise moving over to the larger houses and larger recognition of the larger theatre world. I remind our established writers who are becoming so scornful of Broadway, that Eugene O'Neill felt no sense of shame in moving from Greenwich Village to the large uptown theatres, but rather the opposite. However, conditions alter cases, and in certain respects conditions were better in those days for the established artistic playwright than they are today, when it is hard to raise $100,000 on a good name but a poor play.

University Drama Courses

It would be unfair to the American Universities to pass over what they have contributed over this period in the training of American playwrights. Professor George Pierce Baker of Harvard, and later of Yale, accomplished wonders for our theatre, teaching many of the great playwrights of our day. So did Walter Pritchard Eaton of Yale and Professor Koch of Duke. While it is debatable whether the celebrated pupils of these professors did not start off with first rate talents, there is no doubt that the training and knowledge these pupils acquired was extremely valuable. We can learn in playwriting classes everything about writing, except the most important thing—life itself. That we have to find out for ourselves. It is a healthy condition of today's theatre that playwriting courses are largely on the increase in Drama Departments of Universities all over the country, and they are already sending in their quotas of new dramatists such as Arthur Kopit of Harvard's dramatic school who wrote "Oh Dad Poor Dad" and so forth, a comedy which is even more original than its title.

My late co-director at the Theatre Guild, Theresa Helburn, performed an interesting experiment some 20 years ago with an extra-curricular project called the Bureau of New Plays. She rounded up a dozen promising talents, and with financing from motion picture companies always interested in 'material' that can be processed into films', she established seminars in which "apprentice" playwrights participated in discussions with accomplished theatre craftsmen, attended rehearsals, tryouts, and previews, and became "saturated" with the production process. These early talents included Tennessee Williams and Arthur Miller, and a half dozen others who subsequently made places for themselves as screen and television writers.

Today the New Dramatists Committee, under the able leadership of Mary K. Frank, has continued the exploratory development of new playwrights initiated by Miss Helburn. We myself, Armina Marshall, and Philip Langner have also provided similar facilities as stated above for many years at the Westport Country Playhouse, with the added advantage that plays of young dramatists have been presented before theatre audiences which paid for their tickets. Moreover, a great many of these plays have been brought to Broadway.

The Amateur Theatre

Professionals always seem to think of amateurs last, which is only one of the many reasons amateurs usually dislike professionals. What are so-called professionals able to tell amateurs? Nothing the amateurs will listen to—and rightly so. An amateur is one who works for the love of his art, and therefore operates at a loftier level than those of us who try (often in vain) to make a living out of the theatre.

Yet out of the huge body of amateurs in the American theatre have come most of our best artists. Perhaps a happy description of an amateur would be "someone on his way to being a professional." But I know many amateurs who would be most successful professionals if they would give up a steady income to venture into the jungles of the commercial theatre. I don't blame them a bit. I did not do it myself. There is something reassuring about being able to pay one's bills at the end of the month, and this pleasure is reserved for only a relatively few lucky ones in the theatre.

So my advice to amateurs is to go on being amateurs as long as you possibly can, until you can't stand it any longer, or inherit a fortune, or sell your business, or invest in bonds, or find some way you can enjoy a pittance between jobs.

But if you can't stand it, and have a streak of madness in you, become a professional!

Conclusion

In conclusion, those of us who produce in the theatre and those of you who support the theatre, bear some responsibility for the mores of the country, as well as the condition of our national culture.

Our playwrights do not merely hold the mirror up to nature with its reflection of what is seen by the artist's eye, but they also influence the behavior and morals of the community in which the play is given. Hence whatever such an author is writing about successfully, what he has to say about it may be affecting his times, irrespective of whether he wishes to do so or not. He may not be a moralist, but he cannot avoid the consequences of his play successfully promotes his own moral or immoral point of view, whichever it may be. Thus the proliferation of violence (as is current in television crime plays), nihilism, suicide, sadism, sadomasochism, drug addiction, or sexual violence and perversion, will necessarily affect the thinking of those who witness them, and the playwright cannot escape the responsibility for the consequences merely because he is not interested in them. For, as Bernard Shaw has stated correctly, "The writing of plays is a great matter, forming as it does the minds and affections of men in such sort that whatsoever they see done in show on the stage, they will presently be doing in earnest in the world, which is but a larger stage."

Shaw himself was a great reformer, and he used the theatre for that purpose. This is not the only use of the theatre, but it has been a most potent one in our time, and has made for the greatest contribution to civilization. If the world of free enterprise is producing far better plays than are produced in countries where the governments control the playwrights and the theatre, it is largely due to the fact that our playwrights have written plays which staunchly upheld the right of the individual to free expression, and when this liberty was threatened by dictators such as Hitler and Stalin, they lashed out and wrote plays passionately defending the American system. We have no reason to bow our heads or feel subservient to any other country in the world as far as our theatre is concerned. We have what they all would like to have—a free theatre in which writers can freely speak their minds without interference from government or other authorities.

I firmly believe that with the support of our discerning audiences and critics, our playwrights in the future will increasingly produce works of art which will maintain the standards of achievement of American democracy in a free world.

Bits of London

London, Jan. 1.

Charles Stanley, Higgins of "My Fair Lady," has chalked up his 1,000th performance in the role. That's an English record, though Michael Evans, in U.S., still holds the world title for the number of performances in the part.

Maggie Smith withdraws Monday (31) from "The Private Ear" and "The Public Eye" to go into rehearsals for the London version of "Mary, Mary," due in the spring. Judith Scott takes over as femme lead in the Peter Shaffer doublebill.

Stephen Arlen has left the Sadler's Wells Theatre to become administrative director of the new National Theatre, which will be helmed by Laurence Olivier.

Comedian Terry Scott, busy with tv commitments, has quit the cast of "One for the Pot" at the Whitehall, and Colin Douglas has taken over.

Margaret Halstan, a stalwart of the "My Fair Lady" cast, has just celebrated her 67th year on the stage. She is 88.

Rosalinde Fuller has returned from a 60,000-mile tour of one-woman performances, covering the Antipodes, Fiji, Mauritius and Kenya.

John Shubert

Continued from page

J. J. Shubert faction, died Dec. 25, 1962. (It is hoped that that "situation" will be "cleared up" in the course of 1963.)

Under a preceding will, which the Rockefeller Plaza branch of the Empire Trust Co. discovered in Shubert's safety box, and executed about three years prior to the December, 1960, document, young Shubert had willed his estate 50-50 to his mother and his wife.

The newest will, a short-form three-page document, makes provisions for the usual debts, funeral expenses, etc., to be paid by the estate before the other specific provisions to his mother and the bulk to his widow.

Refurbishing Theatres

Lawrence Shubert Lawrence Jr., 46-year-old second cousin of the deceased (his father, a first cousin, is the longtime Shubert exec in Philly), has taken over as general manager of the theatrical dynasty. He makes his office in the Lyric Bldg., another Shubert property, where John also headquartered.

The future destiny of the Shubert theatres lies with the Shubert Foundation. This will be the ultimate repository of the properties.

There are 16 theatres (or 17½, counting the Music Box partnership) in New York, two in Chicago, two in Philly, and one each in Boston and Cincinnati.

This automatically rules out the postmortem rumors about possible "sale" when Howard S. Cullman and Roger L. Stevens were mentioned.

Lawrence Jr. and his aides have a refurbishing program in view for the Shubert theatres.

There is recognition that the legit houses, akin to the trend in the ultramodern neighborhood "artie" cinemas, meet public demands in regard to modernization and creature comforts. These range from haircuts under seats to enough waitresses, from improved seating to restroom facilities, from fresh painting to general facelift.

Off-B'way Review

Parnassus '62

Lesley Frost presentation of a staged reading, compiled and arranged by Bramwell Fletcher, assisted by Beverly Lee. Staged by Fabrizi Bianchi. Lighting by Paul Morrison. Stars Bramwell Fletcher. Presented Dec. 30, '62, at the ANTA Theatre, N. Y.

Excerpts from the writings of 25 poets and authors, ranging from Keats to Don Marquis, are skillfully performed by Bramwell Fletcher in "Parnassus '62." The one-man show, which has as its theme the indestructible spirit of mankind, is divided into three segments. The first, dealing chiefly with the everyday occurrences of life, is highlighted by Keats' "Ode to a Nightingale," Dylan Thomas' "Fern Hill," and an amusing piece by James Thurber and E.B. White, "Is Sex Necessary?"

In part two, Fletcher focuses on specific characters, including Melville's Ahab and T.S. Eliot's J. Alfred Prufrock. The program closes with pieces on cosmic themes by Robert Frost, Bernard Shaw, Albert Einstein and others.

Fletcher's only props are a chair and a lectern, and apart from Paul Morrison's effective lighting, he relies solely on his material, technique and fine diction to keep the program entertaining. He has tried to unify the various sections by weaving together pieces of similar themes, which are read without introduction. That is sometimes confusing, when it's difficult to know when one piece is ending and another beginning. At times, the various selections lose their individual power and significance and seem to be a hodge-podge.

But Fletcher's choices are generally excellent, and although the program seems occasionally to be too much of a good thing, the admirable performance makes the evening worthwhile. Kenn.

An adaptation by Howard Richardson of David Gascoyne's French play, "The Laundry," is being produced by M. Sheldon and Barry Gordon for a Jan. 14 opening at the Gate Theatre, N.Y., with Hilda Leit in the lead role. Nicolas Bataille, who staged the original production in Paris, will repeat as stager of the off-Broadway presentation.

A Man For All Seasons

Characteristically active until the very end, Lawrence Langner expired the day after Christmas at age 72. The absence of the duties from the stands of Manhattan denied him the kind of personal press accolade his career would certainly have rated. Here, for the trade, let the spotlight play on a unique personage of the theatre, one who built not one but several theatrical institutions. Quite literally the history of Lawrence Langner, co-founder of the Theatre Guild, which infused the 1920s and 1930s with an excitement whose vigor was felt throughout the United States and throughout the culture of the western world.

It is true that the Theatre Guild had subsequent intervals of meagre artistry. Some of the great playwrights dried up. Some died prematurely. Following dramatists were less dynamic, less fertile. Meanwhile the Theatre Guild would glow in the annals of the theatre if only as the home of Eugene O'Neill.

Langner and his cofounders, Theresa Helburn, who preceded him in death, and Armina Marshall (Mrs. Langner) adjusted to their changing times. They ventured afield into musicals via the Oscar Hammerstein 2d revolution in libretto-writing which, combined with Richard Rodgers' now-classic score, made "Oklahoma" the stunning milestone in production it was quickly seen to be, though not during the road break-in period with the exception of the canny foresight of Harold Rome, the VARIETY stringer at New Haven, to whom Langner paid such generous personal tribute during 1962.

The Theatre Guild has been a going concern for a very long time, incredibly long as theatrical effectiveness is commonly reckoned and a large measure of the responsibility for its impact upon serious drama, musicals, radio and television adaptations and in other ways belongs to this patent attorney who turned showman.

Langner's other monuments—the Stratford Shakespeare project in Connecticut and the Westport Playhouse, a useful summer break-in spot these last years, need not be detailed here. As it happens the current issue of VARIETY contains another of Langner's special pieces for this publication. Let that text speak for the man. It makes clear his broad trade perspectives, his deep respect for the talents which must combine in successful production.

Nor did Langner lack understanding for events beyond the commercial playhouses of Broadway. He was quick to appreciate the entertainment needs of a new era of greater public leisure and the pioneering largesse of the Ford Foundation. Read all about it herewith. Meanwhile VARIETY had a peculiarly cordial relationship to this truly versatile showman. It expresses its own sense of loss and its own appreciation of the Langner achievement.

Concert Reviews

Mystery of the Nativity
(Carnegie Hall, N.Y.)

New York's sacred music season spotlighted Dec. 16 the American premiere of a most ambitious new oratorio, performed on a stage jampacked with Harvard Symphony, Harvard and Radcliffe choral groups and capable soloists, (all pros with one exception).

Based on a 1450 passion play, the story of the nativity was depicted on three levels, heaven, hell and Bethlehem and, despite the modern score and evening dress, echoed the medieval form and content of the original libretto. Satan, Lucifer and Beelzebub had a high old ebullient, fiendish time and their horseplay and heavy-handed plotting came to no good end. God the Father was properly awesome and the Virgin Mary was purely radiant and melodious.

This full-length work (acts 1 and 2 about 40 minutes each, act 3, 30 minutes) moves at a brisk pace and the scoring of the Swiss composer, Frank Martin, is contemporary without being dissonant. It could be called remiss in that it did not take full advantage of choir singing during long stretches of solo vocalizing. The English translation, by George Barker, was made easy to the ear by providing the audience with libretto, which meant that the clean-cut enunciation of soloists and choirs alike were appreciated the more.

Performance was smooth and professional. The Harvard orch is one of the finest in America, scholastically speaking, and under the intelligent direction of Henry Swoboda, came through splendidly in this difficult assignment. The singing ensemble of Harvard and Radcliffe girls was divided into large mixed chorus, small male ensemble of lower-order devils and small mixed group of angels. They were well-trained, well-rehearsed, and a pleasure to hear.

Foremost among the nine soloists was Mary Judd as the Virgin and Eve. Possessing a lovely, flexible soprano, she serenely met all of the demands of a long taxing role. Celia Pearlman, an alto, was a capable Elizabeth and a prophetess. (All of the soloists doubled.) Among the men Robert Bennett was the only standout (baritone) and shone as Gabriel. John Reardon fronted the forces of hell as Lucifer, with Howard Fried a jolly Satan and David Griffith as that inferior Infernolte, Beelzebub. Arnold Vehrstatin lent his powerful basso to the role of God to good effect (and how can that part be rapped?) William Shores was also effective in the prologue, as a miser devil, a shepherd and Balthasar. Raymond McAfee rounded out the cast in the dual assignments of Adam and a sympathetic Joseph.

In construction, the oratorio opened well and marched along until it slid into an anticlimactic second part curtain. Third part was overlong and dragged, losing momentum, but recovered for an exalted finale. In keeping with the brisk pace of the earlier acts, there were no long, stretched-out codas.

Lee.

L'Enfance du Christ
(Little Orchestra, N.Y.)

One of the more joyous aspects of the Yuletide season is the annual visitation to Carnegie Hall of Thomas Scherman and his Little Orchestra Society for their performance of Hector Berlioz's "L'Enfance du Christ." And this year's Scherman Berlioz collaboration was no exception, for the manner in which all concerned addressed themselves to this work of beauty and fervor Dec. 17 is not likely to find its equal until, perhaps, still another Xmas season and another Little Orchestra Society concert rolls around. Newspaper strike or no, Scherman fans, dedicated as they are to this Berlioz score, have long since memorized the time, the place and the event. Hence the virtually capacity audience was indeed gratifying, if hardly surprising.

Filled to overflowing with exquisite melodies, both vocal and instrumental, the rare beauty of "L'Enfance du Christ" was captured in all its multiple nuances under the sensitive direction of Scherman. One could single out the brilliant, always controlled soloing of mezzo-soprano Helen Vanni, John McCollum, the tenor; Hugh Thompson the baritone; Aru Berberian the bass; or the stunning performance by the Choral Art Society under William Jonson's musical direction notably in the second part "Flight Into Egypt," or the orchestral interludes, or yet again the magnificence of the two flutes and harp ("trio des jeunes Ishmaelites.") Yet the extraordinary feature was the perfect whole, the restraint, calm and exquisite beauty under Scherman's knowing direction and interpretation.

Rose.

Rinat Choir of Israel
(Carnegie Hall, N.Y.)

Rinat Choir from Israel under the direction of Gary Bertini, makes its first appearance in the U.S. with a tour in the East and Middle West. Group won first prize in the International Choral Contest in Paris in 1953.

The choir and its conductor make a first rate ensemble, fused into a technically perfect instrument. The 40 voices are well modulated and have first rate quality. Apart from their own traditional folksongs and some interesting works of contemporary Israeli composers, such as Mordechai Seter's "Two Festive Songs," the group is equally proficient in French, Italian and English (Samuel Barber and an arrangement by Elie Siegmeister were the American representatives on the program). Public in Carnegie Hall, was numerous and enthusiastic, but perhaps more patriotically than musically oriented. The newspaper strike was especially damaging to this group, the kind which depends on N.Y. reviews to draw patronage across the country.

Goth.

Ralph Votapek
(Carnegie Hall, N.Y.)

Winner of the $10,000 Van Cliburn Award is a 23-year old Milwaukee pianist, Ralph Votapek. Papa Horok showed him off Dec. 5 at Carnegie Hall. He proved to be blonde, serious, bespectacled, rather handsome, a sort of musical man in a gray flannel suit. He attacks the keyboard with utter concentration. In this he perhaps resembles many other young American virtuosi who display technical proficiency but almost no insight, relaxation or musical humor.

Great possibilities are present, however, as his handling of Beethoven Sonata, Schumann Fantasy, Bartok and DeBussy, et al suggested.

Goth.

Augustin Anievas
(CARNEGIE HALL, N. Y.)

Augustin Anievas, winner of the first prize in the Dimitri Mitropoulos Competition, is no novice either in piano playing nor in medal and prize-winning. Though well under 30 he has already won such awards as the Michael Memorial, the Morris Loeb, Concert Artists Guild Annual Town Hall, the Harriet Cohen Beethoven Medal and the Bolzano Competition in Italy. He has extensively toured Latin America and made records—but his real debut took place in Carnegie Hall. He revealed to the N.Y. public that he is an exceptionally gifted and mature artist. Though his technique is that of a true virtuoso it never clouds a deeply felt musical vision and an impeccable style in rendering the intention of each composer.

Anievas is at home with Mozart, Chopin and Brahms and his Liszt—Hungarian Rhapsody No. 12—confirmed his great pianistic resources.

Goth.

Opera Review

La Traviata
(Met Opera, N.Y.)

Verdi's version of Camille returned to repertory Dec. 19 with Ann Moffo, the upcoming glamour girl diva, making an impressive, sweet-voiced Violetta. Her stage department was satisfactory. She is neither one of opera's best "actresses" nor worst. Call her averagely good on the emotional illusion side. Vocally it was high and true, if not always quite large tone she produced.

Interest centered on Germont, the role so superbly sung by the late Leonard Warren, a loss still felt at the house. Mario Sereni was certainly first rate. There is richness and beauty in his voice. The second act may offer an fine an opportunity for a baritone as opera affords and Sereni commanded respect, if not the kind of shaed idolatry Warren evoked in this act. The secret may be hidden in the word "authority."

In the small part of Flora, Janis Martin made her Met debut agreeably.

Land.

Amazing Energy, Versatility Marked Showman-Author-Attorney Langner

By ROBT MORRISON

Lawrence Langner, one of the most productive forces in the American theatre, died last Wednesday night (26) in his New York home. He was 72.

Death was attributed to a heart attack. Langner had attended a dinner party earlier in the evening at the home of Mrs. Dorothy Hammerstein, widow of Oscar Hammerstein 2d.

Ostensibly as a producer, Langner was a vital factor in the theatre for more than 40 years, but his contributions to the stage were much more extensive and important than that. It was primarily as a man of imagination and an organizer that his achievements and influence were most impressive and profound.

Langner combined to an extraordinary degree the qualities of vision, daring, enthusiasm, determination and drive, resourcefulness and tenacious. He seemingly never allowed himself to be discouraged, to waste time on regrets or to be distracted or diverted from the main objective. Although he was a man of many interests, his deepest devotion was to the stage.

Langner was best known as a co-founder, co-director and in recent years co-administrator of the Theatre Guild, and in that capacity he was influential in the production of the early works of George Bernard Shaw, Eugene O'Neill, Robert E. Sherwood, Sidney Howard, Maxwell Anderson, S. N. Behrman, William Saroyan and William Inge. He was the motivating and energizing force of the Guild. In a practical sense he was the Guild.

'The Organized Audience'

But the Guild was only one of Langner's notable accomplishments in the theatre. As a Guild project, but apart from its production activities, he conceived and rarely carried out the organization of the Theatre Guild-American Theatre Society subscription setup. Actually, there were two projects—the regular Guild subscription, primarily covering Guild shows, and the much more extensive and vital road operation in principal legit cities throughout the country. This latter has been an enormous factor in supporting touring shows, thereby keeping legit alive not only in the subscription cities but in lesser towns the same productions play.

Another Langner achievement, conceived and carried out over the doubts of more conservative legit circles, is the American Stratford Festival Theatre and Academy, at Stratford, Ont. This project, providing a permanent American base for Shakespeare performances, has never realized the scope of quality he sought, but has become an established operation with a devoted public. Several of its Bard productions have played extensive tours.

It was Langner, too, who thought of and worked out arrangements for a Government-sponsored tour of a repertory company headed by Helen Hayes, June Havoc and Helen Menken through Europe. In addition to his other activities, Langner also had an active hand in the Guild radio series, "Theatre Guild on the Air," and its subsequent television show, the "U. S. Steel Hour."

Time His Servant

Somehow, in a manner that amazed even those who knew him well, he managed to carry on all these multiple activities, in many cases simultaneously, while finding time to write plays, novels and non-fiction books, do lecturing, attend meetings and participate on the work of League of N.Y. Theatres and other legit organizations, and even for lunches, dinners and occasional social engagements.

Although he always seemed to be available by telephone at the Guild office or his homes in New York and Westport, Conn., Langner carried on an active and highly successful career as a patent lawyer. He was internationally known in this latter business, in which he served the U.S. Government in both world wars in marshalling inventors and inventions for the arms efforts. His spectacular success as a patent lawyer, in fact, enabled him to devote time and effort to the theatre that a poor man could not have afforded to do.

Since the Guild put on more than 200 stage productions, Langner's list of outstanding hits is too numerous to be recited. However, it included distinguished works by many of the great dramatists, not only of America, but of England and the Continent.

As a playwright, Langner wrote "The Pursuit of Happiness," in collaboration with wife, Armina Marshall; "The School for Husbands," with Arthur Guiterman; "Champagne Sec," with Robert Simon, and "On to Fortune" and "Susanna and the Elders," with Miss Marshall. His books included "The Magic Curtain," an autobiography, and "The Importance of Wearing Clothes" and "The Play's the Thing," the latter a textbook on playwriting.

Born In Wales

Langner was born May 30, 1890, in Swansea, Wales. He was taken to London by his family in 1908 and became a clerk for Rannister Howard, manager of the Ben Greet Players. Later, at his mother's insistence, he went to work in a patent agent's office.

He came to the U.S. in 1911 and became established as a patent lawyer. He was fascinated by the theatre, however, and helped organize the Washington Square Players, writing several plays produced by the group. The organization disbanded during World War I, but when hostilities were over he and the late Theresa Helburn and several others formed the Theatre Guild.

He and Miss Marshall founded one of the first major summer theatres, the Westport (Conn.) Country Playhouse, and they continued to operate it until several years ago, when they leased it to Laurence Feldman and Henry T. Weinstein.

Langner was married in 1916 to Estelle Roege, and they were the parents of a daughter, Mrs. Phyllis Cornell. They were divorced, and in 1934 Langner married Miss Marshall. Their son, Philip Langner, is an executive of the Guild and is expected to assume many of his father's duties with the organization.

Langner is also survived by five grandchildren, Lola and Eve Langner; John, Peter and Lydia Cornell; a brother, Herbert Langner, and three sisters, Phyllis Lexon, Gladys Robertson and Estelle Lee.

Funeral services were held last Sunday (30), with burial in Willow Brook Cemetery, Westport. A memorial service will be held at 3 p.m. Jan. 10 at the ANTA Theatre, N.Y.

Golub Must Reinstate Concessionaire Workers

Washington, Dec. 24.

The National Labor Relations Board has found Golub Bros., theatre concessionaires, guilty of unfair labor practices in firing a couple and their son who had run the concession for the defendants at the Shubert Theatre, N.Y. The NLRB action affirmed the recommendation of its trial examiner, David London, and went a step further in including the son as a victim of unfair practices.

The NLRB ruled that Murray, Selwyn and Albert Golub had discharged Deborah Lapp and her son, Sanford, because of the activities of her husband, Louis, on behalf of the Home Office Employes Local of the International Alliance of Theatrical Stage Employes & Motion Picture Machine Operators Union.

The Golubs had employed Mrs. Lapp and Sanford at the Shubert since 1950, only on the condition her husband not work with her. She met the condition, but was discharged in March, 1962, because of Louis' union activities elsewhere, the NLRB said. The agency ordered the Golubs to reinstate the Lapps and make good any back pay due them.

The Golubs have refreshment and haleheck concessions at various New York legitimate theatres, as well as at other places of amusement. They hire people like the Lapps to run the concessions and take a percentage of receipts.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

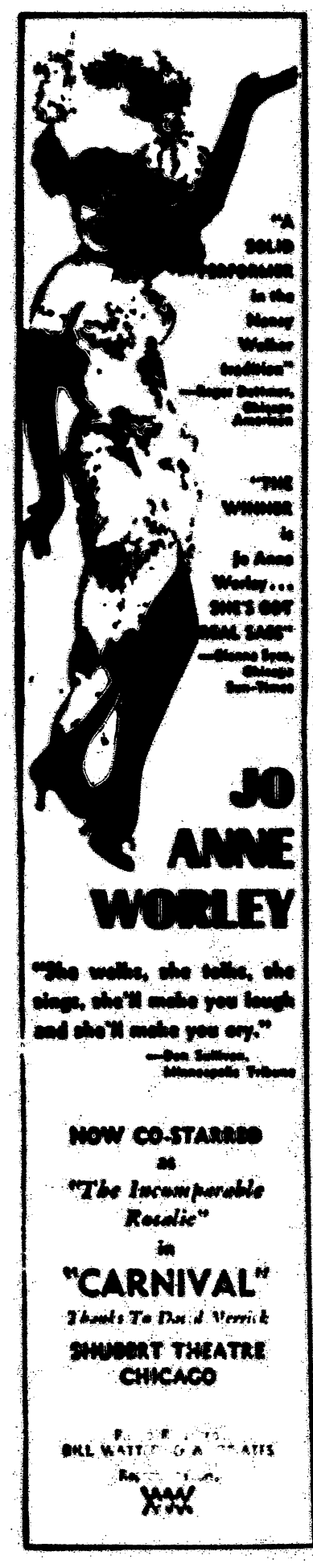
The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1000). The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not pretty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance, character comedian, dignified business man with heart, must sing, politician mature, colorful, tenor, comedian, sympathetic character, must sing, district attorney, irascible but human, comedian, incompetent psychologist; man, distinguished-looking, educated, tolerant, four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper, Thelma Ritter type, mute, two men and three women, 40-60, pleasant looking, sing-dance-act well. Mail photos and resume to Casting Consultants, Michael Shurtleff and Alan Shayne room 705 at above address. Do not phone or visit. Appointments from photos and resumes received.



OFF-BROADWAY

"Brigadoon" (MD). Producer, New York City Center (130 W. 56th St., N.Y.). Auditions tomorrow (Thurs.) for Equity singers: men, 10 a.m. and femme, 2 p.m.; Equity dancers this Friday (4) men at 10 a.m. and femme at 11 a.m. All auditions at the City Center, 56th floor, above address.

"New Girl In Town" (MC). Producers, Equity Library Theatre (227 W. 46th St., N.Y.; PL 7-1719). Rehearsals in the evenings. Limited number of non-Equity actors may be used. Production to tour after usual stay at the theatre, with expenses paid during tour. Singers and dancers are required, but actors who can move well will be considered. AEA members must present membership cards. Open inter-racial casting. All parts available. Auditions next Monday (7) and next Tuesday (8) from 5:30-10:30 p.m. and Jan. 9 from 10:30 a.m.-4 p.m. at the ELT Rehearsal Studio (Master Institute, 103d St., & Riverside Drive, N.Y.; use Riverside Drive entrance).

"Untitled Musical Revue." Producer, Remsie Productions (764 Scotland Rd., South Orange, N.J.; 201 SO 2-0420). Show to play off-Broadway and Newark, N.J. Open call this Friday (4) male and femme dancers from 4:30-6 p.m., actors, actresses and models anytime. Auditions at the Variety Arts Studios (226 W. 46th St., N.Y.).

OUT OF TOWN

CHICAGO

"Put It in Writing" (R). Producer, Robert Werner (224 W. 44th St., N.Y.; LO 3-4370). Auditions tomorrow (Thurs.) from 4-6 p.m. and then Friday (4) from 3-6 p.m. for cast replacements at Variety Arts Studios (226 W. 46th St., N.Y.).

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 49th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 22-30, legit British accents, man, 22-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClure (same address c/o the producer). Interviews by appointment only. Do not phone or visit.

"Porgy And Bess" (MD). Producers, Leon-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with an opera, scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time (set dates to be announced late). Accepts photos and resumes by mail only for all parts. Send to producer at above address. Do not phone or visit.

Television

"East Side, West Side" (D). Producer, [illegible] (MD). Producer, [illegible] (MD). Producer, [illegible] (MD

Capsulated Airborne Critics

Continued from page 2

another cup of tea. Like "Antigone," "Orphee" was written in the twenties. Unlike "Antigone," "Orphee" reflects the atmosphere of an exuberant, experimental era. It is full of quips and ironies and gay cynicism.

The play abounds in a Cocteau species of symbolism, and it manifests his nimble, restless mind. He ridicules love and fidelity, then he celebrates them. Death is no grim reaper, but a svelte female in a rose-colored sheath, and she carries out her mission in a manner that seems like an elaborate spoof.

Cocteau is like a prestidigitator. Now you seem him pull the rabbit of unexpected invention out of the hat; now you don't. His tricks are amusing and predictable by turns. He ends with a touch of poetry and freshness.

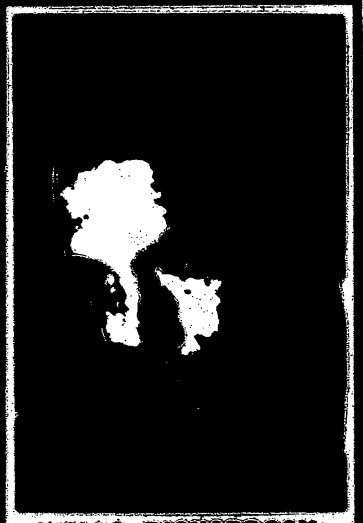
"Tiger Tiger Burning Bright"—Let us be grateful for Tiger, Tiger Burning Bright." As an honest, compassionate drama it brings distinction to a season in need of it.

"The Beauty Part"—It has taken all these years to make an perfect showcase for the talents of S J Perelman and Bert Lahr were meant for each other in "The Beauty Part," as in his pieces for The New Yorker Mr Perelman's muse exfoliates like a mad, lush tropical plant. Just when you think that his satirical shoots have got out of hand, like a jungle fed with infusions of chemical fertilizers, they turn on you unexpectedly and sting.

This piece is not really designed for the theatre. There are times when the ear cannot absorb its extended cadences. On some of its most abandoned flights Mr. Perelman's writing drifts serenely off the stage of The Music Box, where "The Beauty Part" opened last night.

But descend on Mr Lahr to fetch it back into the theatre. His performance deserves more than three cheers. It rates at least five—one for each part he plays. On second thought, it should have six. For one part contains a variation within a variation.

Don't try to make sense of the plot of "The Beauty Part." Don't even dignify it by calling it a plot. In substance, if that is the word, it is a series of exuberantly free fantasies on the theme of a young man, disenchanted with mere money, seeking to make his way onward and upward in the arts.



WELLS RICHARDSON

"One of Broadway's most skillful performers," in the opinion of **ROBERT COLEMAN** of the Daily Mirror. Currently appearing off-Broadway at **PIRS** in **"THE CHERRY ORCHARD"** at Theatre Four, 424 West 55, New York.

MR. EUGENE IONESCO,

who for several months has no longer been represented on the United States by Nelson Talbot Agency, following an amicable and a mutually acceptable separation, requests all managers, theater directors and producers in the realms of theater, motion picture, television, radio, recording companies, etc., to please send all requests and propositions to his publisher, Grove Press, Inc., 80 University Place, New York 3, New York, for the United States. For all other countries, please address the author's French publisher, Editions Gallimard, 5, rue Sebastien Bottin, Paris 7e, France. These publishers, with whom Mr Ionesco has contractual arrangements, will transmit these requests to the proper persons representing the author.

Opening Tomorrow, Monday

HENNY BRUCE

"Sizzling excitement. Must be your dear Lydia from Passaic." —Arthur Gelb, NY Times

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A Brave Gal

Judith Crist, editor for the arts, is reviewing legit on television opposite her longtime associate on the N.Y. Herald Tribune, Walter Kerr, and she says "It's nerve-wracking."

"We're five minutes away; we're on at the same time and I keep having nightmares called 'Which edition of the Herald Tribune do you read?' So far we've been in agreement on the three Broadway shows but I go to greater extremes than Walter."

Miss Crist is on WABC-TV, N.Y., after the openings, and Kerr, debuting Tues. critic, is on WCBS-TV.

LEON PEARSON

(News Staff at WBC)

"Les Poupees de Paris"—After some persiflage about the scantily-covered "dolls," NBC's critic summed up: "As a physical exhibition, it's marvelous but it lacks the intimate touch of the ancient art of the marionet."

"Riverwind"—Off-Broadway musicals are generally so bad that this one wins some sort of a brass medal. —Even though it's really not a musical. It's a play with songs attached. The author, John Jennings, age 28, never produced before in New York, should be pleased that he had a competent company who brought his songs merrily to life. Frankly, I think this sort of production is what "Off-Broadway" is for. It gives a young author a chance to see his work, before an audience that responds with a touch of charity. "Riverwind" stirs up a bit of pleasure at Sheridan Square.

"In a Counting House" (Baltimore, Dec. 13)—This is the first play of the author, Leslie Weiner, to reach Broadway, and he should be proud tonight. It has such good character drawing, presented by such a fine company, that the result is rewarding . . . At the climatic moments, the play has something less than the fine fire the situation demands—partly because Sydney Chaplin isn't quite up to it, partly because the writing stumbles here. But "The Counting House" is so good it should ring the change for a long time.

"Tiger, Tiger, Burning Bright"—Perhaps the Laurels should go to Joshua Logan for sensitive direction, perhaps to Claudia McNeil, Alvin Ailey, who plays her errant son, or Diana Sands for her excellent portrait of a Negro belle without a soul. Wherever the credit, the fact is that we have here a story of real and touching tragedy in a family that happens to be Negro but might be white—and anywhere. In a season that has been paralyzed by the newspaper strike, "Tiger, Tiger" does indeed burn bright.

"The Beauty Part"—I still don't know what the title means, but the beauty part is that the show is funny. Not witty, not clever, but broad—as broad as Bert Lahr . . . This show provides the company with an actor's delight—the chance to play not one part apiece, but a whole portrait gallery. Three people alone—Bert Lahr plus Alice Ghostley and Charlotte Rae—play a baker's dozen among them. There are two major faults. One, that there is no play, only a series of vaudeville acts done with high skill . . . Two, that the comedy is all in the same key, producing only one kind of laugh, the belly kind.

Pearson on Pix

"The Lovers of Teruel" — This film is not entertainment in the normal sense—but in an extraordinary sense. The impact it makes is less because of the story than because of the new and exciting cinema techniques employed. A strangely beautiful work, in which cinema almost becomes a new medium.

"Electra"—The motion is slow . . . The mood is stark . . . The story, tragic, as dictated by the classic material. It is not an exhilirating story, but it does reveal the striking difference of a society dominated by the wrathful gods of ancient Greece, as contrasted with a society which has learned the charity of Christian behavior. The picture, I think, will not be widely popular, but as an imaginative version of ancient classic, it merits attention.

PAT WEAVER

(WNEW Radio)

"The Beauty Part"—Two of the towering figures of comedy in our times have gotten together in "The Beauty Part." The incomparable Bert Lahr plays to increasingly louder roars in a mad sketchbook rum plot formula only another incomparable S J Perelman could possibly have evolved . . . Lahr really knocks the audience right out of their seats. It would be futile to try to outline the madness that S J has brewed up in this show . . . The gallery of the most unforgettable characters that S. J. could invent and that Bert Lahr and company could bring to life, is worthy of its own Guggenheim . . . It's a funny show, a great vehicle for Bert Lahr, and something new for Broadway. It's brave for Bert, and OK for S. J all the way.

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
Bible, Adelphi (5-8-62).
Blow Horn, Prince's Wales (2-27-62).
Blue Bird, Lyric Hammersmith (12-26-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Bricks Mam, Vaudeville (4-27-62).
Bud Mondo, Prince Charles (12-26-62).
Bulldogs on Parade, Strand (2-22-62).
But a Step, St Martin's (10-26-62).
Cage Birmingham, Her Majesty's (10-17-62).
Chimpanzee, Vic Palace (5-26-62).
Chita Rivi, Criterion (9-20-62).
Chronegan, Ambassador (11-26-62).
Mrs. Puffin, Duchess (7-10-61).
Dear Four Ladies, Drury Lane (4-26-62).
Divers, New (9-26-62).
Don't Dry the Fish, Whitehall (8-8-62).
Out of Bounds, Wyndham's (11-8-62).
Fried Piper, Royal E (12-10-62).
Folley Murder, Duke York's (11-7-62).
Fourposter, Lyric (7-26-62).
Friendly Public, Globe (5-16-62).
Fuss in Heaven, Palladium (12-26-62).
Gay Trade, Piccadilly (12-26-62).
Gelbs of Mem, Garrick (8-10-62).
Gooseberry, Aldwych (12-13-62).
Hamlet Gras Major, Mermaid (12-26-62).
Hole of Three, Duchess (12-26-62).
Hot Apple, Saves (1-21-62).
Hunt-Retreated, Saville (12-5-62).
Hungerin, Lambridge (2-9-62).
Sound of Music, Palace (2-16-61).
Jason Starting, Westminster (12-10-62).
Joint Rights, Royal Court (12-14-62).
Things Beautiful, Phoenix (12-13-62).
Three of Hing, New Arts (12-27-62).
Tulip Tree, Haymarket (11-29-62).
Vanity Fair, Queens (11-27-62).

CLOSED

Master Builder, Arts (12-2-62) closed Dec 16 after limited engagement of 14 performances.

SCHEDULED OPENINGS

Next Time, New Arts (1-25-62).
Bed Sitting Room, Mermaid (1-31-62).
How to Succeed, Shaftesbury (1-28-62).

Australian Shows

(Week Ended Dec 29)

(Figures denote opening dates)

ADELAIDE

Australian Ballet, Her Maj (12-27-62).

BRISBANE

Mikado, Her Majesty's (12-27-62).

MELBOURNE

Brides of March, St Mart (12-27-62).
Carnival, Her Majesty's (10-10-62).
Fantastics, Russel St. (10-20-62).
King and I, Princess (10-20-62).
Matchmaker, Emerald Hill (12-13-62).
Minstrels, Tivoli (10-24-62).
Noddy in Toyland, Comedy (12-26-62).
No-Hopers, Union (12-3-62).

PERTH

My Fair Lady, Her Majesty's (9-8-62).

SYDNEY

Cinderella, Her Majesty's (9-8-62).
Daughter Disnee, Independent (12-12-62).
Sound of Music, Tivoli (9-29-62).
Wish in a Broom, Phillip (12-26-62).
Women in Gown, Royal (12-22-62).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

A. Penstermaker, Sher Sq. (9-17-62).
Blacks, de Marbe (3-4-61).
Brecht on Brecht, de Lys (1-2-62).
Cherry Orchard, Theatre 4 (11-11-62).
Coach & Horses, Village So (11-26-62).
Cockeye plays, Midway (12-27-62).
Fantastics, Sullivan St (1-3-60).
Hogben, One Sheridan Sq. (12-12-61).
Intimate Relations, Mermaid (11-1-62).
Man in Man, Living Theatre (8-14-62).
Man's a Man, Masque (9-19-62).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Pinter Plays, Cherry Lane (11-26-62).
Portrait-Monica, Martinique (8-28-62).
Premise, Premise (11-24-62).
Riverwind, Actors Playhouse (12-12-62).
Tooth of An Inch, First Fnd (11-12-62).
Wide Open Cage, Village Sq (12-19-62).

CLOSED

Mrs Wood-Pullman, Circle (11-16-62) closed last Monday night (1) after 56 performances of Under Mrs Wood and 32 performances of Pullman Car Hiawatha.

SCHEDULED OPENINGS

Love Nest, Writer's Stage (1-9-62).
Launders, Gate (1-16-62).
Abe Lincoln, Anderson (1-21-62).
Subject plays, Orpheum (1-28-62).
I Get Shoes, Circle (1-21-62).
Taming of Shrew, Anderson (1-28-62).
Beast's Disciple, Anderson (1-11-62).

MARK LENARD

starring as Sigmund Freud

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Roger L. Stevens — Joel Schenker Production

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"Mr. Lenard is a magnificent actor."

—Dan Sullivan, Minneapolis Tribune

"Mr. Lenard's performance is of a very high order; his presence handsome and commanding; his style easy and sure; his character has dimensions of mind and personality you'd expect to find in a great man."

—E. B. Radcliffe, Cincinnati Enquirer

"Lenard's portrait of the young Freud is impressively drawn and his ruthless probing of his patient's memories is done with remarkable force."

—John H. Harvey, St. Paul Dispatch

"Mark Lenard, as Freud, is forceful, keen, enthusiastically dedicated and warmly human."

—Myles Standish, St. Louis Post-Dispatch

"There is great conviction in Mr. Lenard's portrait of the tormented scientist."

—Jay Carmody, Washington, D.C., Evening Star

Management: RICHARD ASTOR AGENCY

Broadway

The Rale Grand Harlem eatery reopened after having had its cabaret license withdrawn for 10 days.

Yesteryear vaudeville sketch writer Andy Rice just turned 80, in residence in Dallas with his family.

Charles Kilgett veeper of the National Assn of Israel Organizations named a veepee in the NY Convention & Visitors Bureau.

Vincent Cable, VARIETY out of Hopkins Pavilion of Medical Center following a case of pneumonia which sent his temperature up and necessitated oxygen inhalation.

Sherwood Smith, executive committee chairman of the Fletcher, Richards, Calkins & Holden ad agency, checks out Saturday (5) to Mexico on a vacation.

Bill Farr, [illegible] ided for 10 months with a fractured hip, is now up and about and planning to return to a new dress show. He still uses a cane but says he uses it as Fred Astaire might.

F. David Rosen of Fabian Enterprises in New York and youngest son of Samuel Rosen, executive veep of Stanley Warner, and his bride, the former Marcella Jung, left for a Hawaiian honeymoon.

Mrs. Jennie Grossinger, of Grossingers, to receive the "Woman of the Year" award from the American Friends of the Hebrew University at a luncheon Jan. 11 at the Eden Roc Hotel, Miami Beach.

Alfred Lunt and Lynn Fontanne returned from London last week, beating the dock strike by landing Friday (21) in New York. They planned out Sunday (23) so as to get home for Christmas at Genesee Depot, Wis.

Maestro-composer Harry Sosnik working at home on his commercial tv jingles, arrangements, etc. while learning to restem use of his leg which he broke in a rainstorm three months ago on Park Ave. while hailing a taxicab.

Roberta (Mrs. Bonn) Hall, who carried on Bonn Hall Associates following recent death of her husband, merging with Jones, Brinkley & Rockwell Inc., pr outfit, and will continue as the BHA as a division of JBR. She remains pres. of BH and Henry T. Rockwell is pres. of JBR.

Selma Herbert, longtime exec secretary to Beverly Hills Hotel owner Ben L. Silberstein and later pr. at the Ambassador Hotel, L.A., now deputy director of the Office of Cultural Affairs of the City of New York, headquartered in Carnegie Hall. Robert W. Dowling is cultural exec of the OCA.

With concern for "the artist of tomorrow and the heritage which produces them," American Guild of Musical Artists sponsors a concert of ballet classics the evening of Jan. 6 at the theatre of the Pushkin Institute of Technology in Manhattan. Program bills "Carnaval" and "Aurora's Wedding," both staged for this performance by Vladimir Dokoudovsky.

Paris

By Gene Moskowitz
(66 Ave Bretenil, N.Y. 2020)

Singer Line Renaud and songwriter-husband Loulou Gasté have now set up their own record label.

International strikes still erupting and holding up programs on the one-channel antiquated tele setup.

Rene Clement preparing a suspense pic, "Vive Le Marie" (Long Live the Groom), with Alain Delon as star.

Singer-clarifier Gilbert Becaud now converting his songbag into English for a stint in N.Y. as a one-man show.

"How West Was Won" (MGM), new Cinerama pic drew 32,218 patrons in its first two weeks at the Empire Abel Gance.

Regine who owns the popular twist club, Chez Regine, opening a posh late dancery, Le Nouveau Jimmy's, using two bands.

Yank gospel show, "Mark Nichols" into Theatre Des Champs Elysees Jan. 3 under aegis of Andre Parlin and Jean Ruben.

The French Office of Radio and TV Cooperation providing technicians, buildings and planning for tv and radio setups in the new African countries formally under French domination. U.S. and Britain are after the others.

An arty theatre here reissuing the only pic the late Charles Laughton ever directed, "Night of the Hunter," to pay homage to his memory.

Stanley West, coordinator of European operations for CBS Records Inc., opened an office here. He will headquarter in Paris and cover the Continent and the Near East.

Add another popular late night club, the Le Saint Berbe on the Left Bank. It has a discotheque downstairs, a bar on the main floor, and a restaurant with a terrace atop on the first floor. Pierre Castel runs the place.

Boston

By Guy Livingston
(500 Little Bldg., 338-7500)

"A Shot in the Dark" current at the Wilbur.

Belle Barth topping the New Year's eve show at the Frolic, Revere.

Colonial Theatre has "Photo Finish," Peter Ustinov's play, due in Jan. 19 for three weeks.

"My Fair Lady" to get $9.90 for New Year's eve show at Colonial, highest price tag legit's ever had in Hub.

Father Edward S. Sullivan, known as the "circus priest," honored by New England Showmen's Assn.

Billy Kelly, Hub based comic, off to San Juan and Caribbean armed forces posts with the Jerry Lester show.

Sidney Michaels, son of Wilbur theatre manager Max Michaels, who authored "Tchin Tchin" and upcoming "Dylan," off for coast on film writing assignment.

Press rep Gene Secunda in for special promotion with Hub area colleges on "The Hollow Crown," Royal Shakespeare Theatre company set for the Wilbur, opening Jan. 14 for two weeks.

Statler Hilton opening "Five Faces Out," new revue with cast of five, commissioned for 500 hotels, at its Terrace Room here Feb. 4. Musical revue is casting now in N.Y.

Munich

By John Kelly
(1, Altheimer Ect., Tel. 294721)

Kammerspiele prepping first German-language production of "Night of the Iguana," featuring Margret Wyler.

Hollywood actor Otto Wilde introducing O'Neill's "The Iceman Cometh" to West Germany's capital, Bonn, in a Schauspielhaus production.

Universals final decision on the title of its Sigmund Freud biopic does by no means end the German district's headache over this matter because "Freud" means to Teutonic forbrows nothing else but "joy," and thereby lays itself wide open to ambiguity again.

Munich Opera's Prinzregententheater summer festival to be highlighted by Stravinsky's "Rake's Progress," Pfitzner's "Palestrina" both new productions; Mozart's "Figaro" and "Cosi Fan Tutte", Wagner's "Lohengrin" and "Parsifal" and the customary parade of nine son Richard Strauss' works.

MCA divorce proceedings locally completed with the formation of a number of independent outfits such as Elly Salman's International Artists' Agency, and erstwhile MCAites Annee Capell continuing representation of Lily Palmer, Carlos Thompson, Peter Van Eyck plus directors and scribes; Lionel Mittler import of Broadway plays; and Ilse Alexander each heading a company under her own name. Tele specialist Karl F. Ellendorff goes on operating under the MCA moniker, not as a 10-percenter, but as a talent scout and eventual buyer for "Revue."

Philadelphia

By Jerry Gaghan
(210 N. 18th St., Locust 4-4040)

Eddie Fisher set for a Latin Casino return date next May.

Peter Lawford will be featured in Jimmy Durante show at Palumbo's Jan. 9-19.

For first time in 16 years the Bond Brothers, duo organ team, will not be playing New Year's Eve. Ralph Bond went into Jefferson Hospital last week (26) for surgery.

Ira K. Sickerman, Boxoffice Attractions, appointed district for Astor Pictures in Washington, D.C.; Pittsburgh and Philadelphia. He had been with 20th-Fox for 29 years in various exec posts.

Eric Johnston to receive the Philadelphia Zionist Organization's Peace Award at a dinner in Temple Adath Israel on Feb. 10. It's for his efforts to bring about a solution of water problems between Israel and Arab neighbors.

London

(HYDe Park 4561 2 2)

Producer Peter Rogers planning to vacation in Israel later this month.

Rod Steiger in from Italy to join his wife, Claire Bloom, for the holidays.

Nat Cohen, of Anglo Amalgamated, off on his annual trip to New York and Hollywood.

Oscar Homolka and Joan Tetzel in for a short stay over the holidays Dolly Maria Callas.

Maurice Young promoted to personal assistant to Stuart Levy, the joint Anglo Amalgamated boss.

United Artists topper Monty Morton reelected president of the Kinematograph Renters Society for fifth consecutive term.

Charles H. Schneer visiting Greece and Israel to confer with Columbia sales execs on release plans for "Jason and the Golden Fleece."

Lord Rank hosted a Dorchester dinner to celebrate John Davis' accession to the chairmanship of the company in his 21st anniversary year of his appointment as managing director.

Sam Harbour, who retired from managership of the London Coliseum at the end of 1962, hosted a farewell party for his staff and friends at the theatre, and received a presentation from his colleagues.

Ray Harryhausen planed out for Los Angeles for talks with Ben James, public information officer of the National Aeronautics and Space Administration, to research moon shot rocket designs for Charles H. Schneer's "First Men In the Moon." He is due back in London later this month.

Berlin

By Hans Hecht
(782284)

Fritz Lang observed his 72d birthday.

Export Union aims at intensifying its international publicity for the German film.

Vittorio de Sica now a corresponding member of East Berlin's Academy of Arts.

"Bacconcio 70" was most screened pic in Germany's key cities, August through October.

Catholic Film League of Germany picked "Bird Man of Alkatraz" (UA) as one of best films of year.

Paddy Chayefsky's "The Tenth Man" will run until February instead of December at Berliner Theatre.

Ladislao Vajda directing "The Lighthship" (Fono) here for Columbia release. Pic stars James Robertson Justice.

Ruth Leuwerik, Germany's No. 1 screen actress, will give her German tv debut in Ibsen's "Hedda Gabler" early next year.

In memory of the late Gerhart Hauptmann who would have observed his 100th birthday this year, Electrola released an LP which features excerpts from Hauptmann readings and recitals including parts of his famous "Sunken Bell" speech to the Germans in 1891. Deutsche Grammophon will honor Hauptmann via an LP that features his play, "The LP that features his play, "The Beaver Coat," with Lucie Mannheim probably taking over femme lead.

San Francisco

By Jim Hales

Bassist Vernon Alley elected to board of Musicians Union Local 6, first Negro in the post. Local was integrated 2 and one-half years ago, with the merger of Local 6 (city) and Local 669 (Negro).

Suspicions confirmed: Reporters interviewing sexy, eastern-looking Rima Bahoorashah, belly-dancer for Gigi's in North Beach, discovered her to be Laurie Williams, a junior at University of California.

Theatre heiress Mrs. June Oppen Degnan whose father, the late George A. Oppen, headed the longago L & O chain of film houses) backed down on a plan to build a high-rise apartment on posh Russian Hill.

Eric Nord, ex-Big Daddy of the Bentzins, associate with Enrico Banducci in early days of the hungry i now tending bar in one of his many establishments, tried to play Santa to kids at Youth Guidance Center (juvenile hall), but got turned away at the door.

S. F. Opera studying a plan to advance starting times from 8-8:30 to 7-7:30, already the custom in many European cities. General Director Kurt Herbert Adler, in a letter polling guarantors, cites possibility of easier post-performance entertaining, less time wasted between office hours and first curtain.

Rome

By Robert F. Hawkins
(Via Sardegna 43; Tel. 479316)

Gigi Marchio to New York to set tele series for RAI-TV.

Norma Benguel back to Rio for the holidays after pic work in Italy.

Pig showbiz turnout for Royal's Imperial Venus at Rome's Cosmo Cinema.

Mickey Hargitay, say local reports, will star in "An Inch of Time" here this spring.

Francoise Prevert to Paris after winding her "Verona Trial" DeLaurentiis stint under Carlo Lizzani's direction.

Enrico Fumbo looks in on his Ceylon and Beirut-based productions after his current S. Steinde visit. He has "Storm in Ceylon" going in Colombo, and "Broken Coin" rolling in Lebanon.

Franco Rossi off for Hollywood to set deals for his upcoming "The Thaw." Gina Lollobrigida was supposed to star in that one, but both Richard Burton and Montgomery Clift are now slly as her partners in pic.

In-and-out Lou Lax, Andre de Toth in town for pic talks. Eleonora Rossi Drago to Ceylon for her "Storm Over Ceylon," stint. Mrs. Burt Lancaster expected in. Robert Darwin here looking for lead for his "A House of Sand," to shoot in Paris.

Mpls.-St. Paul

By Bob Rees
(2260 Kenwood Parkway, 374-0015)

Flame Cafe held over Marvin Rainwater last week.

"All for Mary" opens four weekend run at Fifth Bush Theatre, St. Paul Thursday 3.

Annual Symphony Ball, benefit for Minneapolis Symphony, set for May 11 at Curtis and Leamington hotels in Minneapolis.

Andre Kostelanetz to conduct Minneapolis Symphony Jan. 17. Concert will be Kostelanetz's first with the Minneapolis arch in 22 years.

McGuire Sisters will be featured stage performers during first four days of Upper Midwest Auto Show starting Jan. 11. Annual event in Minneapolis Auditorium will run through Jan. 20.

Broadway star John Raitt to play lead in St. Paul Civic Opera's production of "Oklahoma" next week. Others imported for this entry include Norma Doggett and Alan Kass. Musical comedy process Monday (7).

Resolution offering of "Mary, Mary," fourth St. Paul Theatre Guild entry, into St. Paul Auditorium for one week starting Jan. 21. Jean Kerr comedy played to record biz in Minneapolis two months ago. Its St. Paul date was delayed to coincide with St. Paul Winter Carnival.

Australia

By Eric Gamrath
(Film House, Sydney)

Tivoli loop will stage "Show Boat" here next March with Stephanie Voss and Robert Gard.

"El Cid" (RKF) looks like running one year at Forum, Sydney, for Greater Union Theatres.

Metro will premm "Mutiny on Bounty" in its own showcase, St. James, Sydney, next January.

Village Drive-ins, owner of Melbourne, opening a 1,200 car opener at Brooklyn, Melbourne suburb.

Digby Wolfe, British comedian, returns back to commercial tv after "Under the Yum Yum Tree" winds.

"Sound of Music" continues to pull capacity biz for Garnet Carroll and Elizabethan Trust at Tivoli, Sydney.

"Carnival" looks okay for Melbourne run for J. C. Williamson Ltd. Cast were unkind to the musical on prems.

Gossie Withers will star in the Ted Willis' production of "Woman in a Dressing Gown" in London next March. "Women" in work in Melbourne for J. C. Williamson Ltd.

Aussie exhibitors anxious to know whether "How West Was Won" and "Brothers Grimm" later will be made available by Metro in 70mm and 35mm. Both pix are set for Plaza, Sydney.

Hollywood

Shirley MacLaine winged to Tokyo for four-day Christmas break.

Loretta Young incapacitated with inflamed tendon of right shoulder.

Nat King Cole returns to Cocoanut Grove for month's time April 30, 1963.

Lord Archibald, chairman of British Federation of Film Makers, in town.

Noel Blanc, son of press Mel Blanc, joined his father's enterprise as general manager.

Edgar Bergen skeds to Sydney on Jan. 10 to open for a stint at Chevron Hilton Hotel in first Down Under stand.

Connie Stevens and Dick Chamberlain won Hollywood Women's Press Club's annual Golden Apple awards for Hollywood's most cooperative thesps.

Lehman Engel named first veepee of Composers and Lyricists Guild of America. Henry Sylvern, third veepee. Winston S. Sharples, asst. secretary-treasurer.

Henry Mancini will baton 40-piece orch. with New Christy Minstrels booked as supporting act, at Shrine Aud. Jan. 19, deal calling for $5,000 against 50% of gross.

Chicago

(DEarborn 7-1044)

Fritzels, the celeb hangout eatery on State St., notched its 15th anni last week.

Talent agent Harry Breyn and his bride, maestro Celeste Evans, honeymooning in Jamaica.

Doug Helgeson, business manager for Lyric Opera, becomes house manager of the McVickers.

Herb Carlin, company manager of "Carnival," vacationing in Jamaica while George Wilmot tends the store.

New Balmoral arty theatre, opened last Thursday 27 on Sheridan Road across from the Edgewater Beach Hotel.

Nitery operator Steve De Kuda took over the darkened Living Room and will open it as the New Bucketeers around New Years.

Patti Counts in out as p.a. of Sahara Inn. Her aide, Norma Basile, takes over the patrol spot, with John Coppola continuing as ad-pubber.

MARRIAGES

Marcella Jung to F. David Rosen, New York, Dec. 23. Bride is a former ad agency account exec; he's with Fabian Enterprises.

Loretta Flaharty to Jack Senger, Winchester, Va., Dec. 15. Bride is on production staff of WTAE, Pittsburgh.

Diana Jaques to Travis Edmonson, Hollywood, Dec. 24. Bride's a singer; he is partnered in recording team of Bud & Travis.

Gloria Parker to Fred Duffy, Dublin, Dec. 15. Bride's a circus performer; he's a member of the Duffy Circus family.

Harry Breyn to Celeste Evans, Chicago, Dec. 22. Bride is a nitery manageress; he's a talent agent.

Mary Lou Clark to Robert M. Bradley, Chicago, Dec. 20. Bride is daughter of Jack Clark, prexy of Allied Theatres of Illinois.

Sally Gallup to Herbert Goldstein, Troy, N.Y., Dec. 23. He's co-owner of Ft. Warren Drive-in, Castleton, Vt.

Jane Pollak to Ben Seff, New York, Dec. 27. Bride is a radio-tv underpress writer; he's an NBC publicist.

Julie Ann Davis to Lt. Clyde Carter, Albuquerque, Dec. 28. Bride is Albuquerque Daily Tribune staffer.

BIRTHS

Mr. and Mrs. Frank McClosky, daughter, Dec. 10, Winter Park, Fla. Mother is Brenda, former English Circus artist, father is associate owner and manager of the Clyde Beatty-Cole Bros. Circus; the King Bros. Circus, and Sells & Gray Circus.

Mr. and Mrs. Jim Berry, son, Pittsburgh, Dec. 13. He is film editor at WTAE, Pitts.

Mr. and Mrs. Bill Morgan, daughter, Vancouver, B.C., Dec. 18. Father's a makeup man with Commonwealth Films there.

Mr. and Mrs. George Mooney, son, Chicago, Dec. 13. Father is continuity supervisor at WGN Radio there.

Mr. and Mrs. Mike Kinz, son, London, recently. Father is one of the King Bros. vocal group, mother is actress Carol White.

OBITUARIES

LAWRENCE LANGNER

Lawrence Langner, 72, Welsh-born showman, author and patent attorney, chiefly notable as a co-founder of the Theatre Guild, died Dec 26 of a heart attack in New York. For 40 years he was a dominating force in the American theatre with interests in summer stock, Shakespearian repertory, radio, television and in many other directions. His fortune was made primarily as a patent attorney.

He is the subject of a detailed news story in this week's legit section. Also, coincidentally, an obituary on Page 1.

HARRY CARROLL

Harry Carroll, 70, one of the top composers of the Ziegfeld era, died of a heart attack Dec 26 in Santa Barbara, Cal. He was one of the pioneers in taking classics and turning them into pop tunes.

In addition to his c'elling career Carroll also appeared in vaude and as a boy was a professional pianist in motion picture theatres. His theatrical career began in cafes in New York before he moved into vaude with [illegible] musical productions.

He was co-composer of 'The Passing Show,' 'Dancing Around' and 'Mad In America.' He also was producer-composer of '49th Floor' in 1917 as co-owner of the music for the 'Ziegfeld Follies of 1920-21.' Among his song credits are 'Today Is The Longest Day,' 'Pals' ('We're Such Pals'), 'On The Mississippi,' 'I'm Sure of Nothing,' 'There's A Girl In The Heart of Maryland,' 'By The Sea,' 'Constantinople' and 'Dancing Tambo.'

Following his Broadway career, Carroll went to L.A. in the mid-1920s and produced several musical revues including 'Harry Carroll's Orange Grove Revue' in downtown L.A. In the mid-'40s, he toured the parks circuit with his wife, Polly. In recent years he lived in retirement in Montecito, Calif.

Survived by his wife, daughter, two sisters, a brother.

ALFRED G. BERGER

Alfred G. Berger, 61, long active in the motion picture, television and radio fields, died Dec. 27 in New York while en route from his residence in Nice to his nearby home in Cannes. With Herbert Schultz, he founded Tri-Arts Theatres and Television Productions in 1956. The latter firm supplied news [illegible] networks and various stations.

Before his executive office[illegible] and treasurer of the stations WICS Springfield, Ill., and WHNR, Harford, Conn., he was with Herbert Sussman, Stuart S. Peltel, and Leo Brecher New Yorks 7th Ave and Sutton Place member of the Grand Army Plaza and Westchester Country Club.

Survived by his wife, two sons and two brothers.

ALICE KEITH

Alice Keith, founder and president of National Academy of Broadcasting, died Dec 24 in Washington. Author, speaker and educational tv advocate, she also founded National Academy of Broadcasting Foundation, a non-profit educational organization which provides stations with taped music, drama and documentaries.

Her broadcast career began in Cleveland, where, as supervisor of music, she inaugurated the first school broadcasts in cooperation with Cleveland Orchestra. Later she was a member of the educational department of Victor Talking Machine company.

Miss Keith then became director of educational activities for RCA. She founded CBS American School of the Air and became its first broadcasting director.

Her books included 'The Microphone and You,' 'How to Speak and Write for Radio,' 'On Music and Radio,' and in collaboration with Arthur Shepard, 'Radio Picture Book and Radio Journeys.'

Two sisters survive.

TOBE DAVIS

Mrs. Tobe Coller Davis, about 70, died of a stroke in New York Dec 23. She was a topflight merchandiser with wide show biz, press and socialite connections. Her syndicated N.Y. Herald Tribune 'Tobe Says' column was an authoritative forecast on fashions.

While a director of Allied Stores Corp, her objective appraisal of style trends had international impact and she was as much sought after by Paris couturiers as their American counterparts. In fact, her savvy on French forecast styles was a determining factor.

LAWRENCE LANGNER

The American Academy of Dramatic Arts wishes to express deep sorrow at the passing of Lawrence Langner on Wednesday, December 26th. Mr. Langner, Chairman of the Board of Directors of the Academy for many years, has been highly instrumental in furthering the interests of the School, and we shall miss him.

Frances Fuller, President
Worthington Miner, Vice-President
Philip Wittenberg, Secretary
Howard Lindsay, Vice-President, ex-officio

IN LOVING MEMORY
OF
HARRY and ALBERT
VON TILZER
THE FAMILY

A Memorial Tribute to
LAWRENCE LANGNER
will be held at the
ANTA THEATRE
245 West 52nd Street, New York
at three o'clock on
Wednesday, January 10

NOAH SCHECHTER

Noah Schechter, 74, manager of the Shubert and Cox Theatres, Cincinnati, since 1940, was found dead Dec. 24 in his apartment in that city. He apparently died in his sleep. The Shubert association climaxed a varied 50-year show biz career for Schechter, most of it in Cincy.

He was a super, actor, director director and producer in repertory before settling in Cincy and serving with the Army of World War I. He was press agent for the burlesque Empress, the Capitol cinema, opened in 1921 by Balaban & Katz and Krieger's Grand Opera House until 1924. Then he did publicity and floorshow planning for the former Kreuzhead and Beverly Hills eateries.

Survived by two brothers.

CURTIS F. ELIE

Curtis F. Elie, 56, manager of the Boston Press Club since 1952 and former VARIETY correspondent, died of a stroke Dec. 27 in Boston. Also a musician and bandleader, he played saxophone and performed at countless social functions including the annual Press Club dinner at which the Amana House and the Rudolph Elie Awards were awarded to top Boston newsmen.

He was a brother of the late Rudolph Elie, columnist and music critic of the Boston Herald and also a former VARIETY correspondent.

Surviving are his wife and two sons.

HARVEY A. BROWNFIELD

Harvey A. Brownfield, 76, vaude veteran and longtime musician, died Dec. 15 in Covington, Ky. His first pro job was at the age of 13 as calliope player on the Ohio River packet, City of Pittsburgh. He did a single accordion act in southern and midwest variety circuits before settling in Cincinnati, where he was pianist at Keith's for many seasons and also worked in the pit at legit houses.

He opened a piano and accordion studio in 1904. Two of his pupils were sons Bruce, a band director at Crosley's WLW-T, and Harvey Jr., who teaches piano and accordion in Cincy. Also survived by his wife and two brothers.

LUIS ALBERNI

Luis Alberni, 75, Spanish-born actor whose American stage and screen career spanned 50 years, died Dec 23 in Hollywood. Prior to going to Hollywood, he appeared in such Broadway plays as "A Young Man's Fancy" and "Strictly Dishonorable." Among his last films was "A Bell for Adano."

His wife and three sons survive.

TONY WILLIAMS

Anthony Rizzo, 40, active in Kansas City for years as Tony Williams, sportscaster and sports director of KCMO Broadcasting, died in Hollywood Dec 18 of cancer. Born in Cincinnati, he joined KCMO as a news announcer and later shifted to sports.

He was sports director when he left the station in 1956.

SYD SAYLOR

Syd Saylor, 67, longtime comedian, died of a heart attack Dec 21 in Hollywood. He starred in his own two-reel series during silent pix and had appeared in more than 1,000 films.

Daughter and brother survive.

MARK BENNETT

Mark Bennett, vaude comedian, died Dec 17 in England. He and his brother Gordon completed the comedy team, the Bennett Bros.

Formerly a character actor and banjoist, he recently appeared on tv.

JULIETTE V. P. BENSON

Juliette V. P. Benson, 87, retired film actress, died Dec 22 in Hollywood. Arriving in Hollywood 29 years ago she played many bit roles.

Sister survives.

Henry M. Ferguson, 69, [illegible] and former [illegible] Quad, died [illegible]

Mother of [illegible]

N.Y. Dailies' Losses

Continued from page 2

and which had scheduled 20 columns of additional theatre and film ads for the next two issues. Reporter mag doubled distribution in the area.

Effect On Show Biz

The news blackout has created a vacuum of information and propaganda for entertainment, tourism, hotels, eateries and the like. Were it not for the 62,000-capacity Green Bay Packers-N.Y. Giants pro football playoff Sunday (30), and its out-of-town influx, the hotels would have been in bad shape. Until last Tuesday (25) the occupancy percentages were at shattering lows until the sports bunch crowded in. Even the cabdrivers were squawking.

James Reston pleaded in his syndicated *N.Y. Times Service* column, *"Dear Santa Claus All I Want for Christmas is the New York Times."* He continues in part, *"Somebody struck The Times in the belief that it's a newspaper, but that is obviously ridiculous. The Times is a public institution. Like the Yankees or Bernard Baruch."* He adds a *"P.S.—Don't forget The Herald Tribune, too."*

Radio and TV

Henry, sked of radio plugging for "Front" in New York as compensating for the press blackout in the distribution Copy, as read by staff announcers, leads off, "We are pleased to announce . . . So who's pleased—the station or The Herald?"

All tv and radio outlets reported good results in increased listening to expanded news coverage. A WQXR spokesman said response was good enough to possibly warrant continuing some of the extra coverage after the strike.

While new car sales were only slightly affected, area dealers said normally slack used-car sales had suffered tremendously.

Broadway and off-Broadway shows reported poor advance sales and some producers admitted their shows had been badly hurt.

Other media promotion of motion pictures garnered solid and returns for several productions.

Restaurateurs reported business drop-offs, and hotels and night clubs were particularly worried about New Years Eve business.

Heaviest hit sports event was the Gotham Bowl, which pulled 15,000 paying customers when it premiered last year and this year Dec 15 was down to 6,100.

The failure of press attention was felt all over town not least at the Metropolitan Opera. For example, Jan Peerce, making his first appearance of season, drew an ovation after his aria in Mozart's "Don Giovanni" with none to publish the fact.

Hurok Ducks Strike

Reflecting the press blackout's catastrophic results to concert attractions anxious for Manhattan reviews, impresario Sol Hurok has cancelled and put back a number of his artist dates. As is well known Manhattan [illegible] engagements often are played at a loss for the prestige and publicity values. Not to derive those makes no sense unless the artist is a surefire sellout regardless as with Hurok's top pianist, Artur Rubinstein, whose Jan 11 Carnegie Hall date remains fixed and whose top violinist Andres Segovia will fulfill his scheduled Jan 19 at Town Hall. Part is already clean including standees. Some few seats for Segovia remain in racks.

Abbey Simon's Carnegie recital of Jan. 4 is now redated to March 10, when the tickets purchased already will be honored. Oscar Cardoso, the Brazilian folk singer, will be heard March 21 instead of Jan. 7 at Town Hall under similar exchange of tickets already sold.

Hurok also postponed Carnegie debut concert of violinist Ruggiero Gerlo from Jan. 21 to March 11.

Critics' Loan Fund

Indie film producer Jean Gulli[illegible] has been made an honorary member of the N.Y. newspaper [illegible] Critics Circle. [illegible] Gulli, producer of the [illegible] presented the group with a check for $1,000 as a loan fund for newspaper critics who have been affected by the strike. Gulli's gesture was made at the group's annual Christmas party.

Gulli's check was accepted by Circle president Archer Winsten, who said that the group would follow the terms of the loan as set down by Gulli. Winsten said that the group would not publicize the names of the critics who borrow from the fund.

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Barbara Yuncker, medicine writer for the N.Y. Post, is another "free employment agent" for newspaper workers shut out by the strike. Miss Yuncker offers "at liberty" newsmen for special brochures, reports, promotional and kindred material as temporary freelancers during layoffs.

Cleveland Blitz

Cleveland, Dec. 25.

All publications point to Cleveland's newspaper strike going well into the new year, as negotiations are inching along with the news blackout entering its fourth week with a minimum of agreement in sight.

Publishers have offered a new overall package, calling for some concessions on the stalled security clause, and a financial boost to $6 a week over two years. Striking Guildsmen are considering the proposal, while other unions, including the independent Teamsters who have gone back on strike, are holding separate talks with management.

Meanwhile, to help cover the news famine, suburban weeklies have extended their operations with the Heights Sun Press adding a second issue. Nevertheless, lack of news is felt. Louis B. Seltzer, editor of the Press and News, said, "radio and television have done a pretty good job and they've created a favorable impression, but there's no depth coverage, and this is vital."

At Forest City Pub. Co., a top spokesman declared "unfortunately at times broadcasting does not check out both sides of the story, and they grasp at a rumor including such wild tales as 'the Plain Dealer is to be sold' when there's nothing to it.

"It seems difficult too when broadcasting hires striking Guildsmen to report the story in which they are involved."

As for advertising spokesmen at both papers added "we built up momentum for the downtown department stores. Broadcasters can't do the trick in selling merchandise."

Harry Volk, publisher of the Sun Press and a spokesman for the growing number of weekly papers in the suburban area editorialized, "A city without daily newspapers is a city crippled and ill at ease despite the excellent job of fill-in that is and radio is providing."

But electronic journalism can not provide what new paper readers want editorial judgment as to the import and meaning of the news and a unified medium of exchange of ideas.

The battle of broadcasting ratings is now underway with KYW (Cleveland's special Dec. 13 Trendex survey showing 47% of adults in Metropolitan Cleveland are tuned to radio throughout noon KYW radio for news. At WERE, reports are the station's Nielsen continues to show it first in quarter hour morning listening with its expanded news coverage.

Bob Neal, WERE morning [illegible] host, who's been weather reporting [illegible] called Tuesday for [illegible]

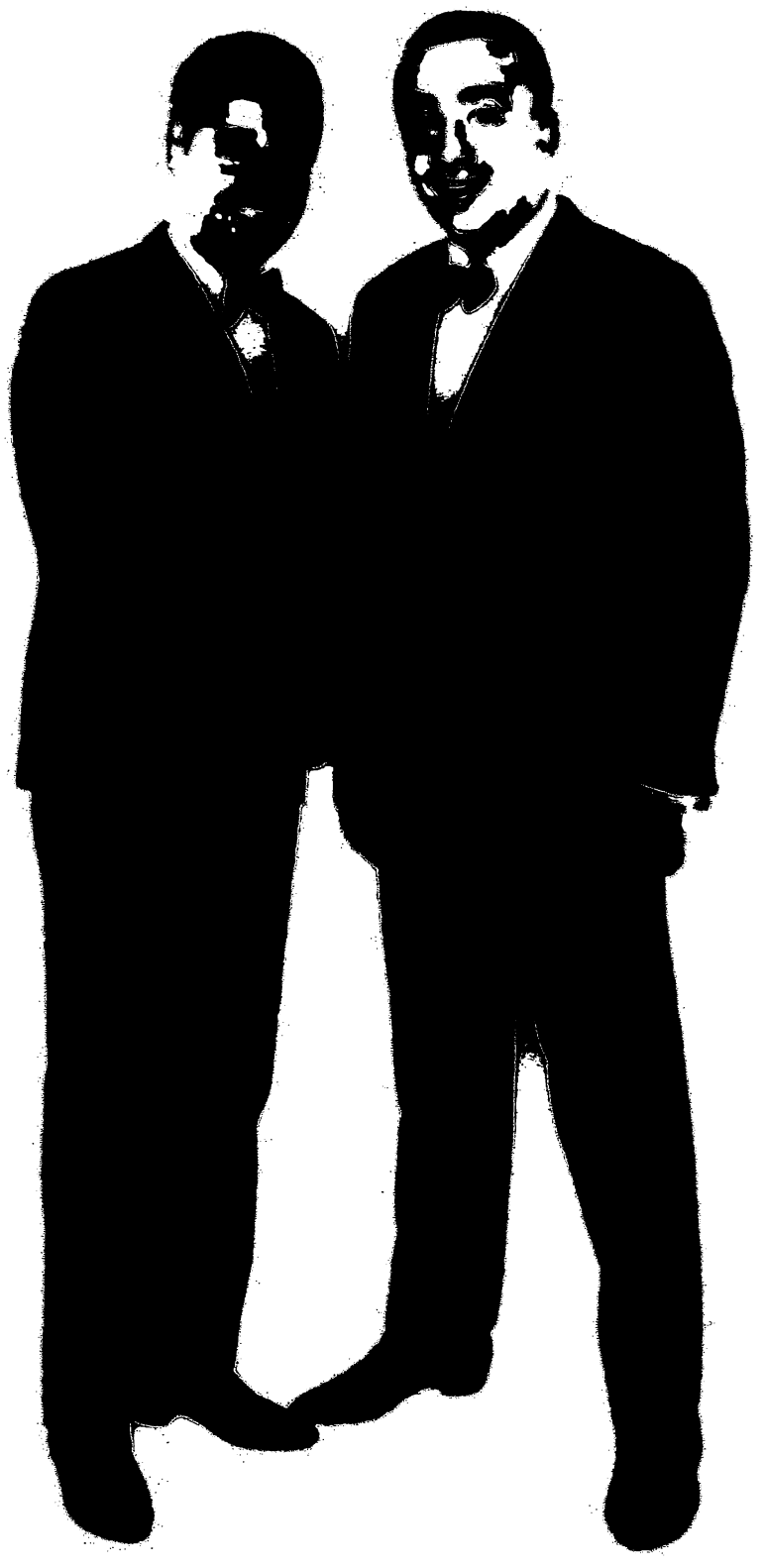
[illegible] to the [illegible] Plain Dealer [illegible] [illegible] [illegible]

Publishers and World

[illegible] Publishers [illegible] [illegible] [illegible]

IT'S A NEW YEAR
AND WE HAVE A NEW NAME

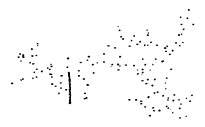
GAYLORD & HOLIDAY*

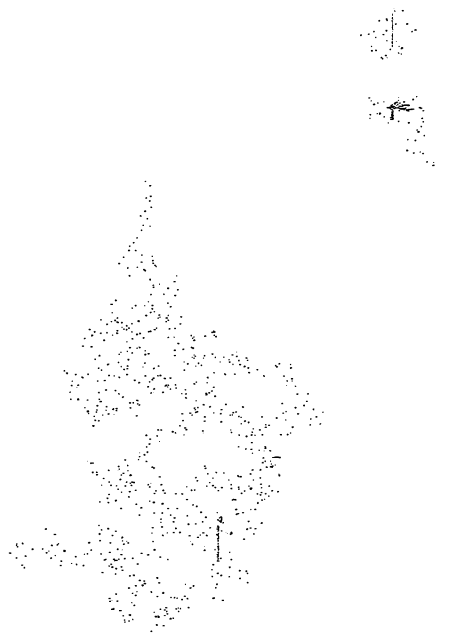


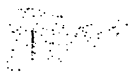
*formerly the Gaylords

P.S. Happy New Year to Everyone!!

utm
UNITED TALENT MANAGEMENT, LTD.







57th ANNIVERSARY EDITION

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VARIETY

Vol. 229 No. 7 NEW YORK, WEDNESDAY, JANUARY 9, 1963 PRICE 35 CENTS

PART HISTORY, PART HYSTERIA

The Chips Are Down (in Spades) As London's 'Chemmy' Fever Spreads

By DICK RICHARDS

London

The chips are down in London with a vengeance. For over a year, since the revision of the Betting & Gaming Act the West End has been wide open for [illegible] the village [illegible] has been [illegible] for their [illegible] chunks of [illegible]

[illegible]

[illegible]

[

German Films Duck Jewish Theme; Reason: Embarrassment & Guilt

By HANS HOCHEN

Frankfurt.

[illegible] problems of the Jew in West Germany in a [illegible] documentary about [illegible] in the city today, has [illegible] Films made [illegible] the Jew in the past [illegible] the [illegible] of [illegible]

[illegible] findings of a [illegible] of the general [illegible] Jew [illegible] in film [illegible] to [illegible] in spite of the [illegible] of [illegible] Films [illegible] concerned with the Jews in West Germany. Director Lupescu has been working for the last couple of years in West Germany on the theme of "the Jewish individual in films."

He continued: "Since there is no German documentary available, I am currently showing clips from an Italian documentary titled '16 October 1943' which wrestles with the problem of the Jews during the War in Rome."

When Axel Corti's ordered production of his feature film "Jail Suite" he made no secret of the fact that what he had planned

Continued on page 68

Germans Now Like Marlene of U.S.

By HANS HOCHEN

Berlin

Wide play in the world press had Marlene Dietrich starring beaucoup "controversy" on her recent W. German concert tour, reports at the time accenting a mutual hostility between her and hometowners. Parts of the German press even cast her as a dictator's villain. Where the truth lies may not be certain at this current appraisal suggests that matters were not to predecessor's proportion.

[illegible] Miss Dietrich's appearance recently in Dusseldorf for a UNICEF benefit [illegible] a number of other headliners also [illegible]. The audience gave [illegible] Miss Dietrich [illegible] with just one [illegible] [illegible] called [illegible] Blue Angel. The Pioneers [illegible] [illegible] as [illegible] in this [illegible] [illegible] [illegible]

HOW TO 'DIG' FILM FAN GOSSIP

'GREATEST VOICE I EVER HEARD'

By EDDIE CANTOR

Eddie Cantor

[illegible]

Last Man With a Buck

[illegible]

[illegible] Wanted a Different Gown at Every Performance [illegible] Someone asked [illegible] Caruso Answered Two Reasons One [illegible]

[illegible] Wanted to Be Sure

[illegible] Caruso Thought Enough of Him [illegible]

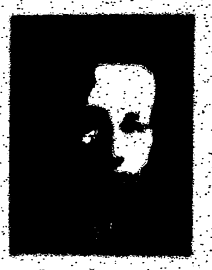
Showman

[illegible] Caruso Sang 'Over There' and You Never Heard Such a Rendition. The Chandeliers Shook, the Dishes Rattled and a Half Dozen Singers in the Audience Rushed to Join!

Caruso deeply appreciated the devotion of people close to him. [illegible]

AVOID THE FACTS AND PROSPER

By ERIC JOHNSTON



Eric Johnston

[illegible] Look at it [illegible] I've seen a thing by saying about [illegible] I've seen a thing. But the [illegible] the [illegible] the respect [illegible] body ever [illegible] about [illegible] [illegible] this [illegible] matter.

We could get to know [illegible] We might [illegible] We should appreciate [illegible]

I [illegible] I think I can help [illegible] [illegible] [illegible]

Is There An Artist In The House? H'wood Stricken With 'Sick' Pix

By JOHN E. FITZGERALD

[illegible] writes on "Hog Eye The Cook, a [illegible] culture, and in the manner of the [illegible] I [illegible] Cultural [illegible] 1930 [illegible] I [illegible] Culture [illegible] Of [illegible] Values [illegible] [illegible] [illegible]

A NEW DAWN FOR HOLLYWOOD

Some Show Biz History

By WALTER WINCHELL

Vaudeville was saved by Tony Pastor in the Winter of 1881 when he opened his 14th Street house in Tammany Hall, New York City . . . It was the first "clean" vaudeville show in America and Tony Stone, the star, said, "It was a place a child could take his parents" . . . Variety tells where beer and entertainment were the attractions men were the rage of New York, soon after empty barns, warehouses, livery stables, abandoned buildings and churches were converted into entertainment "palaces" . . . It was in an abandoned church on 10th Street (N.Y.) that the hootchy kootchy dance premiered in this country.

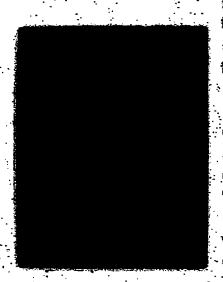
[illegible]

[illegible]

[illegible]

Copyright and the Spin-Off Hero: B.O. Value of Incidental Characters

By RICHARD WINCOR



Richard Wincor

from one show to another.

An example was projected in the June 20, 1962 issue of Variety "MR. LUCKY" as series

Hollywood, June 19

"Four stars has acquired rights to the characters in the teleplay, 'Who Killed Joe Gross' from writer Frank J. Gross and is planning to develop it as an hour-long series for the 1962-63 season.

"Julie Goodwin's first assignment on 'Mr. Ed,' Jay North show on NBC-TV, was an immediate hit, and 'I Four' as a series

For every spinoff actually effected there must be hundreds that are never mentioned. You find it on TV in movies now, but especially in connection with previously written and then forgotten characters of undoubted value in a way that is simply an issue. This point I intend not dwell upon here. Minor characters may turn out to be valuable assets but, as in the case of Mr. Lucky's associate, Dan Four, are often not valuable. A moment's reflection on TV's track record brings home the point.

The problem is that characters have no independent status in the eyes of the law. Characters have been protected against piracy when the same name is used but there are much bigger issues. What are we dealing with when we license or sell characters? If these assets are copyrightable one set of rules determines who owns what and for how long and under what circumstances. If they are trademarks different rules apply and if they are something else again there may be no protection at all.

Characters Copyrighted

Characters are not copyrightable under our present laws. That much is clear, they may be protected as part of copyrighted works but not separately as complete communities. Similarly they may be protected under the law of unfair competition and by contracts such as the Writers Guild of American Television Freelance Minimum Basic Agreement. All in all, however, they have only a pronouncing of status. Obviously assets of such value deserve protection as property.

Accordingly I suggest that fictional characters should be independently protected against substantial copying for the author's life plus 50 years. Fictional characters have distinctive characteristics by which they become known. They form a bridge between the best of different systems: the British term of copyright duration which British law does not apply specifically to characters, the copyright and trademark assurances against monopoly of mere ideas and the general equity of rewarding creativity. If your character is more than a stereotype you and your successors ought to own him exclusively for life plus 50.

The Authors League of America has endorsed this proposal in principle but has raised some reservations regarding details.

Now the life plus 50 part of the proposal is simple enough. Either you think it is too long or too short or just right. Most of us favor it for copyrights generally. The real problem arises in dealing with the requirement of diligence. We do not want to protect characters who are mere ideas or stereotypes that you could not identify without names. Something unique must be there that is to say one or more qualities that point to this one character so that you could pick him out of a crowd.

Recurring Traits

This is more difficult to spell out precisely. Characters who appear in the course of dramatic action at least two different times under different circumstances should be protected against substantial copying for the author's life plus 50 years. Fictional characters should

INDIVIDUALISM & DIRECTORS

Jack, Jackie & Show Biz News

(Or the Kennedy's in 'Variety')

President John F. K[illegible] and his glamorous wife have had a special, personal creative impact upon American, Washington and cultural life which historians will undoubtedly be analyzing in time ahead. Even a partial check of issues of this publication since Jack and Jackie burst the national headliners into the variety and show business picture is impressive.

The following are citations of important but not all conclusions of the Kennedys' impact upon aspects of the variety arts. Let these serve as part of present day history in the perspective of theatrical trade mix:

K[illegible] TV Success Washington
A President Who Honors Talent Washington
Professional Touch Washington
Pro Praises Pro
At JFK Gala N.Y. Gets Talent Stamp
K[illegible] As Ft. Chaves Film Bow Set By Gov't
A Pro Is a Pro When Artists Needed Washington
Rich K[illegible] Washington
P[illegible] B[illegible] Washington ANTA Ideal Says Washington
K[illegible] With JFK Washington
W[illegible] K[illegible] JFK Washington
D[illegible] T[illegible] JFK Set
W[illegible] Washington
J[illegible] Washington
W[illegible] K[illegible] JFK
JFK [illegible] TV Opera
[illegible] K[illegible] To Tell
[illegible]
[illegible] JFK [illegible] Band
[illegible] Washington
F[illegible] [illegible] JFK &
T[illegible] JFK Set
[illegible] JFK Hosts [illegible] Of Pit—
[illegible]
[illegible] —[illegible] FORE
[illegible]

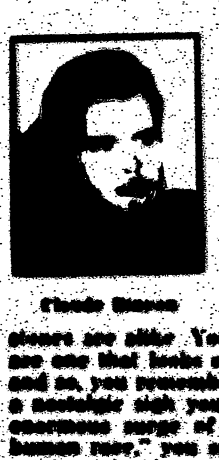
These Our Critics?

[An Impression of Today's Film Criticism]

By CLAUDE MANNIX

Hollywood

I have just returned from a shattering experience. At first viewing of Machorro's Lamunuls' 'Lamutum Per Lamutum.' There are many, perhaps thousands, perhaps millions who would call this film an unmitigated bore, but fortunately they will never see it because they will be standing outside Main Cafe Music Hall in the rain awaiting their turns at the garbage trough of commercialism.



Claude Mannix

In 'Lamutum Per Lamutum' Machorro challenges the adult mind as it never has been challenged before. Here is a film without stars, therefore without premise, suspense, climax or denouement, without the slick Hollywood devices of cuts, dissolves and fades, without purpose, without rhyme, without reason.

There are, for instance, hundreds of feet of film showing worn cobblestones in ancient village streets. At first you may be annoyed reasoning that a cobblestone is a cobblestone, but then it dawns on you that, like snowflakes, no two cobblestones are alike. You begin examining them closely, and suddenly you see one that looks exactly like your Aunt Minnie. But then it is gone, and so, you remember, is your Aunt Minnie. But before you can exhale a nostalgic sigh you are looking at a dead cat in a village dump. An enormous surge of guilt overwhelms you. "I am a member of the human race," you say, "and someone of my race callously tossed that cat into the dump. Why? Where did I make my first mistake? What did I do to cause my fellow man to toss that cat in the village dump?" Boldly, throwing the gauntlet at your face, Machorro refuses to give you the answer.

The camera moves to the rooftops, jerkily avoiding flying pigeons. It pauses before an open window, but decides not to look inside. And then comes a memorable scene of a peasant woman hanging out her wash: one man's sock. Your mind is in a turmoil. Does her husband have one leg, or is this a sock that was lost and later found? Obviously the peasant woman is poor, so if this sock was lost what did her husband do with the other sock until this one was found?

As you ask yourself a thousand questions you are confronted again by the man and woman who do not speak. Slowly they turn, walk down a long hall, into a bedroom, and close the door. Now your mind is racing furiously. Are they not speaking because the woman's cat died and the man callously threw it in the village dump? Should you hate this man because he may have involved you in your overwhelming feeling of guilt for your fellow man? Are they not speaking because the woman found the man with another woman in the room with the window we didn't look into? Are they not speaking because the sock the peasant woman has washed is this man's sock, and he can't remember what happened to the other sock? And what about the pigeons?

And so it goes, scene after scene, completely unrelated—or are they? Slowly, as you watch another several hundred feet of cobblestones, the truth comes to you. You do not want to see into that open window, because what you would see would make you unhappy. You do not want to know why the peasant woman is hanging out one sock, because one sock can only mean tragedy. You do not want to know why the man and woman are not speaking, because the answer could only be sad.

COMMENTS ON ART OF THE ILLUSION

By KING VIDOR

Hollywood

Pablo Picasso has in his home in Southern France over $5,000,000 worth of his unsold paintings. Would you call Picasso an artist or a business man? Whatever appendage you give him you would have to admit that he is tremendously successful and he has been successful since 1904, shortly after he started his career as a painter. We must readily acknowledge that the two most outstanding reasons for this long amazing record are talent and the courage to be an individual in his work.

We are all individuals whether we have the courage to practice it or not. In physical recognition there are only a few variants to the variety to the millions of inhabitants of the earth yet no two people look exactly alike. It is also true that no two people think or see things exactly alike. If a hundred competent artists or a like number of writers were sent to paint or write about the Grand Canyon they would each come back with a different picture, a different story. That is precisely what makes life and art interesting. It is precisely the same with the Director of a movie. When individualism is encouraged, nurtured and allowed to express itself in the directing of a film, it is usually the principal factor that makes the film interesting to an audience although this does not be entirely conscious of

Continued on page 10

New Standards Doom Mediocre Films in Spain

By HANK WERBA

Madrid

Spanish film industry is gradually awakening to the hard reality that film production will be cut back sharply and that the future emphasis will be placed unequivocally on quality. The demand will appear distasteful at the outset, particularly after a record-breaking year in 1961 and a heavy output last year.

While the prime motivation for this outlook can be attributed to the unrelenting drive of Spain's new classification board since its appointment last summer, there has always been a wide current of industry opinion that pointed up the insufficiency of film-making talent to warrant an output of 70-75 features a year, let alone the record industry total of 98 in 1961.

Limited amount of talent covers actors, directors, screenwriters and cinematographers. Since government film authorities and subsidy classifiers will continue and probably intensify their policy to discourage mediocrity and encourage worthwhile screen fare, the best are being urged to work harder and more often to preserve a balanced, if reduced, production rythm.

Looking ahead, it is predicted that Spain will produce between 40 and 50 films a year, but prestige of product marketable abroad and eligible for film festival trophies or big consideration here will probably be much higher than it was in boom years. The new trend is also expected to cut down sharply on product that formerly qualified for subsidy aid but proved unsalable for exhibitor-distributor programming needs. Expected production cutback would eventually entail a modification of our film-aid clause requiring distributors in Spain to release one native feature for every four imported. As one commentator pointed out, the four-to-one formula could become five-to-one or six-to-one without jeopardizing with realistic goals.

HOW MANY EYES DO YOU HAVE?

By ROBERT GENOCK

(Visiting Professor, Harvard University)

Cambridge

If I were Messrs Paley, Sarnoff, Goldenson I would worry about the number of eyes possessed by my representants in charge of operating my enterprise. If I were a minority stockholder in one of these enterprises I would worry about the number of eyes in the heads of Paley, Sarnoff, and Goldenson. After counting and recounting, I'd be fearful for the future of my investment.

If I were an executive at BBDO, J. & R. or any other Mad Ave I'd worry about the number of eyes in my tv producers, writers, and subcontractors of celluloid production, and if I manufactured both-sides soap, or dry cereal I'd fret about the money I was going to how many eyes.

Ditto for Jack Warner and Darryl Zanuck and their minority stockholders. Double ditto for Edward R. Murrow, George Stevens Jr. and the State Dept. worries.

The reason for such worries is the appearance of some very fine print on the wall of time. The handwriting, it says there, says the future belongs to the Three-Eyeds, and that Europe is breeding more young Three-Eyeds than New York or Hollywood. The handwriting is on the wall indeed! It is no secret that the most exciting films and tv are being produced in France, Italy, Poland and Britain, the public is proud of it in the international festival awards and at box offices.

After teaching cinema films since 1935 and tv since 1945 I have come to be conscious, somewhat reluctantly, that both the commercial and artistic professionals in films and tv can be sorted into one of three person types.

One-Eyeds

First and most common is the One-Eyeds. Fluent in nature has endowed them with two orbs, they are really blind. They look at the moving image, be it projected on a public screen or a private glass at home and all they see is plot and acting. They might as well read a novel or attend a play for they are visually illiterate. Cinema, for them, is a means of passing time in their passivity they may escape boredom, or they may doze off, eyes open, under the continuous libations of a visual massage. For other One-Eyeds cinema may be a means of making money, not only as picture producers or purveyors of commercial tv but as writers, directors, actors, and cutters (sometimes as audio-visual experts and as professors).

If this sounds sharp the tone has been so pitched not only because the One-Eyeds are the majority consumer and consequently perpetuate the manufacture of mediocrity in films and tv, but the controllers of cinema culture, the operators of studios and stations, the owners of exhibition systems in homes and halls. On one hand the One-Eyeds applaud and support bad talent; they also hire and promote the talents that pay off in profits and publicity.

Two-Eyeds

The second category is the Two-Eyeds. Obviously, they see more, qualitatively and actually quantitatively, than One-Eyeds. In addition to plot and acting, Two-Eyeds are aware of movement; they realize alterations in size and proportion, created by the physical passage of either actors or the camera's frame, or combinations of both.

They are aware of moving around a set, or crossing a room, or of rising in order to observe from an elevated position. They are aware of rapid changes in place and time, of leaps forward to another part of the forest or a foot backward to a previous period, of being in two places at once, of colored photography, of furniture, costumes, and draperies. They are on courant, as the saying goes, with cinema. For them, cinema is an art, a craft, a profession, they are the minority as audience, actors, cameramen, editors, directors, producers, production designers, professors, set designers, and writers.

Although Two-Eyeds are competent, sometimes respected, and even appreciated, they are not, ipso facto, cinematic artists. Ordinarily two eyes imply visual literacy, but, unfortunately, do not assure visual specialists. Two eyes don't guarantee a musician is an artist, no more than two nostrils. A craftsman can construct a cinematic passage with visual legibility, and thus achieve effects that clearly communicate emotions and ideas. The values, aesthetically and socially, of these ideas and emotions, however, will depend more on art than craft.

The Three-Eyeds possess in the centre of their foreheads like Egyptian mystics, the Third Eye. This rarely endows them with the rudiments for cinematic creativity, namely visual imagination, visual sensitivity and visual intelligence. They feel and think from within the image their natural habitat. They are to cinema what at the highest level of its specific art is to his art whether he be Beethoven or Louis Armstrong, Shakespeare or Robert Frost, Rembrandt or Picasso or, in short, an artist.

Three-Eyeds have an extraordinary feeling for composition and perspective, the duality that makes cinema unique, all the structure of cinema that expresses his thought and feeling, his will and desire. For him cinema is the only art that can reflect his life in these years. More often than otherwise he may have begun his craft discipline as a painter, least likely as a theatrical dramatist or a writer of words.

Three-Eyeds are found more frequently among cameramen than directors. It is not a rhetorical question to ask what part (if any) Toland contributed to "Citizen Kane," or Tiomkin to Kronstein, or Reiner to Griffith.

Talented editors, as distinguished from competent cutters, are invariably Three-Eyed. Production managers, on the other hand, never need be Three-Eyeds, and never are. You know you are in the presence of a Three-Eyed within the opening moments when the first half-dozen images cause a tired eye to widen, an experienced viewer to sit upright in his seat. The reasons may be manifold: a cameraman, by instinct and training, might have moved his camera setup an inch or two for a composition and perspective exactly suited to the concept demanded. A director's conceptual audacity in his treatment of themes, characters, plots, and ideas might have struck such a rare blend of visual intelligence and visual sensitivity that an audience senses it is in the midst of an artful experience.

With cinema becoming the primary language of the world, more electronic transmission, it is critical that all peoples become visually literate, both for creative expression of their ways of life and for healthy defenses against visual abuses of human aspirations. Lenin declared cinema to be the most important of the arts for revolutionary battles, but so might it be utilized for evolutionary progress. Provided we are scared enough by the One-Eyeds!

'Is It Mrs. Strasberg's Cooking?'

Playwright Ponders the New (and Needless) Intellectualism Among Actors—But With Dramatists It's the 'It' of the Group

By HOWARD M. TEICHMANN

H. M. Teichmann

[illegible] about how skilful they were in the art of acting. So many actors don't care about acting. What inside them entranced is intellectualism.

[illegible] myself inside a stagehouse some evening, watch them come in, see the books they carry. Kafka is as common as a comic book, and about as highly regarded these days. Artaud is old hat. Nietzsche and Kierkegaard, who might have been a pair of Dutch comics on the old Katzenjammer Kids, are fast becoming only a memory. Camus is today talk about Heidegger, Jonathan, St. Thomas Aquinas, Empedocles, Hume, Bergson and William James.

Is this real? Not especially. Is it unusual? Not necessarily. What Chamberlain said to me about Lee has never made a considerable read a play, or see better. Put on Shaw's Heartbreak House, Pirandello's Six Characters in Search of an Author, Chekhov's The Seagull, or Ibsen's Peer Gynt, and you'll see a play that is [illegible]

A Marked Blunder, Period!

[illegible] I just wonder [illegible] course, for a heroine to be beautiful and gracious and perfect, but it's much more interesting to be created a girl with a good, healthy appetite for life. [illegible] Ruth in Carol and I have [illegible] a Dramatic Workshop performance during [illegible] remember the times when I used to sit around actors' dressingrooms and listen to them tell lies to each other about how skilful they were in the art of acting. So many actors don't care about acting. What inside them entranced is intellectualism.

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Agents, Hangovers—and Zen

[illegible]

Where, Meet the Rube

[illegible]

The Cork Room—Perhaps New York's Most Exclusive Show Biz Haunt

And How Young Tom Edison Finally Achieved Theatrical Lighting at Koster & Bial's in The 1880s Recalled by Old N.Y. Historian

By SIDNEY ROSE

If you are inclined toward explorations in antique mores and old customs shops, you may be some morning-to-one morsels encounter a bronze facsimile of a human hand grasping a primitive incandescent lamp fixture. Do not regard this as a mere super-real piece of early electric lighting. You have hit the jackpot! The hand is that of Thomas A. Edison, and therein hangs a tale.

In the early 1880s, Edison was deeply involved in the development of his Electric Light & Power Co. in New York and had a dynamo working in a powerhouse on Pearl St. His real became an obsession and he even begrudged the necessary hours of sleep as he labored to his goal. His only relaxation was the theatre, particularly that branch then known as the variety show. He often attended matinees and in due course found himself a patron of Koster & Bial's Music Hall on West 23d St.

Koster & Bial's was a fairly large auditorium seating 1,200 all told, but was remarkable for its superior stage even. It was the first amusement resort in New York to provide an entertainment as handsome. Its talent was mainly imported and some of it of international fame such as Marie Lloyd, a precursor of Anna Held in audacious singing style to delicate and refined members of the audience. Jerome Jones was the manager from the Bial's Music Hall days, and Charles Koster, a veteran of Tony Pastor's, was the partner.

But the most famous attraction of the house was Lillian Russell, then a young unknown, who had been brought to New York by Tony Pastor. Miss Russell was then under the management of Diamond Jim Brady, who had a [illegible] Miss Russell was a [illegible]

[illegible] was a [illegible] Koster & Bial's [illegible] Dan Collyer's [illegible] Johnny, [illegible] Koster & Bial's [illegible] Koster & Bial's [illegible]

Cabbage Patch

[illegible]

The "Cork Room" became one of the legends of the town and perhaps its most exclusive club. That Mr. Edison ever attended shows, there is no record, but his friendship with Koster & Bial's was sustained, for in 1887, [illegible] after his acquaintance with them, [illegible] sent him a robust young German named Eugene Sandow who had been brought over by young Flo Ziegfeld to astonish the natives in weightlifting. Sandow became one of the first of not the first—subjects of Edison's newly invented "Kinetoscope."

In 1888 Koster & Bial abandoned their 23d St. house to form a partnership with Oscar Hammerstein in the latter's Manhattan Opera House which had fallen into financial difficulties. As the new Koster & Bial's it was converted to vaudeville and then on the night of April 23, 1896 the first moving picture in an American theatre was presented. There was a ballet dancing across a burning match and a picture of surf breaking on the shore so realistic that people in the front rows stood up fearful of getting wet.

Edison sat in the recess of a box, but in spite of the thunderous applause of the audience refused to come forward and even take a bow. A few years later Koster & Bial's was demolished to make way for Macy's department store.

Women for Export

Looking Backward to the Heyday of the American Female Star in the Eye of Profits

By RAY HUBLY

American womanhood, in every stage, has been a export commodity since the 1840s. [illegible] made more [illegible] famed, though [illegible] of the Duke of [illegible] the gals of [illegible] world-round? Let us [illegible]

MARITIME MUSES

BARBARA STANWYCK: [illegible] wife or slipper a [illegible]

ANN SHERIDAN: Enough to [illegible] underrated actress-comedienne with a little screen personality.

IDA LUPINO: Her [illegible] a solid [illegible] ...

LAUREN BACALL: The one [illegible] and there came to Bacall.

MARLENE DIETRICH: Queen of [illegible]

ROSALIND RUSSELL: [illegible] like Rosalind Russell.

JEAN ARTHUR: [illegible] in Jean Arthur.

LUCILLE BALL: [illegible] while she was really Ella Raines.

MIZA MAKERS

JUDY GARLAND: [illegible]

BETTY GRABLE: Her singing [illegible]

ESTHER WILLIAMS: Famous for [illegible]

DORIS DAY: [illegible]

ANN MILLER: The [illegible]

VERA-ELLEN: [illegible]

ZSA ZSA GABOR: [illegible]

JANE RUSSELL: [illegible]

MARILYN MONROE: [illegible]

MARINE MUSE

GENE TIERNEY: [illegible]

GLORIA GRAHAME: [illegible]

GALE STORM: [illegible]

MARIA MONTEZ: [illegible]

PERFECT FIGURES

[illegible]

WILLIES

JEANNE CRAIN: [illegible]

DONNA REED: [illegible]

JUNE HAVER: [illegible]

BARBARA HUTTON: [illegible]

ANN SHERIDAN: [illegible]

ELIZABETH SCOTT: [illegible]

MARILYN MONROE

JEAN PETERS: [illegible]

DORIS DAY: [illegible]

JANE RUSSELL: [illegible]

MARIA MONTEZ: [illegible]

ANN MILLER: [illegible]

MARGARET O'BRIEN: [illegible]

MUTUALS

BETTE DAVIS: [illegible]

JOAN CRAWFORD: [illegible]

SUSAN HAYWARD: [illegible]

OLIVIA deHAVILLAND: [illegible]

KATHARINE HEPBURN: [illegible]

LESLIE BROOKS, CLAUDETTE COLBERT & SHIRLEY TEMPLE: [illegible]

There was a problem here [illegible] Marilyn [illegible] with the [illegible]? A [illegible]

YES, VIRGINIA

[illegible] name [illegible] to be the ideal one for a.m. fortune, to: the Misses Bruce, Dahl, Field, Gillmore, Gray, Hayes, Hilmer, Meader, Wallen.

STARS AS TWINS

BETTE DAVIS: One good, one evil.

MARIA MONTEZ: One good, one evil.

OLIVIA deHAVILLAND: One good, one evil.

BETTE DETROIT: One loud one quiet

LOVE GODDESSES (TODAY SEX SYMBOLS)

RITA HAYWORTH: Tantalizing and zesty, loved like a wanton maid.

VERONICA LAKE: Lots of hair and only one eye.

HEDY LAMARR: Passive pristine porcelain perfection.

MAUREEN O'HARA: Douglas Fairbanks' prize in stage finish.

LANA TURNER: The Paulette Goddard of 'B' pictures.

PAULETTE GODDARD: The Lana Turner of 'A' pictures.

DOROTHY LAMOUR: Only in America . . . !

YVONNE DeCARLO: As Harbarzade or Calamity Jane—same difference.

LANA TURNER: Men [illegible] wild

JANE RUSSELL: Censors [illegible] wild

MARIA MONTEZ: Members [illegible] wild

REALISM & 'TRADE SECRETS'

D. W. GRIFFITH

By ROMER GROTE

OSTRICH BIT AS SELF-DECEPTION

By ROBERT J. LANDRY

Best Yank Propaganda In Middle And Far East: Hollywood's Films

By HOWARD PEARL

Year-End Letter Home

By WILLIAM SAROYAN

Wm. Saroyan

Script & Etcetera Approval, Natch

By EDWARD EMERSON

DISTRIBUTORS' FISHEYE ON THEATRES: EXHIBS TALK, DON'T WORK AT SELL

By JACK PITMAN

[illegible]

As Publisher Sees An Author

I was just starting in the publishing business with Bob & Ike eight years ago. Theodore Dreiser and other greats and near-greats were then cultivating people rather than in Bob's case [illegible] started me.

It was [illegible] Carlton on Madison Ave. [illegible] Dreiser had a stroke [illegible] Carlton had told the author he had just sold An American Tragedy to Paramount for $65,000.

I was [illegible] that Dreiser felt the book was worth [illegible] Dreiser was the sound would ever [illegible] Dreiser. I said [illegible] a deal and [illegible] $5 [illegible] should I ask for? I said [illegible] with me. But if [illegible] a deal of any sort would ever be made.

[illegible] Dreiser [illegible] Paramount knew [illegible] of the [illegible] Dreiser [illegible] $25,000 [illegible] Dreiser [illegible] $17,500 for [illegible].

When [illegible] Dreiser [illegible] as Dreiser [illegible].

Whereupon Dreiser [illegible] to me. So [illegible] he'd [illegible] I told [illegible] a publisher is forced to the extreme that [illegible] $10,000 [illegible].

Filipino Censors Toughen

By ALBERT PICO

Manila

The Philippines has been governed only by its censorship laws since its independence in 1946. From 1946 to 1961, the Board of Censors consisted of a Chairman and 14 members. In the year 1962, the President of the Philippines signed into law a revised system which created a Chairman, a Vice-Chairman and 23 members. The Board has task of censoring all films and the additional task of censoring television programs and there is now under study a proposed amendment which will allow the censors to cover stage shows as there are two theatres here in Manila. Clover and Opera House which exclusively present live stage shows. Both are in Tagalog the Filipino language and the others are in English.

When the new Censor Board came in early 1962 a new classification was set up for films which did not exist previously, namely, For Adults Only and For General Patronage. For Adults Only is for children over 18 and those under 18 are not allowed to enter the theatre.

During the recent months a crime wave hit here with usual superficial soul-searching, resulting in the Censor Board taking a more drastic policy regarding gangster pictures and films which glamorize [illegible]. At a recent meeting of the Board of Censors the following decisions were reached:

1 Crime shall never be presented in such a way as to throw sympathy with the crime or against law and justice or to inspire others with a desire for imitation.

2 Methods of crime shall not be explicitly presented or detailed in a manner calculated to glamorize crime or inspire imitation.

3 Action showing the taking of human life is to be held to the minimum. Its frequent presentation tends to lessen regard for the sacredness of life.

4 Suicide as a solution of problems occurring in the development of screen drama is to be discouraged unless absolutely necessary for the development of the plot and shall never be justified or glorified or used specially to defeat the ends of justice.

5 Excessive taunting of weapons by criminals shall not be permitted.

6 There shall be no scenes of law-enforcing officers dying at the hands of criminals unless such scenes are absolutely necessary to the plot.

7 Pictures dealing with criminal activities in which minors participate, or to which minors are related, shall not be approved, if

Continued on page 60

Encore Coffee, Brandy & Cigars

By HERMAN G. WEINBERG

[illegible]

A part [illegible] Hall [illegible] part of the [illegible] Variety [illegible] Anniversary [illegible] Variety [illegible] Variety [illegible] Variety

'WEST SIDE'—THE LEAD 'STORY'

ALL-TIME TOP FILM GROSSERS

[OVER $1,000,000, U.S.-CANADA RENTALS]

The great, all-time, rental-earning motion pictures in the domestic (U.S.-Canada) market are listed below in the yearly correction and adjusting of the data long an exclusive VARIETY feature in the Anniversary Edition. It follows in the logic of film payoff and reissue that certain pictures, though released long ago, are still adding to their rental revenues. Of these Duvid O. Selznick's 1939 tale of the Confederacy, 'Gone With The Wind,' still rates No. 1 position at a revised tally of $41,250,000. Included, of course, are something like six reissues of 'Wind' after its initial playoff.

VARIETY's All-Time Grossers include only films which have reached, or passed, $1,000,000. Similarly, in the other related annual compilation, the Yearly Tops, the standard of qualification is taken as at least $1,000,000. These two fixed [illegible] and Readers sometimes look in vain for [illegible] they regard as "great films" but which have not [illegible] established for the purpose of [illegible] realistic character.

Studying the [illegible] year by year, take notice of the absence of All-Time Grossers [illegible] D. W. Griffith's epic of 1915, [illegible] Nation. Also conspicuous by nobody's presence are [illegible] Jazz Singer' and Richard Barthelmess' 'Tol'able David,' earlier [illegible] Sennett's 'Tillie's Punctured Romance' and Harold Lloyd's 'Safety Last.' Chaplin's 'The Gold Rush' and 'The Kid' are likewise missing, as are Mary Pickford's 'Little Lord Fauntleroy' and 'Pollyanna.' Douglas Fairbanks' 'The Thief of Bagdad' and 'Robin Hood' are also absent, as are [illegible] 'Captain Blood' and 'The Charge of the Light Brigade.'

Gone With the Wind	MGM	1939
Ben-Hur	MGM	1959
10 Commandments	DeMille-Par	1957
Around World in 80 Days	Todd-AA	1957
West Side Story	Mirisch-UA	1961
The Robe	Roach	1953
South Pacific	Magna	1958
Bridge on River Kwai	Spiegel-Col	1958
Quo Vadis	MGM	1951
Greatest Show on Earth	DeMille-Par	1952
Guns of Navarone	Foreman-Col	1961
This Is Cinerama	Cinerama	1952
From Here to Eternity	Zanuck-Col	1953
Giant	Stevens-Giant-WB	1956
White Christmas	Paramount-Par	1954
Samson and Delilah	DeMille-Par	1950
El Cid	Bronston-AA	1962
Duel in the Sun	Selznick-MGM	1947
Best Years of Our Lives	Goldwyn-RKO	1947
Person Place	Wanger	1957
Guys and Dolls	Mankiewicz-MGM	1955
Rosemary's Baby	Castle-WB	1968
Snow White	Disney-RKO	1937
Cinerama Holiday	Cinerama	1955
Shane	Stevens-Par	1953
Operation Petticoat	Granart-U	1959
The Apartment	Mirisch-UA	1960
Parent Trap	Disney-BV	1961
Seven Wonders of World	Cinerama	1956
Absent-Minded Professor	Disney-BV	1961
Psycho	Hitchcock-Par	1960
Jungle Book	Korda-UA	1942
Fantasia	Disney-RKO	1940
Crime Masters	Stark	1954
King and I	Wallis-WB	1956
Mr. Roberts	Leacock-WB	1955
This Is the Army	Curtiz-WB	1943
Lover Come Back	Shapiro-Universal	1961
Touch of Mink	Shapiro-Universal	1962
Guns and Dolls	Mankiewicz-MGM	1955
King of Kings	Ray-MGM	1961
Battle Cry	Warner	1955
Bells of St. Mary's	Leo McCarey-RKO	1945
Johnny Mack	Universal	1947
Lady and the Tramp	Disney-BV	1955
Mr. Mr.	[illegible]	[illegible]
20,000 Leagues	Disney-BV	1955
Swiss Family Robinson	Disney-BV	1960
Cat on Tin Roof	Avenue-MGM	1958
Pinocchio	Disney-RKO-BV	[illegible]
Pillow Talk	Universal	1959
Some Like It Hot	Wilder-UA	[illegible]
Come September	Universal	1961
Trapeze	Hill-UA	1956
World of Suzie Wong	Wallis-Par	1961
How Were Willkommen	20th	1953
No Time for Sergeants	WB	1958
Peter Pan	Disney-RKO-BV	1953
Alamo	Batjac-UA	1960
Not to a Stranger	Kramer-UA	1955
David and Bathsheba	20th	1951
For Whom Bell Tolls	Par	1943
Oklahoma	Wallis	1955
Mutiny	Hunter-Par	1962
Gigi	MGM	1957
Cinderella	Disney-RKO-BV	1950
Search for Paradise	Cinerama	1957
High Society	MGM	1956
I'll Cry Tomorrow	MGM	1956
Country Girl	Perlberg-Seaton-Par	1954
Seeing Is Believing	McCarey-Par	1954
Seven of Millionaires	20th	1953
Invitation of Life	Hunter-U	1959
Suddenly Last Summer	Spiegel-Col	1960
101 Dalmatians	Disney-BV	1961
Man's Story	WB	1958
Pirate	Col	1956
Old Yeller	Disney-BV	1958
War and Peace	De Laurentiis-Par	1956
Vikings	Bryna-UA	1958
Welcome Stranger	Par	1957

Continued on page 61

$19-MIL. GROSS TOPS '62 DERBY

By GENE ARNEEL

"West Side Story," the Mirisch-Seven Arts-United Artists adaptation of the Robert E. Griffith and Harold S. Prince best musical, was a "must" any doubt the box-office champion of 1962. Nearly all critics, all critics applauded it, the Variety people called it best and the public almost agreed.

"West Side" actually went into release in 1961 it was for this year that the tuned-up it nearly topped the Oscar but hadn't been in sufficient circulation at year's end to allow for any intelligent estimate as to gross in the previous Annihowever. At this time there can

Continued on page 61

Take Takes From L. A. Firetrums In 1962; 'West Side Story' Pacer; Market Admissions Coin Up 8.62%

By WHITNEY WILLIAMS

Los Angeles.

Los Angeles fire trums during 1962 skyrocketed to a towering $11,200,417, highest year's take since 1957's $11,334,700 and 1956's over 1951's $10,481,221. Year also saw "West Side Story" breaking the million-dollar mark at Cinerama—one of few pix on record to hit such a figure—where it ran a solid 52 weeks to tune of $1,187,285 and is still playing.

Lack of new product, which enthusiasts have heeded about over recent years apparently had little bearing on the final outcome. With exception of 1961, when there were only 194 new bills and 46 reissues, year just closed had fewest openers in many years, 261 new bills and 54 reissues. latter, however, setting a new mark for re-releases. Year 1960 had 257 new and 40 reissue bills, 1959, 213 and 44, 1958, 282 and 48, 1957, 256 and 36.

In a further compilation of comparative figures 1962's total amounted to $10,200,744, 1960, $10,070,212, 1956, $11,164,458. Year 1957 was under 1956's $11,918,000, which in turn was matched only by 1949's $12,106,000 and the all-time

Continued on page 61

Big Rental Pictures of 1962

In Variety's annual Anni Edition ex[illegible] the complete stick pictures of the [illegible] industry, the domestic U.S.-Canada area. The figures [illegible] the amount of money either [illegible] by the distributors from theatres.

Quite a few pictures on this list are only the feature films which have already or presently will, gross at least $1 million. Rentals grossing less than that, are not included. The films are last year omitted some productions which went to market too late in 1961 to be included and those are picked up. By the same token, some films of late 1962 are omitted and will be included next year.

Feature	Origin	Date Out	Rentals To Date	Rentals Anticipation
West Side Story	Mirisch-7 Arts-UA	Oct 1961	$11,000,000	$19,000,000
Sparticus	Bryna	June 1961	13,500,000	14,000,000
El Cid	Bronston-AA	Dec 1961	8,000,000	11,500,000
Lover Come Back	Shapiro-Melcher-U	March	8,500,000	8,500,000
That Touch of Mink	Shapiro-Melcher-U	July	8,500,000	8,500,000
King of Kings	Bronston-MGM	Nov. 1961	7,500,000	8,000,000
Music Man	Cinerama-WB	July	8,000,000	8,000,000
Hatari	Hawks-Par	July	6,000,000	7,000,000
Big Country	Disney-BV	July	4,000,000	5,500,000
Flower Drum Song	Ross Hunter-U	Jan	5,000,000	5,000,000
Judgment at Nuremberg	Kramer-UA	June	3,000,000	5,000,000
Baby Jane	Aldrich-WB	Oct	4,000,000	5,000,000
Interns	Cornfeld	Aug	5,000,000	5,000,000
Blue Hawaii	Wallis-Par	Nov. 1961	4,700,000	4,700,000
Babes in Toyland	Disney-BV	Dec. 1961	4,000,000	4,700,000
Lolita	Anya Hart-MGM	June	4,500,000	4,500,000
Sergeants 3	Essex-UA	Feb	3,955,000	4,100,000
Mr. Hobbs Vacation	Wald-20th	July	3,250,000	4,000,000
Moon Pilot	Disney-BV	Feb	3,500,000	3,800,000
Chapman Report	Zanuck-WB	Oct	3,150,000	4,000,000
Girls, Girls, Girls	Wallis-Par	Nov	3,000,000	3,000,000
Splendor in Grass	WB	Oct 1961	3,500,000	3,500,000
State Fair	20th	April	3,200,000	3,500,000
Days Night Out	Rainer-MGM	June	3,400,000	3,400,000
Manchurian Candidate	Essex-Frankenheimer	Oct	1,125,000	3,000,000
Liberty Valance	Ford-Par	Apr	3,000,000	3,000,000
Bird Man of Alcatraz	Hunt-Lancaster-UA	Jan	2,200,000	3,000,000
Walk on Wild Side	Foreman-Col	Feb	3,000,000	3,000,000
Two Women	Par	June	3,000,000	3,000,000
Follow That Dream	Disney-UA	May	2,000,000	2,500,000
Counterfeit Traitor	Pasternak-Par	April	2,500,000	2,500,000
Sweet Bird of Youth	Brooks-MGM	March	2,200,000	2,200,000
Notorious Landlady	Col		2,000,000	2,000,000
Road to Hong Kong	Panama-Hope-UA	June	2,000,000	2,000,000
Swan Made	WB	Jul	1,500,000	2,000,000
Kid Galahad	Mirisch-UA	Sept	1,500,000	2,000,000
Portrait of Miracles	Capra-UA	Dec	1,500,000	2,000,000
One, Two, Three	Mirisch-UA	June	1,500,000	1,800,000
Majority of One	WB	July	1,500,000	1,800,000
Spiral Road	U		1,500,000	1,800,000
If Man Answers	U		1,500,000	1,800,000
Period of Adjustment	MGM	Nov	1,500,000	1,800,000
Miracle Worker	Coulter-UA	May	1,500,000	1,800,000
Four Horsemen	MGM	Feb	1,500,000	1,800,000
Advise and Consent	Preminger-Col	June	1,500,000	1,800,000
Pigeon That Took Rome	Par	Mar	1,500,000	1,800,000
Cape Fear	U		1,400,000	1,800,000
Children's Hour	Wanger-UA	March	1,500,000	1,800,000
Tales of Terror	AIP	Jul	1,500,000	1,750,000
Island	Par	Apr	1,400,000	1,600,000
Merrill's Marauders	WB	June	1,500,000	1,500,000
Tender Is the Night	20th	Mar	1,500,000	1,500,000
Satan Never Sleeps	20th	March	1,500,000	1,500,000
Experiment in Terror	Col	April	1,500,000	1,500,000
Premature Burial	Arnold	Feb	1,500,000	1,500,000
Twist Around Clock	Col	Jan	1,500,000	1,500,000
Escape from Zahrain	Par	June	1,500,000	1,500,000
Bachelor Flat	20th	April	1,500,000	1,500,000
Hell Is for Heroes	Par	May	1,500,000	1,500,000
Two Weeks in Another Town	MGM	Aug	1,500,000	1,500,000
Requiem for Heavyweight	Susskind-Col	Oct	1,500,000	1,500,000
War Lover	Hercules-Col	Nov	1,000,000	1,500,000
Five Weeks in Balloon	20th	Aug	1,500,000	1,500,000
The Innocents	20th	Aug	1,500,000	1,500,000
Light in the Piazza	MGM	Feb	1,500,000	1,500,000
3 Stooges Meet Hercules	Col	Feb	1,500,000	1,500,000
Hell Crashed Ship	Col	Jan	1,500,000	1,500,000
Sky Above Mud Below	Embassy	July	1,500,000	1,500,000
Incidental Lieutenant	MGM	April	1,500,000	1,500,000
Taman Shud	MGM	July	1,500,000	1,500,000
The Tartars	MGM	June	1,500,000	1,500,000
Hey Let's Twist	Par	Jan	1,500,000	1,500,000

Peron Racket Era Fades Away; Argentine Film Outlook Cheerier Though Vexations Still Numerous

By NED FINGER

Buenos Aires

For the past couple of years a new spirit has prevailed here. Many 35-year old veteran industry members, younger assistant producer directors are coming to the fore eager to open a bit for their product to the world marketplace rather than just the Argentine scene. Lot of mind-boggling red tape has been slashed. As of March 1963 producers will never have release on their product from it with exhibitors.

All this has stirred the creative gloss to improve the art of film. Meanwhile new international interest in Argentine features has been aroused.

Against the background of taxes and laws still partially in force, new ones have been added which make producers think twice before launching a production here. Many producers and "industry insiders" feel that the country will die a slow death unless the government takes a more realistic attitude. Exhibitors and producers.

The last year of the Peron regime saw a total of 37 pictures produced. Of these only 17 were released. The rest are still on the shelves. Many of the producers who made these films have gone out of business.

Lack of foreign exchange has made it impossible for producers to import raw stock, sound equipment and spare parts. Many of the studios have been forced to close down. Some of the producers have been forced to sell their studios to the government. Many of the studios have been forced to close down. Some of the producers have been forced to sell their studios to the government.

Laboratories still work at capacity but are suffering from a lack of new equipment. Many of the laboratories have been forced to close down. Some of the producers have been forced to sell their studios to the government.

Throughout its history the local industry has existed on the tenuous safe crisis, or treatment and start again. The conditions of light was account for good quality of photography. A main defect is direct sunlight but this is much better than 10 years ago. The current power shortage forces most producers to work in the night hours when power demands are less and this in itself does not contribute to good organization.

The Nacional Film Law [illegible] decreed a model of its kind [illegible] success should pass to new amendments and also there is a Congress. The [illegible] must be cut if the population is to afford film entertainment at [illegible] Criticism of the Film Law [illegible] on the chances that unscrupulous entrepreneurs could acquire films for propaganda or a subsidy [illegible] Many sections are held around April 1963 the future of the industry will be determined by the type of Government elected and [illegible] it is to [illegible]

SW Takes Over 37 Lone Stars Jan. 16

[illegible]

MIKE TODD

By BILL DOLL

[illegible] Todd [illegible] Park Hall [illegible]

Scares You, Doesn't It?

By TERRY TURNER

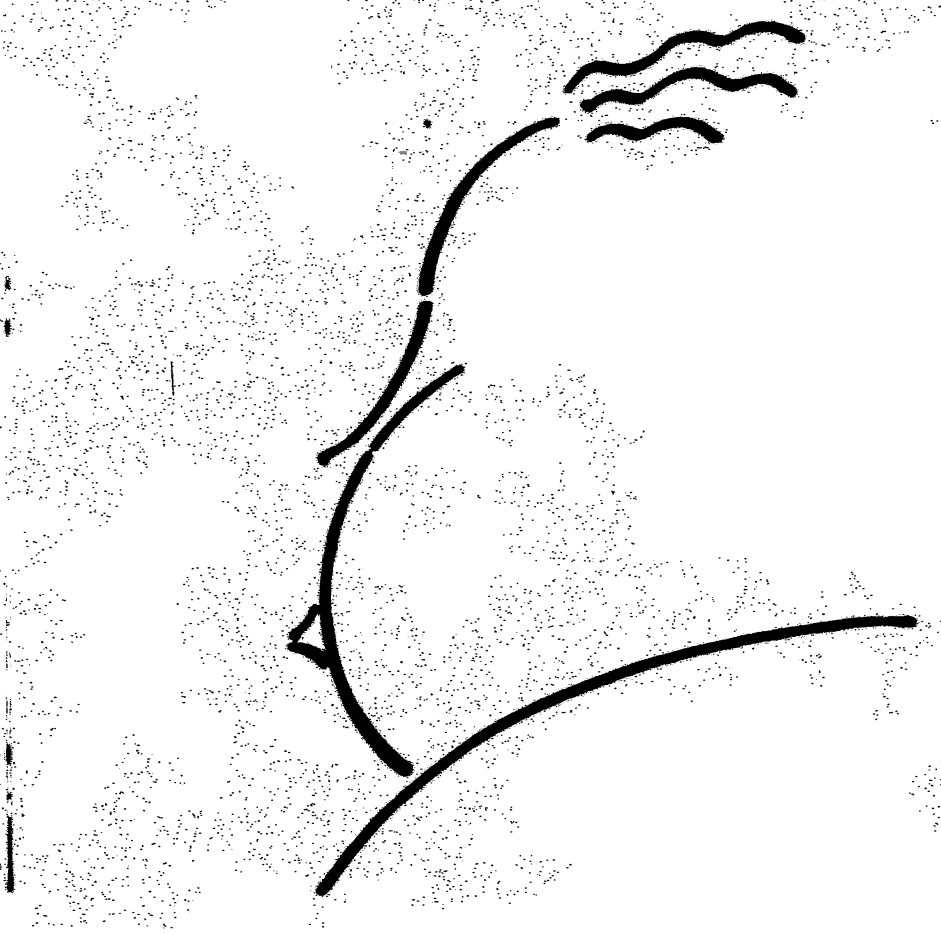
You know you're getting on in years when the trades start to refer to you as the veteran film and the veteran that.

[illegible]

Under The Roman Sun

By [illegible]

[illegible]



Black and White: A Red Hot Theme

By REV. WILLIAM BOYD
Episcopal Chaplain, Wayne University

Detroit

From George M. Cohan's play, "The Rabbi," to James Baldwin's best-selling book, "Another Country," and from Eugene O'Neill's "All God's Chillun Got Wings" to Stanley Kramer's "Pressure Point," race is a hot communications issue.

The latest [illegible] for a Negro [illegible] of stage [illegible] of [illegible]

Rev. Bill Boyd

I was [illegible] of the Negro [illegible] of [illegible] and white [illegible] of [illegible] a [illegible], and [illegible] have evolved [illegible] assignment. [illegible] years.

[illegible] I saw [illegible] the [illegible] of [illegible] One was "The Defiance [illegible] White in the Sun." When [illegible] a [illegible] of real [illegible] be [illegible].

[illegible]

[illegible]

[illegible]

'Showmanship' Smothers Out of the Film Business?

By NORMAN H. RUDICK
(Managing Director, Greater Loew's Theatres)

[illegible] production have yet to be solved that there is not a lot [illegible] was by no means productive [illegible] present efforts to [illegible] [illegible] [illegible]

GIANTS OF AMERICAN WRITING

Present-day Americans Tend to Take Our Great Pioneer Accomplishments for Granted — Europe More Appreciative — Was Theodore Dreiser Our Greatest, Despite His Life of Starvation? — Writers Who Changed American Life and Thought in the 20th Century

By LESTER COHEN

[illegible]

Jokes and Jests of the Theatre

By [illegible]

[illegible]

Reference Supreme

[illegible]

Dark Currents

[illegible]

Love-Hate Obsessions

[illegible]

Father Fixation

Back there with Dana and the Rest was Wolfe's father, the old drunk, the old executioner of the Angel. Wolfe, the author the brilliant intellectual, a hunt of the world, could hardly accept the old man as his spiritual father—but then he never knew Max Perkins.

Wolfe was crazy about family, he never had enough.

And as he hated his original family, so too he finally hated the "adopted" family.

Perkins appears as Foxy Edwards in one of Fane's later books, and as Foxy Edwards, Wolfe declares him

A look at Max Perkins will tell us much about Wolfe. Perkins had five daughters, and longed for a son. Wolfe became that "son." Edward Aswell, Wolfe's final editor, tells a revealing tale about the Wolfe-Perkins relationship. Aswell was an old friend of Wolfe's, portrayed not very flatteringly as a minor character of "The Web and The Rock." Aswell was a Deep Southerner, and to each [illegible] a [illegible] man. And he was to take [illegible] sympathy for [illegible] called him.

[illegible]

[illegible]

[illegible]

Fate and Nerves

[illegible]

Beset Of The Stage, Too

[illegible]

Remember

In sending telegrams to actors on opening nights you wish them a great opening; that they knock the audience for a loop, but never that they will have a long run.

Some producers will not attend the opening nights of their plays.

Many actors think that it is bad luck to talk about a part until the five-day probation period is up and the contract signed.

Don't open up opening night votes until after the first show.

Peacocks have been considered bad luck for a long time.

There is a powerful phobia against the color green in the theatre in almost any shade and that probably derived from the same source as Freud's theory that green is the color of abnormality, and is frequently used in the theatre to suggest perversion.

Perhaps the most superstitious person in show business was Jack Pearl. He collected pins for good luck—straight pins and safety pins. Pearl believed that it's a good omen to find a pin with the point toward you.

Another Pearl superstition is that if someone touches him on the ear he must touch said person's ear in return before he could play a show. One night a practical joker touched Pearl's lobe just before curtain time and Pearl roused him for blocks to return the touch. He would not go on the stage until he did, and he almost missed the curtain.

Fame-Fouled Pioneer

[illegible]

Napoleonic Mind

[illegible]

Later Ashamed

He tried everything from the [illegible] to [illegible] hate every little of the [illegible] for [illegible] ashamed. In the end, drunk [illegible] tried God. In a way he was [illegible]

One thing we may say about the writers [illegible] could not be bought. Hunger may have driven them to [illegible] of hack, but no essential [illegible] of these men [illegible] ever For Sale. And they had a [illegible]

'O Rare Don Marquis' Indeed

Sire of Archy & Mehitabel and 'The Old Soak's Real Stagestruck Guy — Fittingly He Will Reach the Stage Anew

By [illegible]

[illegible] Don Marquis [illegible] a play [illegible] The Marquis and [illegible] Three [illegible] stagestruck Don Marquis [illegible] and the Marquis [illegible] in his column [illegible] Marquis [illegible] plays [illegible] columns of the issue of [illegible] recollections are [illegible] picture of the author that [illegible] the present [illegible] for [illegible]

I was [illegible] critic. I have had many years to get over it. But I admit I am close to me is still the most glamorous [illegible] life. And nearly every actor I've known seems [illegible] hundreds of them some of them I've known pretty well and still like to read like ordinary people to me.

I can get used to novelists and poets and painters and sculptors and composers. I can even get used to playwrights, but I can't see how to take the most extraordinary adventure to keep me from admiring and envying [illegible] people in show business. The glamour clings.

"I know I can't get myself. I found it out by trying it. But even now, if my middle-aged time of life I'd push from my cell with a helluva yell and go on the stage if I were not occasionally subjected to restraint.

"In fact once I did run from my cell. Before the turn of the century, it was. I was working on a little weekly newspaper in a country town in Northern Illinois and a tourist repertory company came into the office one day and blew up right in my face.

"I was at the moment hacking off some dodgers on the job press. The manager of the rep outfit a burly fat man in a red, just simply full of vocal wonder — had come in to get some handbills printed and a notice in the paper, and the troupe had followed him, wanting to know [illegible] who they hadn't been [illegible]. A terrible question to ask anybody. The aforementioned reached its height right beside the job press where I was standing, with my mouth and ears open, and as a few [illegible] well-known players the company [illegible]

What's in a Name?

Horace he said to me. I don't know why he called me Horace but I liked it better than Rube or Clem, which people from the great outside world were apt to call me in those days. Horace don't you tell me that there isn't a home talent dramatic club in this town.

He pushed the [illegible] back. Here was I was need [illegible] one of those specializing in humble comedy and low salaries. He sat me together he gave a homey talent show with me for the benefit of something or other and —

"Wonder of wonders! Archives of my soul!" He told me I couldn't act. He was a fat liar but I believed him. Just as that time youthful inspired hicks like myself couldn't [illegible] a humorous statement about their [illegible] as [illegible] he or anyone else into a traveling company.

"Napoleon never felt more swell [illegible] after crossing a bunch of Alps or Rockies, a youthful of him [illegible] that I did when I heard a professional 'Aye, sir!'

"The beautiful dream lasted just 10 days and we got as far away from my home as the third village down the branch line of the railroad before the outfit went to pieces.

"I got home [illegible] and asked me [illegible] was sorry on my account.

"We played [illegible] I remember but one of the [illegible] and I played [illegible] and [illegible] and [illegible] and

"LAWRENCE OF ARABIA TRIUMPHS!"

"One of the all-time great films! A picture to place ahead of 'Kwai' and 'West Side Story' as an award-winning grand slammer!"
—*Archer Winsten of the* N.Y. POST

"★★★★ If there were more stars in my Christmas pack, I would gladly give them to 'Lawrence'! Tops 'Bridge On The River Kwai'!"
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"An outstanding treat in this or any other season! Fascinating fare for women, men and the junior set!"
—*A. H. Weiler of the* N.Y. TIMES

"Lawrence of Arabia' triumphs . . . stunningly handsome production! Haunting musical background! Exquisite camera work! Brilliant, passionate direction."
—*Brendan Gill,* THE NEW YORKER

COLUMBIA PICTURES presents
THE SAM SPIEGEL - DAVID LEAN production of

LAWRENCE OF ARABIA

starring
ALEC GUINNESS · ANTHONY QUINN
JACK HAWKINS · JOSE FERRER
ANTHONY QUAYLE · CLAUDE RAINS · ARTHUR KENNEDY
in the role of OMAR SHARIF as 'ALI'
and introducing
PETER O'TOOLE as LAWRENCE

Screenplay by ROBERT BOLT · Produced by SAM SPIEGEL · Directed by DAVID LEAN

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From
CHARLES
K.
SCHNEER

Attorney-Author's Program To Advance U.S. Culture

By [illegible] L. ERNST

This is the era for advance in our culture. A post has been at the White House and literacy is held in high prestige. As a lazy soul, I have not written a new article for Variety but I follow with more than a score of sample suggestions which I have discussed with August Heckscher, the White House Cultural Adviser to the President of our Republic.

This list relates to books. I have other lists that relate to television, sculpture, theatre and even the remnants of the formerly mighty movie industry. Here goes for the list I sent to the White House after conferences there:

1. Follow up use of post offices for distribution of Government pamphlets as developed in experimental form in General Dix.

2. Use of 30 mail post office walls since outside of the big cities post offices are the meeting places of our people. Note possible use of American Institute of Graphic Arts and supply of material to cities' citizens.

3. Slot machines for sale of uniform size pamphlets.

4. Extension of use of coupons into area of special postage for printed material since a high percentage of our people have no bank accounts (cost of putting coins in envelopes, and often find it more orderly, expensive and troublesome).

5. Servicing of foreign embassies and later to extension of similar postage rates for books, etc., but material to [illegible] I have a memo to Heckscher on this subject which I can supply to you. At the moment no foreign embassy [illegible] can afford to buy in any fashion a book [illegible] of war.

6. Put [illegible] on book paper [illegible] and to tariff on imported [illegible] purpose of [illegible] and [illegible] of [illegible]

7. [illegible] on [illegible] on [illegible]

8. [illegible] [illegible] [illegible]

9. [illegible] [illegible] [illegible]

10. [illegible] [illegible] [illegible]

11. [illegible] [illegible] [illegible]

12. [illegible] [illegible] [illegible]

13. [illegible] [illegible] [illegible]

14. [illegible] [illegible] [illegible]

15. [illegible] [illegible] [illegible]

16. [illegible] [illegible] [illegible]

17. [illegible] [illegible] [illegible]

18. [illegible] [illegible] [illegible]

19. [illegible] [illegible] [illegible]

20. [illegible] [illegible] [illegible]

21. [illegible] [illegible] [illegible]

22. Idea of Helen Hayes's great report on the diffusion of science knowledge will in departments of our Government and other more recent reports. Senators Douglas and Kefauver are to the special of medical knowledge.

23. Speak to the Chief of the Patent Office. In it at white there are about 50 million pages of patent papers. This is the scientific knowledge of our people during the history of our nation. Was it not the inventor in Brooklyn came to Washington to hire a lawyer in Washington? The cost is minimal to have all the patent papers diffused to [illegible] areas of the nation.

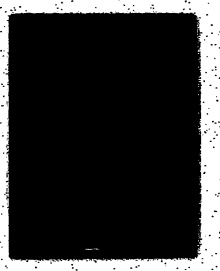
24. Explore the extension of Carl Hovland's [illegible]

THE BIG VIDEO BLACKOUT

By H. ALLEN SMITH

Future historians must keep in mind that the spending of incredibly immense sums of money didn't enter into it at all. The generality of American citizens accepted this without a great deal of complaint, even though the money was coming from their own pockets.

And so the Government continued to accelerate its program of celestial science at the various launching pads scattered along the two ocean fronts. There were times when the missiles were hanging off the pads so rapidly that the astronauts already in orbit and looking earthwards, bethought themselves of skyrockets and aerial bombs going up from a State Fair grounds on the Fourth of July.



H. Allen Smith

There were a few neurotic citizens who spoke of the possibility of self-inflicted disaster. Most of these people lived within a hundred miles of the major launching pads. A retired native of Georgia, sitting out his hours of quiet desperation in the city of Orlando, 50 miles west of Cape Canaveral, sounded a typical note of alarm when ever he could get an audience.

"You watch see," he said. "One a these days one a them things is gonna flip yeah backwards and skeet soon yeah the ocean it's gonna land rat smack dab in the middle a one a these towns down here. Pussonly I hope it's Miamyah. But you watch see. It'll still be wigglin from outa its tail, and it'll go skitterin around like a skyrocket that ain't and zoom back and forth in the streets. One skyrocket will be as big as that Singer Tower down at Lake Wales only as big as the Empire State Building. And it'll knock down everthing and set fire to everthing and fix and frizzle a few thousand folks to death, and then maybe the government'll get some sense in its head and admit defeat and leave the country west plumb to the dogs when it put their side pieces packsack in the What House."

Yessir, said a retired diplomat from Vermont [illegible] quite a few cockeyed people who adopted a [illegible] CAN-be-stopped attitude.

"The trouble is," these people demanded, "we are not up to the stupids of mankind. We have [illegible] with scientific light years of solving the problems that beset us right here on our own sleazy, dandruff little planet. We haven't even learned how to keep people [illegible] to work. We haven't [illegible] to prevent their heads and bodies in our [illegible] of hate and [illegible] madness. We [illegible] to cope with juvenile delinquency and our [illegible] polio are a total affront to Luke and [illegible] we haven't [illegible] to pick up a phone [illegible] to [illegible] to [illegible] to

Casting For Global Impact

BRITISH NO LONGER TIGHT L'IL ISLAND IN HOLLYWOOD

By GERALD PRATLEY

Hollywood

It's not long since I visited and attended to the studios the best directors, writers and actors from abroad. It was a fortune expectancy that once stars and directors made their name in their own country they would be lured to Hollywood which is what most of them dreamed of happening. Very few of Europe's celebrated screen personalities are interested in coming to Hollywood today. There is too little action there. It no longer means anything to their careers. Sophia Loren was probably the last one who has returned to Europe.

Such celebrities as Jeanne Moreau, Peter Sellers, Jean Paul Belmondo, Marcello Mastroianni and many more are now content to remain at home. And as Hollywood goes to them. This has resulted in an international kind of film production never known previously. So many names today are a mixture of American, British, French, American, Spanish-Japanese origin, many studios, producers and actors that it is frequently impossible to give them a distinct nationality. And those involved in these creations travel the world filming on actual locations.

With this remarkable change in production methods has come a subtle change in national character, as exemplified by the stars. You have only to watch any of the old movies on television to be reminded that the lines were once clearly drawn as far as nationals and their class standing went. The best example is of course the British.

Who could possibly mistake Ronald Colman, Herbert Marshall, Leslie Howard, Clive Brook, Sir C. Aubrey Smith, Basil Rathbone, Errol Flynn, Charles Laughton, Nigel Bruce, George Sanders, Ian Fleming-Canadian Walter Pidgeon and the rest of Hollywood's large British colony as anything but a real and proper upper-crust Englishmen? None could possibly be confused with those virile rough-and-ready Americans Gable, Bogart, Bix, Raft, Cooper, or the British ladies of the manor Diana Wynyard, Heather Angel, Joan Fontaine, Elizabeth Allan, Greer Garson et al with the Misses Hayworth, Colbert, Davis, Crawford, Dunne.

Now all the channel Montgomery are so confused they don't know where a film was made and they don't know what nationality the star might happen to be.

The aristocratic Englishman with his 'Oh I say, rather' so gone, has disappeared and with him have gone the beautiful voices of Colman, Marshall and Rathbone.

With the British and Americans drawing closer together in speech and habits and social changes and class distinctions disappearing, the time has arrived when British actors are playing Americans without most moviegoers being aware of it. The leading practitioner is Laurence Harvey.

The Limey vets are not too happy when he portrayed Colonel Travis in The Alamo, but no one else could. He has since played Americans in 'Butterfield 8,' 'Room at the Top' and 'Expresso Bongo.' 'A Walk on the Wild Side' and 'The Manchurian Candidate.' Edgar Bergen plays James Thorne in 'Desire in the Dust.' Jack Hawkins a [illegible] and Peter Finch [illegible] and Stephen Boyd [illegible] James Mason crosses the Atlantic [illegible] Italian or American [illegible] George Sanders [illegible] pertaining to the Latin [illegible]

[illegible] Stanley Baker, Dirk Bogarde, Victor Mature, Guy Rolfe, Cliff Robertson, Richard Todd, Stanley Baker, Dirk Bogarde, Victor Mature, Guy Rolfe, Cliff Robertson, Richard Todd [illegible]

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[illegible] Stanley Baker, Dirk Bogarde, Victor Mature, Guy Rolfe, Cliff Robertson, Richard Todd [illegible]

NATIONALISTIC FLAVOR, ONCE A MONEY FACTOR, BUT NOW FADED OUT

By JOAQUINA CARRILLO

Barcelona

Pardon is begged in advance for the impoliteness of stating that mixed casts in motion pictures are a mixed blessing at best. Few dare express this thought in an era where all up-to-date producers consider their brilliance as showmen clearly established by polyglot casting. Take the recent instance of "Phaedra" wherein Melina Mercouri, a highly sophisticated dramatic actress is represented, against all probabilities as "mad about the boy" Anthony Perkins, a callow type from America. The same American youth has previously been represented as dancing crazy with passion such leading ladies as the Swedish Ingrid Bergman and the Italian Sophia Loren.

This sort of casting would have been improbable once upon a time, though not of course, impossible. But the offbeat ideas of the present time are consciously planned as part of the new internationalization which wants "something for every market" in real or imagined benefits. Here one encounters Maria Schell and Curd Jurgens, polar opposites from Hollywood and Switzerland in "Cimarron," a story of Oklahoma land-rush days. Bernard Shaw's "The Millionairess" is Sophia Loren right out of Naples and the Hindu in Britain's own Peter Sellers. The national hero of Spain, "El Cid" is in the hands of an American beefcake powerhouse Charlton Heston. Meanwhile Tony Curtis from the Bronx is now playing a Tartar, Taras Bulba and a Venetian, Marco Polo.

Nobody has particularly bothered to go beneath the surface of this clever casting for the world box-offices to inquire if more is not lost than is gained. Is it not significant that American supremacy as President in this day of mixed-nationalities starring veterans on the pre-war era as real film industry could compete with American product with pre-dominantly American faces and attitudes?

The emotional many of the American leading men were actually British but for most of the film fans in Europe's countries it was more distinction than difference.

The fact of course blame it all on the upper-class fellows, including the schools of the British, Even Italian and German film industries at the very time when television and "atomic" were knocking the U.S. industry into a shape quite different from the old days.

Italian production came back after the war with Rossellini's Trust produced with nothing but the streets of Italy but a masterpiece which created a style. We point to the obvious one—that was all-Italian Ross Calhoun wasn't in it, or Rhonda Fleming not even Orson Welles.

International

At the beginning of international co-productions there was curiosity but when they became a general policy patrons missed the all-American, all-French, all-Italian, all-German pictures.

No Return Ticket Home

Some of the people who went to work in a foreign country liked it, prospered and remained there, others returned abroad and their own country was almost unknown to them in the meantime. Yet were being made as international as possible and perhaps even more so. Nothing but the director and the producer did not care the least idea what [illegible] Hollywood [illegible] Italian [illegible] Spanish [illegible] Japanese [illegible] Mexican [illegible] Swedish [illegible] Danish [illegible] Russian [illegible] Polish [illegible] Hungarian [illegible] Czechoslovakian [illegible] Rumanian [illegible] Bulgarian [illegible] Yugoslavian [illegible] Greek [illegible] Turkish [illegible] Egyptian [illegible] Indian [illegible] Chinese [illegible] Japanese [illegible] Australian [illegible] New Zealand [illegible] South African [illegible] Canadian [illegible] Mexican [illegible] Brazilian [illegible] Argentinian [illegible] Chilean [illegible] Peruvian [illegible] Colombian [illegible] Venezuelan [illegible] Cuban [illegible] Haitian [illegible] Jamaican [illegible] Trinidadian [illegible] Barbadian [illegible] Guyanese [illegible] Surinamese [illegible] Dutch [illegible] Belgian [illegible] Luxembourgish [illegible] Swiss [illegible] Austrian [illegible] German [illegible] Polish [illegible] Czechoslovakian [illegible] Hungar

Motion Picture Ballyhooey, Or, 'They Can't Fire Me Now'

By WILMA FREEMAN

[illegible]

Full Range

[illegible]

[illegible]

[illegible]

METRO-GOLDWYN-MAYER

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Kirk Douglas

CONTACT YOUR M·G·M BRANCH NOW!

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Nick Adams · Robert Walker

Screen Play by HENRY DENKER Based on the novel "L'Homecon" by VAHE KATCHA Directed by

in

"Hook"

A STRANGE AND COMPELLING STORY

In these days of man's inhumanity to man, its haunting theme will not soon be forgotten, for it proves that all men, no matter how different, have one thing in common ...their humanity!

NEHEMIAH PERSOFF ENRIQUE MAGALONA

GEORGE SEATON Produced by WILLIAM PERLBERG • Panavision In

WHO'S AFRAID OF ELINOR GLYN

[A Post-script to the Roaring Twenties]

By JOHN BOORMAN

Anne Morrison

Peek-a-boo however was but an incident in the lives of the 20s. A decade remembered and valued as American literary Renaissance Writers 'non declared War on Puritanism (I've termed Tradition the status Quo and the Ivy Tower Dubuque and the gospel of the New Humanism stirred "twenty" minds to inquiry and eventually writers became celebrities people became curious, and books were judged with fingers of flame. Young man F. Scott Fitzgerald cracked his typewriter to the floor to send Lardner Victor Victoria [illegible] and [illegible] hurtling [illegible] Sinclair Lewis [illegible] Ernest Hemingway [illegible] Theodore Dreiser [illegible] Sherwood Anderson [illegible] Harold Stearns [illegible] Harold Weeks [illegible] Van Wyck Brooks [illegible] Robert M. Coates [illegible] Hamilton Basso [illegible] Harold Loeb [illegible] Waldo Frank [illegible] Matthew Josephson [illegible] Robert McAlmon [illegible] Kay Boyle [illegible] Ernest Boyd [illegible] Julian Street [illegible] Jim Tully [illegible] Ben Hecht [illegible] Maxwell Bodenheim [illegible] Ben Ames Williams [illegible] Edna Ferber [illegible] Fannie Hurst [illegible] Joseph Hergesheimer [illegible] Elinor Wylie [illegible] Elinor Glyn [illegible] Floyd Dell [illegible] Upton Sinclair [illegible] Sherwood Anderson [illegible] Theodore Dreiser [illegible] Ernest Hemingway

How Private Is Your 'Privacy'?

SHIRLEY BOOTH VS. HOLIDAY
SIDIS VS. N.Y. NOOKER
HILL-BOWLES VS. LIFE
GARIS VS. CONFIDENTIAL

By PAUL J. SMITH

[illegible] Supreme Court [illegible] Shirley Booth [illegible] Holiday magazine [illegible] Miss Booth [illegible] Miss Booth [illegible] Holiday [illegible] Miss Booth [illegible] Miss Booth [illegible] Miss Booth

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NATALIE WOOD
RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS

[redacted]

FIVE [redacted]

Screenplay by PETER VIERTEL Produced and Directed by ANATOLE LITVAK

MARCH

[redacted]

GLENN FORD HOPE LANGE
CHARLES BOYER
THE [redacted]
and [redacted]

CO-STARRING
RICARDO MONTALBAN TELLY SAVALAS
RUTH McDEVITT
AND ULLA JACOBSSON

Screenplay by DAVID SHAFT, TOM WALDMAN and FRANK WALDMAN
Directed by DAVID SHAFT Associate Producer HARRY CAPLAN COLOR • PANAVISION®

JAN

[redacted]

STANLEY KRAMER presents
BURT LANCASTER
JUDY GARLAND
A CHILD IS WAITING

Co-starring
GENA ROWLANDS STEVEN HILL
Written by ABBY MANN Directed by JOHN CASSAVETES
Associate Producer PHILIP LANGNER Music ERNEST GOLD

ROBERT STACK POLLY BERGEN JOAN CRAWFORD
• The Caretakers

JAMES PAGE • DIANE McBAIN • VAN WILLIAMS • CONSTANCE FORD
ROBERT VAUGHN • HERBERT MARSHALL • SHARON HUGUENY
Produced and Directed by HALL BARTLETT • Screenplay by HENRY CASSIDY

APRIL

[redacted]

[redacted] PRESENTS
[redacted]
TWO FOR THE SEESAW

WALTER MIRISCH ROBERT WISE ISOBEL LENNART
Screenplay by WILLIAM GIBSON Filmed in PANAVISION®

FEB

STUART MILLAR and LAWRENCE TURMAN
present
JUDY GARLAND • DAN DURYEA
• THE
LONELY STAGE

Co-starring
JACK KLUGMAN with ALAN HEWITT GORDON PHILLIPS
Screenplay by MEL DINELLI
Based on the original story by ROBERT RIZIER Song by HAROLD ARLEN and E. Y. HARBURG
Directed by HAROLD HECHT Produced by STUART MILLAR and LAWRENCE TURMAN
Associate Producer SAUL CHAPLIN Filmed in EASTMANCOLOR and PANAVISION®

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HARRY SALTZMAN and ALBERT R. BROCCOLI present

IAN FLEMING'S

Dr. No

starring

SEAN CONNERY

as JAMES BOND

and URSULA ANDRESS · JOSEPH WISEMAN

JACK LORD · as DR. NO · BERNARD LEE

Screenplay by RICHARD MAIBAUM, JOHANNA HARWOOD and BERKLEY MATHER

Directed by TERENCE YOUNG · Music Composed by MONTY NORMAN

Produced by HARRY SALTZMAN and ALBERT R. BROCCOLI

...EON PRODUCTIONS, LTD. TECHNICOLOR®

AUG

WE, ROBOT AND CHARLES

in

FLIGHT FROM ASHIYA

with

SUZY PARKER · SHIRLEY KNIGHT

Produced by HAROLD HECHT · Directed by MICHAEL ANDERSON

Screenplay by WALDO SALT and ELLIOTT ARNOLD

A Hecht Productions & Bois Motion Picture Company Presentation

EASTMANCOLOR and PANAVISION®

JUNE

ALBERT R. BROCCOLI and HARRY SALTZMAN

Present

BOB HOPE · ANITA EKBERG · EDIE ADAMS

in

Call Me Bwana

Screenplay by NATE MONASTER · Directed by GORDON DOUGLAS

SEPT

SUSAN HAYWARD

in

SUMMER FLIGHT

with

Michael Craig · Edward Judd · Diane Baker

Chet Baker · Basil Sydney

Produced by STUART MILLAR and LAWRENCE TURMAN

Directed by DANIEL PETRIE Screenplay by JESSAMYN WEST

A Mirisch-Barbican Presentation

The MIRISCH COMPANY and EDWARD L. ALPERSON present

SHIRLEY MacLAINE · JACK LEMMON

in

BILLY WILDER'S

IRMA LA DOUCE

with LOU JACOBI · HERSCHEL BERNARDI

Screenplay by BILLY WILDER and I. A. L. DIAMOND

Produced and Directed by BILLY WILDER

COLOR

OCT

DEAN MARTIN · GERALDINE PAGE · HENRY HILLER

in

toys in the attic

with

Gene TIERNEY · Yvette MIMIEUX · Frank SILVERA · Larry GATES

Produced by WALTER MIRISCH · Directed by GEORGE ROY HILL

Screenplay by JAMES POE · A Mirisch Company Presentation

Based on LILLIAN HELLMAN'S Broadway hit play

JULY

THE MIRISCH COMPANY, INC. Presents

STEVE McQUEEN · JAMES GARNER · RICHARD ATTENBOROUGH

starring in

THE GREAT ESCAPE

co-starring

JAMES DONALD · CHARLES BRONSON · DONALD PLEASENCE · JAMES COBURN

Prod. and Dir. by JOHN STURGES · Screenplay by JAMES CLAVELL & W. R. BURNETT

Based upon the book by PAUL BRICKHILL · A MIRISCH-ALPHA PICTURE

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DEAR HOLLYWOOD: AN ADIOS FROM SPAIN

By JOHN HOUSEMAN*

John H. Jump

What's on Both Wounds

[illegible]

A Plea For The Unknown Writer

By BENNETT CERF
(President of Random House)

Bennett Cerf

[illegible]

Shakespeare in Boozeville

(or, The Bibulous Bard)

By PROF. JOHN McCABE

[illegible]

'Fall Guy' Strikes Back

By LOUIS M. NIZER

Editor's Note: Recently in the Grand Ballroom of the Waldorf-Astoria the Circus Saints & Sinners were given their annual treat [illegible] to Fall Guy, Louis M. Nizer, attorney and author of "My Life in Court." Her speaking [illegible] ordeal [illegible] best remembered for [illegible] Here is [illegible]

Saint Harry Hershfield, Devil Tex O'Rourke, Sinner Lee Kramer, and Sinners all: I do not know whether this will be a memorable day for you, but for me it marks the peak of my audacity. For me to stand here and pretend that I am important enough to have been the subject of so much savage satire and insult is to assume achievements, which, of course, I deserve.

I have no difficulty with Harry Hershfield. His generous comments were, of course, the unobtrusive effort to clean up the blood so that it will not show. Furthermore, I know enough about his art as a toastmaster to know that he has just whipped the meal out and I am aware of the fact that [illegible]

[illegible] Tex O'Rourke's remarks [illegible] was [illegible] and [illegible] to make [illegible] down [illegible] for [illegible] afraid [illegible]

Repeats

[illegible] was [illegible] Hershfield has [illegible] to [illegible] and [illegible] to [illegible] the [illegible] Frankly, I have [illegible] to [illegible] pronounce [illegible] Lawyer [illegible] Tex [illegible] and [illegible] [illegible] Tex [illegible] [illegible] [illegible]

JACK LORIMER :: LOC ROMACK
"BOYS OF WINE AND ROSES"
THIS, IN ITS OWN TERRIFYING WAY, IS A LOVE STORY.
n terrifying way, is a love story...
IT IS DIFFERENT. IT IS DARING. MOST OF ALL, IN ITS OWN TERRIFYING WAY, IT IS A LOVE STORY...

(Of Interest to Authors and Others)

Who's In Charge Here—Tax-Raise Wise?

By HARRIET F. PILPEL
(Greenbaum, Wolf & Ernst)

VARIETY, Oct. 8, 1962

Deferred Income for Floyd Patterson

Many individuals in show business, authors and others are on the alert to the outcome of the controversy involved in the wake of last week's Patterson-Liston fight. The deal with Patterson was to provide him with a $2,000,000 payoff—$200,000 the first year and $100,000 for each of the next 17 years.

Just there must be some resolution as to the conflict between the promoters and the Government, which condemned the gate for the time being, at least.

Then the payoff to Patterson. The 18-year spread would reap vast tax benefits for the exchamp. But the high-bracket people in other fields pay their taxes on regulares or just plain salary on the full sum and in the year that it's received. They'd like to spread their income for tax purposes, too.

The above item, which appeared in VARIETY early this fall, strikes both a right and a wrong note—wrong in its specifics, right in its main thrust—so far as authors and creators of other copyright property, music, art, photographs, literary matter are concerned.

First as to the thing that is specifically wrong about it. Authors (and I shall use the word to mean all creators of copyrighted property) have for many years been agitating for three measures to ameliorate the present unfair tax treatment of their earnings. These measures, in contrast to Floyd Patterson's contracts, which are most common in the public boxing and motion picture fields, typically provide—usually and better in the first instance sometimes to be amended—that the amount payable to the author, whether fixed or on a royalty basis, shall be paid either in stated amount installments or equally divided over a stated period of time. Until recently there was no clear Treasury Department position for this.

However, the "better view" as we lawyers are fond of saying, was that this could legally be done with the result that instead of a large lump sum coming in at prohibitively high tax rates in one year the author received his money at lower rates over a period of years. In 1960 this "custom of the trade" as it had by authors agents and lawyers who were involved, was given official sanction by the Internal Revenue Dept in a ruling which has since come to be known as the "deferred compensation ruling." So it's legal—and so far so good.

'Dividends' Ruling

The Internal Revenue people in the other way too took official cognizance of something else with a beneficial outcome to authors. This recognized the realities of the literary and entertainment market place and, in something now known as the "dividends" ruling, said that from a tax point of view people could dispose separately of the separate rights that make up a copyright. In the case of a book, for example this means that the author can dispose separately of his motion picture rights, his book rights etc. with various tax consequences and it matters not from the standpoint of the taxpayer, as added to by a later one whether, in the case of a sale he sells for a lump sum or monthly payments basis. In either event he has sold an asset and if he has chosen to consummate the sale through a corporation, the proceeds would seem not to be the kind of heavily treated corporate income which is known as personal holding company income. And this can have definite tax advantages.

But now to the general. The items quoted above suggests that authors are in a bad way tax-wise. And they are. The reasons mentioned above are but two ameliorative factors. The rest of the picture is fairly black. For 12 years now—ever since 1950—authors and those to whom they may give all or part of their properties have been specifically denied by Congress the benefit of any capital gains treatment—that nice maximum 25% tax which is available to most of those who sell other kinds of assets. And to make matters worse, the creators of patents, as opposed to the creators of copyrights are, also by express Congressional action, given the most preferential tax treatment of any group in our nation. As a nation, we prefer gadgets to books.

This is not to say that authors do not have available to them a variety of techniques which they can use in an effort to secure at least something from the high personal income earner rates, for themselves and their families. They can set up trusts or make gifts to members of their families of all or part of their works so that the income flows in several taxpayers, no one of whom hits the certain rate which would be applicable if all the income moved to one person or entity.

In a limited class of situations they may be able to set up corporations and partnerships which can delude to some extent the full impact of the graduated surtax rates. In addition the tax people have come to recognize that the raw materials of the author's craft i.e. their manuscripts and notes, have some real value so that if authors give such materials to tax-exempt institutions like universities, schools or libraries, they can take a tax deduction which in effect means money in their pockets.

But it's not enough. The rich in the form of those who have inherited capital get richer under the benign protection of the capital gains tax. The people who work for corporations—especially the big corporations—have all sorts of "fringe benefits" as well as such regular salaries—pensions, profit-sharing, stock options and stock ownership, to mention only a few. They thus escape at least some of the highly graded personal income taxes either entirely or at a time when their application would be most damaging.

Authors, whose thinking generates much of our material wealth and prestige not to mention our survival, can look to none of these. Moreover, they are not to be the recipients of bunched income so that, in the absence of sound tax advice and sometimes with it, because it can go only so far under the existing law and regulations they find it virtually impossible to build up any financial security or to lay by for themselves.

And the suggestion that since they cannot go on active creating forever they ought at least be entitled to the same privilege as oil wells in the form of a depletion allowance is treated as fanciful. (Oil ought shouldn't and needn't be.)

So what? So in 1962 and it's more than high time the Government set to it to do something about the indeed this particular administration has, through statements of the President prior to his election and through the Treasury Department, indicated it would like to do something along the lines of relieving authors of at least some of the present income tax discrimination against them. (There's inheritance tax discrimination, too, but we'll discuss that another day.)

Thus, while we should give credit where credit is due—and it is due on the deferred compensation and dividends rulings—Variety and all other media in the copyright field should continue to print items about what's wrong here tax-wise—should see to it that someone is put in charge here—tax-wise, that is.

Hawaiian Film Biz Much Distracted

By WALT CHRISTIE

Honolulu.

The best things in life are free, or nearly free, much to the constant consternation of Honolulu's motion picture theatres.

Moviegoing here has always been troubled by the climate that fosters year-round outdoor recreation.

But even more pressure in the stiff competition provided by "free" entertainment of both pro and ham-amateur quality.

Let's face it, Honolulu has more "live" attractions throughout the year than any Mainland city of comparable size—Las Vegas, natch, is another story.

The "live" calendar leads off with hot [illegible] and visitation spirits. There are 21 ultra-modern hotel-motel centers not counting the array of boarding palaces that dot the outlying beaches. Each one of them has a lot of entertainment.

High school football, four games each weekend in season, can and does draw thousands to Honolulu Stadium. And don't forget boxing both in the Civic Auditorium and sometimes outdoors in the Stadium, and wrestling and baseball and golf and tennis and surfing and swimming and skiing and deep sea fishing (okay, forget them if you will, but the theatres can't.

Other Rivals

Honolulu Symphony orchestra draws well to [illegible] for its summer Starlight concerts [illegible] and the Symphony grabs column after column of news re-publicity space in the daily newspapers.

Stage productions? There's the Honolulu Community Theatre, the Windward Theatre Guild, the U. of Hawaii Theatre Group, various military thespian troupes, the Outrageously Magic Hung Theatre, and—ask—high school plays increasingly active, too, in the Honolulu Theatre for Youth, which generally draws an accurate sum on the age group it's catering to.

In recent months, Honolulu has been host to dozens of dance and entertainment troupes from Japan, the Philippines, Thai, Latin America, the Mainland. The Royal Thai Dancers, to cite a for-instance, drew turnaway patronage.

There are rodeos.

There are lectures.

There are cultural demonstrations (flower arrangements, bonsai plant exhibits, Japanese tea ceremony, etc. etc.).

There's an occasional circus—and who cares whether it's one-ring, two-ring, three-ring?

And there are carnivals. Carnivals galore. Every P.T.A., every community booster association, nearly every church sponsors a make-money once or twice a year. You can't drive to a theatre without passing some carnival.

Operation Film Fest

By ROBERT F. FREDERICK

I will arise and go now, and go to Venice see,
And a deal or two I'll make there, of fine-print clauses made;
Nine lawyers will I have there, to help in the money fights,
But I sign alone for U. S. rights.
I'll try to see some films there, but films kill so much time.
In cocktails since 9 in the a.m., right through the cocktail hour;
Past midnight's quiet screening, rush back to my hotel room,
For the mail, a shave and a shower
I will arise and go now, for who's got time to feel?
Sweet Co-Production's calling, with deals I'll fill the day.
Don't seek me at the Ritz, or sunning beside my pool,
Venice calls, and I've "run away."

(With apologies to W. B. Yeats)

Fan Mags: The Pros and Cons

By LAWRENCE J. QUICK

Nephew of 'Photoplay' founder-editor James R. Quick Deplores the Sensationalism of the Latterday Film Fan Magazine — Yesteryear Mature Readers Give Way To Teenage Yen for 'Inside' Dirt

Author Lawrence J. Quick, novelist, fan mag editor and now freelancer, is nephew of the late James R. Quick, founder-editor-publisher of Photoplay, considered the daddy (and best) of the film fan magazines. Author Quick's opinions (especially the "cons") are frankly biased, since he admits, "I have withdrawn [illegible] from the fan magazines as their champions and very ably have absorbed me to the point where I can put my heart into such work. When I edited fan mags I tried to raise standards wherever possible but in view of the general degradation of the field, I came to feel that such efforts were not worth the trouble. The decline of Photoplay from the great era it knew under James R. Quick is one of the saddest facts in magazine history, and numerous [illegible] magazines were launched on it. My forthcoming book on Hollywood, I think, should be a great contribution to [illegible]"—Ed.

Fan magazines have been under considerable fire in the last year or two. National magazines, newspaper columnists, the trade press, recent books on Hollywood—all have had a go at them.

The gist of the accusations seems to be that the fan magazines reveal increasing contempt for adults about personal life and television personalities, kowtow to their benefactors, are generally unobjective publications.

Religious publications denounce them, studio publicity executives hold them in contempt stars already unhappy over distorted quotes and [illegible] story slants, suck interviewers with [illegible]

What is behind all [illegible] public wrath and ire?

It is the currently some two dozen movie and television fan magazines with an estimated total circulation of better than Motion Picture, Modern Screen and Photoplay the so-called big three, claim circulations of well over a million each. The remainder some of them [illegible] and quarterlies, trail with circulations averaging [illegible] 250,000.

In the 1920s and early 1930s some readers may be surprised to learn the better fan magazines were highly respected and influential journalistic mediums with a predominantly adult readership. Today's leaders are chiefly teenagers.

Thirty years ago Photoplay, whose then editor-publisher, the late James R. Quick, was known as "the inventor of the fan magazine," led a field of about a dozen publications. Photoplay's then circulation, quite respectable for its time, was 200,000. Its nearest rival, Motion Picture, boasted a readership of several hundred thousand. The others, led by Picture Play, New Movie, and after 1926, Modern Screen, averaged 150,000 copies each per month. The total circulation of the fan magazines in 1952 hovered at about 2,000,000.

These 2,000,000 constituted, however, a quality readership, an eager, adult public entertained by the then fresh, novel and vital film medium. This public, especially that of Photoplay, sought information about all phases of movies, and tended to concern itself more with cinema commerce than with mere fan-oriented experience. Certainly it was at that time more enthralled by wholesome drama and fine ideals than the later generation of readers, who sought sensational revelations and vicarious eroticism.

Unduly Awed

There was no TV, of course, in those days, and radio had the drawback of being strictly an auditory medium. Movies, accordingly, enjoyed a monopoly on the attention of the entertainment-minded public. The movie magazines of that time monopolized the field journalistically, for the newspapers and magazines on the national level were slow to accord space to a medium that was just peculiar literature and was only just commencing to engage the attention and respect of more intellectual folk.

As the 1930s advanced, however, the nationals and review weeklies began giving the movies more and more coverage, the adult film public began turning, especially after the tasteful James R. Quick's death, from Photoplay to the metropolitan newspaper critics and review weeklies for advice as to what films were worth seeing, and for intelligent, informed information about picture people in general.

The fan magazines, which up to the mid-30s had been feeding the public equal doses of romance and information content, found themselves accordingly at an impasse.

Photoplay and its rivals resolved this by inserting more cultural stories and articles, more improvement-like features. They proceeded to cultivate a readership allegiance of [illegible] by promising fans with romantic enthusiasm [illegible] and by printing [illegible] articles [illegible] to the gradual exclusion of [illegible] material [illegible] most of these mid-30s Photoplays, especially [illegible] formerly stressed.

The transformation was dramatic. Photoplay within a few years had removed from a highly respected journal of the screen to a plaything for teenage girls. The other magazines followed suit. This debasement continued, with minor variations, from the mid-30s to the mid-50s when Confidential's success forced the fan magazines into still greater emphasis on [illegible] sex. For [illegible] the editors of the fan magazines found [illegible] the hitherto [illegible] mechanisms and escapist preoccupations were [illegible] to pull on the [illegible] readers.

In a desperate effort to retrieve a declining circulation and [illegible] Confidential's [illegible] audience, the fan magazines began [illegible] publication's scandalous format, with, however, somewhat more caution and restraint than their high-flying model.

Nationals Compete

Once aroused on this circle however, they shortly found themselves vying with some of the bolder more mature national magazines when it came to collecting their fair share of libel suits brought by aroused stars. In late 1956, Elizabeth Taylor and Eddie Fisher brought suit against seven fan books, the total damages asked being some $7,000,000.

In justice to the fan magazines, it must be stated that certain stars proceeded to foment popular sympathy by public carryings-on, leading to the suspicion that they secretly relished the [illegible] publicity that [illegible] [illegible] is spurred.

Interestingly enough, the stars often rap the fan magazines for [illegible] inviting the public to scrutinize their personalities, [illegible] by [illegible] [illegible] [illegible]

Candid Camera on Croy

By GLENDON ALLVINE

"Over Chinese Laundry," the postcard noted, in addition to my correct street address, and this had the postman puzzled as he handed me the mail at my house on Los Gatos.

One glance and I knew that here was another example of communique from Homer Croy, a literary lumpi from upper Manhattan whose odd envelopes and goofy addresses have been his hallmark for almost half a century.

It is the persistent whimsy of this author of 27 books and half a dozen screenplays to write his notes on the backs of letters addressed to himself when demanding immediate payment and to mail them in envelopes from such unlikely locales as Lee penitentiary at Pontiac or an undertaking parlor at Jackson Heights.

Was this picture from a Mormon farm was enclosed in an envelope from Hunting-ton Hartford for the Lincoln book film A & P.

As I drove up the slope at Rancho, where Croy was waiting at the clubhouse, I assured him I was not in such a hurry that I would not appreciate a visit with the author of 27 books. By 1 o'clock Mrs. Alice Croy and I would go to Last Actual to Dial Soup & Potato.

With my notes and reminiscences I assumed we'd have more than an hour since picture were asked. But what was Mrs. Lincoln to do with a horse?"

Back came a letter in which the subject of Mrs. Lincoln's horse was not mentioned. Instead I got a letter that was as much a surprise as an epic.

Almost. And it's typical of Mr. Croy that it was a $2 bonus on a gift of Pete Kelly's Blues. Pete is the dixieland Pied Piper of the beat of the '20s and I love it.

When I was a boy living in the Pecos valley of Texas I thought the most famous man in Hollywood was Will Rogers, whose humorous stories he had sold to Hollywood. When I was story editor at Paramount I bought his novel "10 Minutes," feature that was cheaper and more honorable than to have him sue because one of Paramount's contract writers had, perhaps inadvertently, written the same plot into a script then ready for the camera.

Putting words end to end has provided Croy with a good if not already, income ever since he became the first student in the first school for journalism in the world, at the University of Missouri, not far from the farm farm at Maryville, on the bank of which is a mural depicting his father and mother arriving by covered wagon from Ohio.

Because he flunked out in Shakespeare, the first student did not graduate from the pioneering school of journalism in 1907 humiliation that was mitigated in 1957 when his alma mater made him a Doctor of Literature.

Unlike his nemesis who signed his name 20Shape, Croy has never had a play on Broadway, but before the year is over he may have two the Mrs. Lincoln drama and a musical for which Vee Templeton has written the score.

Croy's book, "Corn Country" has a chapter on Spanville Iowa where descendants of immigrant Czechoslovakians annually revive old Bohemian songs, dances and customs. It was there that a lonely Anton Dvorak homesick in Manhattan for his Landsmen, settled down to drink Pilsner and compose his New World Symphony.

Too close to the Iowa trees to see the corn, Croy for a decade did not discover the musical saturn his book until F. B. Garrett of Kansas City called it to his attention and to Templeton's. I have heard the tape and it sounds great.

I told him on the back of an artist's letter I got from him in which he contended that his novel, "Corn Island," published 1932 was being made into a stage play that Al Woods would present that year.

So nuts, grey.

Right of Privacy?

Continued from page 36

fate was to catch the eye and mind of Judge Irving Saxbe. Nevertheless the court upheld the magazine's right to run these photographs.

Also Unauthorized Bios

Books have generally enjoyed the same immunity as newspapers with respect to public figures. Serge Koussevitzky objected that he had not given permission to the writing of a biography of his life, but to use of certain pictures in the volume. The court said it did not matter that there was a commercial purpose attached to the publication of the biography because of the informative aspects involved. This case is the basis of the present rule in New York that an unauthorized biography is not barred by privacy laws unless the biography is defamatory or misleading.

In view of this history of courts interpretation of right of privacy Laws by the New York courts when newspapers books and magazines are involved the recent verdict in "The Desperate Hours" case came as somewhat of a shock. The jury awarded $175,000 damages against Life. That case centered around the Hill family which had experienced in real life the very situation so grippingly described in Joseph Hayes' to his best-selling novel. The Desperate Hours." In 1952 Mr. & Mrs. Hill and their three children were held captive in their escaped convicts for 19 hours in their home at Whitemarsh Township, Pennsylvania. Following newspaper reports of the incident the Hills sought to shun all further publicity. They refused to appear on the Ed Sullivan show and soon thereafter moved away to Connecticut.

In 1954 Hayes wrote his book entitled "The Desperate Hours." It was produced on the Broadway stage in 1955 by Howard Richman and was made into a motion picture the following year.

Why the Hills Won

Late on Feb. 28, 1955 ran a story identifying Hill and his family as the "true life family of the book and the play. The insurance showed side by side parallels between the story of the Hill and the work of fiction. No consent was given by the Hills to the Life feature. They instituted suit for breach of their right of privacy against everyone involved.

In preliminary moves to the main action, the author of the novel, the producer of the play, and the motion picture company demonstrated to the court's satisfaction that their property was not based on the incident involving the Hills. They were each relieved of liability, but the action proceeded against the magazine. Life's defense was that the article on the Hills was news of general interest to the public. The court disagreed, stating that three years had passed since the original incident which was no longer news. The fact that the article was not uncomplimentary to the plaintiffs did not sway the court which held this to be an unlawful use of the Hills' name for purposes of advertising and trade in violation of their right of privacy.

The decision in the Hill case, coupled with the sizeable jury award against Time Inc., publisher of Life magazine may indicate a conflict of judicial thinking in balancing the need of society to be well informed with the desire of the individual for privacy.

Beards, Mud And Showmanship

By JOHN BYRAM

Naples, Fla.

Things have been pretty active down here recently in the beard department. First a fellow called Fidel Castro who operates in Havana, a little more than 200 miles away, kicked up a lot of a fuss assisted by some visiting Russians, Czechs and other Iron Curtain types.

Nobody got terribly excited for most people figured that if there was a missile shortage they would be safer in Southern Florida than in the industrial north.

Then, while there was a relatively calm interlude in the storm came the three-day Swamp Buzzz. This weekend an annual event in this town on the fringe of the Everglades.

Part of the celebration involved the "growth" of beards by all males capable of doing so, under penalty of fine or imprisonment in a jail. The oversexed stick to the razors Gillette and Paul. The result was that for two or three weeks in the fall Naples was dotted by hairdo doubles giving the more apprehensive visitors the idea that Cuban commandos had landed via the Gulf of Mexico.

Besides these examples of what used to be called bizarre adornment the Swamp Buzzz festivities included the selection of a Queen Contest, a long parade and the usual rave. Also a turkey shoot — and they weren't shooting at some of this season's Broadway shows.

Never none of these critters has ever been seen in Times Square. It should be explained that the swamp buzzz as a vehicle is a [illegible] Designed to penetrate the Everglades or the Big Cypress Swamp, primarily during the hunting season, it is an uncanny bumps but serviceable conveyance. Furthermore no two swamp buzzzes are exactly alike, for they are home-made productions and apt to derive from jeeps, tractors, trucks or any other handy means of transportation the builder can lay his hands on. What swamp buzzzes have in common is their huge tires, borrowed from airplane's tractors or transcontinental trucks. These tires, plus powerful engines, can set you into otherwise impassable parts of the South Florida wilderness.

The buzzzes race and wallow in a sea of mud especially created for the occasion, since the autumn weather is apt to be dry. Drivers, passengers and spectators get all mucked up, and even the newly crowned queen has her royal robes dirtied. This is part of the ritual, and it is forbidden for anyone to play Sir Walter Raleigh and come to her assistance.

During the 14 years that this Mardi Gras of Mud has been staged, it has become increasingly important as an attraction, both for Floridians and out-of-state visitors. Basically a dirty, unglamorous business, it is now presented with some flair for outdoor showmanship, and every year the attendant attractions are better managed.

While it is unlikely to succeed the Indianapolis or Sebring races as a sporting event, or to replace Disneyland, it does prove the Barnum-tested adage that you can sell anything with a little showmanship, mud, beards and all.

The local boards are admittedly amateurish and part-time, but so far they seem to be doing better than Castro's muffaletta. Even the barbers union can't object to that.

When the Newspaperboys Supported the Writers

By MILTON M. RAISON

Hollywood

When I was a gay, young blade in Hollywood before World War II, I lived in what is known as a "double," that is a livingroom, bedroom, kitchen, bathroom, back porch and the usual appurtenances. Because I was still pulsating with the gregariousness of my New York pressagent days, I was delighted to find that the livingroom not only had a double bed concealed behind French doors but a wide couch. As a well-salaried motion picture screenwriter, I had scarcely felt the pinch of the slow depression which was only then just dribbling into Hollywood.

Therefore, when cocktail parties turned into midnight suppers, and some of my newspaper and screenwriting friends wanted to use the pull-down bed or double couch, they were more than welcome with a beer or a gin thrown in for breakfast.

Came the day when I finished my assignment at 20th-Century Fox and started a flat deal at Columbia. My producer suggested that I work home as Columbia in those days was a very tight lot. Even Harry Cohn used one of the brood closets.

However, when I started working home I found to my consternation that I interfered with the plans of some of my out-of-work friends. Though I actually used the kitchen as an office, I was often interrupted by journeys to the refrigerator for a cold beer or a drink mix or a bowl of ice or even a snack of lox. At the time, I was writing a mystery which had elements of tragedy in it, and I was driven off my pace by the sounds of stifled laughter. The loud cursing of men and the squalling of small animals accompanying the female contingent.

At first I tried to get to bed before midnight. But this, too, I found was impossible because of my former attitude toward noise and time. When I took it up with my friends I encountered not only resentment toward my attitude but downright belligerence. I began to feel like the rancher who refused squatters' rights to the sodbusters near the only waterhole in the territory. Not only were the men resentful, the girls treated me as though I had leprosy. Unfortunately, I had given out a key or two, and I was helpless against what threatened to be a constant invasion.

I mentioned my problem to Sidney Sheldon, a young screenwriter who had gone through a similar housing experience. I suggested moving, but Sidney shook his head. "You have an instinct for finding your apartment anyplace in Southern California and getting into it by charming the manager or climbing through the windows," he said. "A house is worse — far worse."

Gracie's Hideaway

Then, taking pity on my plight, he took me up to meet Gracie Seidel, who ran a guest house on the Cahuenga Pass. A house once owned by James Kerrigan of the original Covered Wagon fame, and inherited by his family, Gracie, a handsome middle-aged woman of rather definite ideas, knew all about the ways of Hollywood denizens. Not only did Sidney Sheldon live there but Ben Roberts and George Seaton, all screenwriters. Also, two actors, two newspapermen, Pat and Leo and an old, but lively pensioner. The house, of course, was enormous, as were the grounds. Gracie ran it with an old Missouri gal called Mag Tipton, who told me the only advice she got from her father was, "I don't care how much you fight but don't ever let me catch you crying." This, before the days of the "Beverly Hillbillies."

I moved stealthily one Sunday with the help of Mac one of the actors, western and full-bearded, while my friends were sleeping off their hangovers. It was a dirty trick, but I did leave them a bottle of Scotch but no forwarding address or phone number. Only my agent and studio had that.

Gracie's place was heaven. Not only were all her roomers bachelors but women were not allowed on the premises. She always answered the phone and automatically said you were not in, until you vigorously nodded your head. She also answered the door and anyone she didn't know was sent packing. Furthermore, she provided breakfasts, and for those who desired it, dinners. Between meals, you could lock yourself in your room and write, undisturbed to your heart's content.

But with four screenwriters in the house staying locked in a room was a little difficult. Occasionally we had to go to the bathroom. Often that meant a conference in the hall, or out on the wide porch. But Gracie kept a sharp eye on us and broke up all meetings until we hit on the idea of collaborating on a screenplay together. The screenplay was written, signed with a pseudonym, consisting of all our first names and promptly rejected by the studios.

Came the day when we were all suddenly out of work. And since we were unencumbered bachelors, living up to our last dollar we were unable to pay the rent. Simultaneously we had to confess this to Gracie. We knew it would be a shock to her for she too was liberal with her money, and often lived beyond her credit housing and feeding us members.

She laid down the law. No more collaboration. We would all work on our individual projects and find employment at separate studios. But, we pointed out, this would take time. And meanwhile, how could we survive?

"My secret bankers," she announced. "My newspaperboys."

It turned out that Pat and Leo were not only newspaperboys, but owned a flourishing stand on Hollywood Blvd. and hunked an occasional bet at the track. Though they rarely won anything but the Racing Form, they were clad to help the cause of literature and the crisis was surmounted.

Sheldon, recently on the screenplay of "Dumbo" for MGM, has been a producer and writer at Paramount and counts among his credits "All In A Night's Work," "The Boston Kissing Story," "Partners," "Birds and Bees," "Anything Goes," "You're Never Too Young," "Annie Get Your Gun" and "The Bachelor and the Bobby-Soxer."

Ben Roberts, who turned up with Ivan Goff, has among his credits "Midnight Lace," "Portrait in Black," "Snake Hands With The Devil" "Hand of Death," "Man of a Thousand Faces" and O'Henry's Full House."

George Seaton, who recently died, was credited with "Secrets of a Co-ed," "Jungle Siren," "Where Are Your Children," "Miracle On 34th Street," "Black Market Babies" and "Rock."

Personally, I wrote 41 screenplays, six books, and about 200 teleplays, all dedicated to Pat Lee and Gracie.

As for the newspaperboys, they still own the newsstand, and I wouldn't be surprised if you could still bet $5 on the fifth at Santa Anita merely to help the Interest Gracie Seidel is now harboring.

Nat'l General Deal For Mobile Rentals Gets Latter's Okay

Hollywood

Stockholders of Mobile Rentals Corp. approved the proposed acquisition of the company by National General Corp., parent company of National Theatres, and will exchange 462,000 shares of common outstanding for MRC common on share-for-share basis.

MRC, according to prexy M. E. Hersch, will operate as an autonomous subsidy of NGC following acquisition, now pending for final tax ruling and Government approval.

20th Forms Out Shipping Dept.

Shipping inspection department of 20th Century-Fox has been shuttered at the local exchange and all work will be done by Central Shipping.

Many of the employees had been with the exchange for many years. The shippers went to Central Shipping but the women did not.

Universal Pictures Company Congratulates

The Great Radio City Music Hall

on its

30th Anniversary

"OPERATION PETTICOAT."

"MIDNIGHT LACE."

"COME SEPTEMBER."

"FLOWER DRUM SONG."

"LOVER COME BACK,"

"THAT TOUCH OF MINK"

and proudly announces . . . . . .

GREGORY PECK
in
"TO KILL A MOCKINGBIRD"

BASED UPON HARPER LEE'S PULITZER PRIZE-WINNING NOVEL

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MARY BADHAM · PHILLIP ALFORD · JOHN MEGNA · RUTH WHITE
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ROSEMARY MURPHY · COLLIN WILCOX

Screenplay by HORTON FOOTE · Directed by ROBERT MULLIGAN
Produced by ALAN PAKULA · Music—ELMER BERNSTEIN
A Pakula-Mulligan, Brentwood Productions Picture · A UNIVERSAL RELEASE

. . . . for February at the Music Hall

British Fight ECM

Continued from page 3

on and on and there's not little or no end of a deal.

Ask British producers what's at the root of their troubles and a majority of them will point to the British tax and trade system with some saying the whole edifice will collapse unless drastic changes are made. Others are more specific and point to the Eady Plan as the villain of the piece.

Rising Costs

At first when the prospect of Anglo-European cooperation was concerned, it looked a natural proposition to solve many of the island industry's financial problems. Film-making costs were just as high in Britain as many as they were on the Continent, and in both areas the producers were faced with a shrinking market and a poor potential return on their investment. What could be better therefore than having an arrangement whereby the production investment was shared on a partnership basis and the completed picture would qualify as quota in both territories? For example, an Anglo-French co-production would qualify for British and French quota and even more importantly, would be entitled to play and in both countries.

The union position is somewhat complex. It was one of immediate caution in view of its immediate misgivings they feared a loss of post Anglo-Continental efforts at the possible expense of a much more British film. If their fears were proved well-founded there would be a danger of less employment for their union members and that, they asserted, would be a bad thing for the British industry. So, their first demand was for an assurance that if there was any substantial volume of co-production the industry would ask the Board of Trade to increase the present 30% quota for British films. They also sought safeguards on other counts, but as time went by and the talks dragged on, the producers urged the Board of Trade to take unilateral action, and to conclude a trial pact with at least one of the countries involved in the post negotiations.

French Overtures

Some little time later, the Cinematograph Films Council, the official body appointed to advise the Board of Trade (now) on the operation of the Quota Act, recommended that a trial agreement should be immediately concluded with the French Government, but there has been no sign, so far, of any official action on these lines.

Having spent several years in these abortive negotiations, several leading lights in British production are beginning to feel that their efforts would be better rewarded in pursuing for participation in the Common Market. If the United Kingdom joins the community, they argue, the other problems will resolve themselves more or less automatically. But that's a tantalizing attitude, and one which the unions have indicated they are ready to resist. There is, however, more uncertain section in the unions on the Common Market issue than there has been to date on European co-production. There are wide-spread misgivings among the Labor forces on the matter of ECM participation, based on the interpretation of Article 92 of the Rome Treaty, which stipulates aid and other things that subsidies and other artificial aids to industry may not work to the detriment of one member country against another.

This the unions argue could put into jeopardy such legislation in Britain as the Quota Act which ensures that British theatres show a guaranteed proportion of domestic production, the statutes Eady fund which pays producers a direct return from the boxoffice, equal to 40 to 45 per cent of the United Kingdom rental and the operation of the National Film Finance Corp. which has helped many independent film makers in the last 12 or 14 years in obtaining, at reasonable rates of interest, the necessary cash to continue in production. If these advantages are threatened the unions claim any other advantages of joining with the rest of Europe in the Common Market are largely nullified.

On the other side the producers point out that the unions are a bit before they've got. In the main, they accept there is some doubt about the interpretation of Article 92 but point out that film aid is already a recognized feature in France and Italy, and is under active discussion in Germany. They are confident that the German film industry will fall in line rather than compel the ministries of France, Italy and Britain to forego their financial advantages. That would eliminate the main issue, and the producers believe that quotas and the Eady kitty are matters that could be easily resolved around the table. There is now a permanent commission sitting in Brussels and doubtless all these issues will be discussed before long.

The debate must necessarily be brought to an end before long, and the final decision will rest not with the unions, even though its views may be taken into account. It's strictly a Governmental matter, and Harold Macmillan the British Prime Minister, and his top advisers in the Cabinet have clearly indicated that they will take every practical step to secure an increase of British film production. The head of the British Film Producers Association is in favor of joining the European Association of Cinematographic Technicians and Allied Technicians (as it's called), but there will be lots of wrangling in the meantime. There are far in excess of stable questions still to be answered, but the decision-makers have to be clear on the issues, to use the title of one of Arthur Watkins pacts, the non-film parties and/or in Britain will have little say in Government policy. It's hoped it will be forward to a pronounced period of deliberation, so as to be sure that they are able to capitalize the natural advantages that already pose.

LV's $30,000,000 Boom

Continued from page 3

the showrooms and casinos, and since Nevada estimated take from tourists in 1962 topped $600-million mark, resort interests are keen to oblige with the new high-rises.

Vegas visitors this year will see the most extravagant building ever constructed in the state of Nevada, the new Diamond of the Dunes—a 23-story $8,000,000, 510-room addition to the Dunes Hotel with a top of the 'P' cocktail lounge with a view of the Las Vegas Valley and the Spring Mountains. Also planned is a 2,000-car parking garage and complex with pool, restaurants and facilities for the rest of the hotel.

Desert Inn Adding

The Desert Inn is adding a 10-story building and the colorful Wilbur Clark from Cleveland and his cohorts are doing another building bit across U. S. Highway 91 on one of their other properties, known as the Stardust, which will be going up 13 stories. Del Webb of N. Y. Yankee fame who associated himself with Milton Prell and Hotel Sahara in 1961 has been watching a new 24-story building go up as an addition to that resort of the corner where the "Strip" begins. The new annex will have 400 rooms and suites, towering 200 feet. It will cost $6,000,000 of the overall $12,000,000 expansion program, and will give the Sahara a total of 1,000 rooms. The new rooms are expected to be ready by May of this year.

Then there is the Landmark, a 30-story tower that has the odd shape of an atomic mushroom-cum-serving-basket. The casino for this latest entry into the Vegas gaming scene will be located near the top of this tallest building in Nevada. On a clear day, the blackjack player may even see Lake Mead, some 30-odd miles away.

The Ranch, under the direction of former New Yorker Jack Entratter, will soon commence with its eight-story addition over the present casino area. This elegant threat into the sky will cost more than $5,000,000.

Downtown Las Vegas with its glittering slot machine palaces and casinos, the area used to be called 'Glitter Gulch' but the operators nowadays prefer the more genteel 'Casino Center', are going to have a look-see at it, too. The Fremont has just added 14 stories, the Las Vegas Club is building a 14-story resort and The Mint (yes, we got a sign that will purge your eyeballs at a thousand yards) broke ground Nov. 5 for a 25-story resort structure.

Back on the more luxurious fringe, Hilton, a New Yorker Hotel, is busy is about ready to spring its 450-room Taliyno with a nine-hole golf course and 32 villas, each with a private swimming pool. This might be called a Lawrence by recently acquired Vegas standards, since the Tudor-styled hotel will only be three-stories high. Lowie, a Manhattan financier and industrialist, has staked $12,000,000 on the plant. Oddly enough, it has no casino.

On Nov. 22 the Thunderbird Hotel broke ground for a $1,000,000 four-story addition which will have 216 rooms and—when added to—pertain. May 1 Jim Wall hotel press says the addition will give the spa a total of 700 rooms by 1964, a 54-month location. Also slapped on will be a 3-story building containing additional 100 rooms.

Just six years ago the tallest building in Vegas was less than 100 feet [illegible] Hall of Justice [illegible] Mint [illegible] Hotel [illegible] was [illegible] of [illegible] Vegas [illegible] of [illegible] of [illegible] of

Lengel On Dreiser

Continued from page 8

Declassed." But I say, in my youthful way, a great, a tremendous talent going to waste barrels, a man who had written a "Sister Carrie" should not leave it at that. Of course, we had reason to be bitter over the fate of his first book.

I learned of that bizarre and heartbreaking publishing scene from Dreiser himself. The book was accepted by Frank Norris [illegible] himself as the reader's option of Mr. Doubleday for Doubleday, Page. A certain female [illegible] of the Doubleday family [illegible] Dreiser [illegible] and on his own. Dreiser's [illegible] to the extent of a [illegible] publication [illegible] a few years [illegible] Dreiser [illegible] "Jennie Gerhardt"

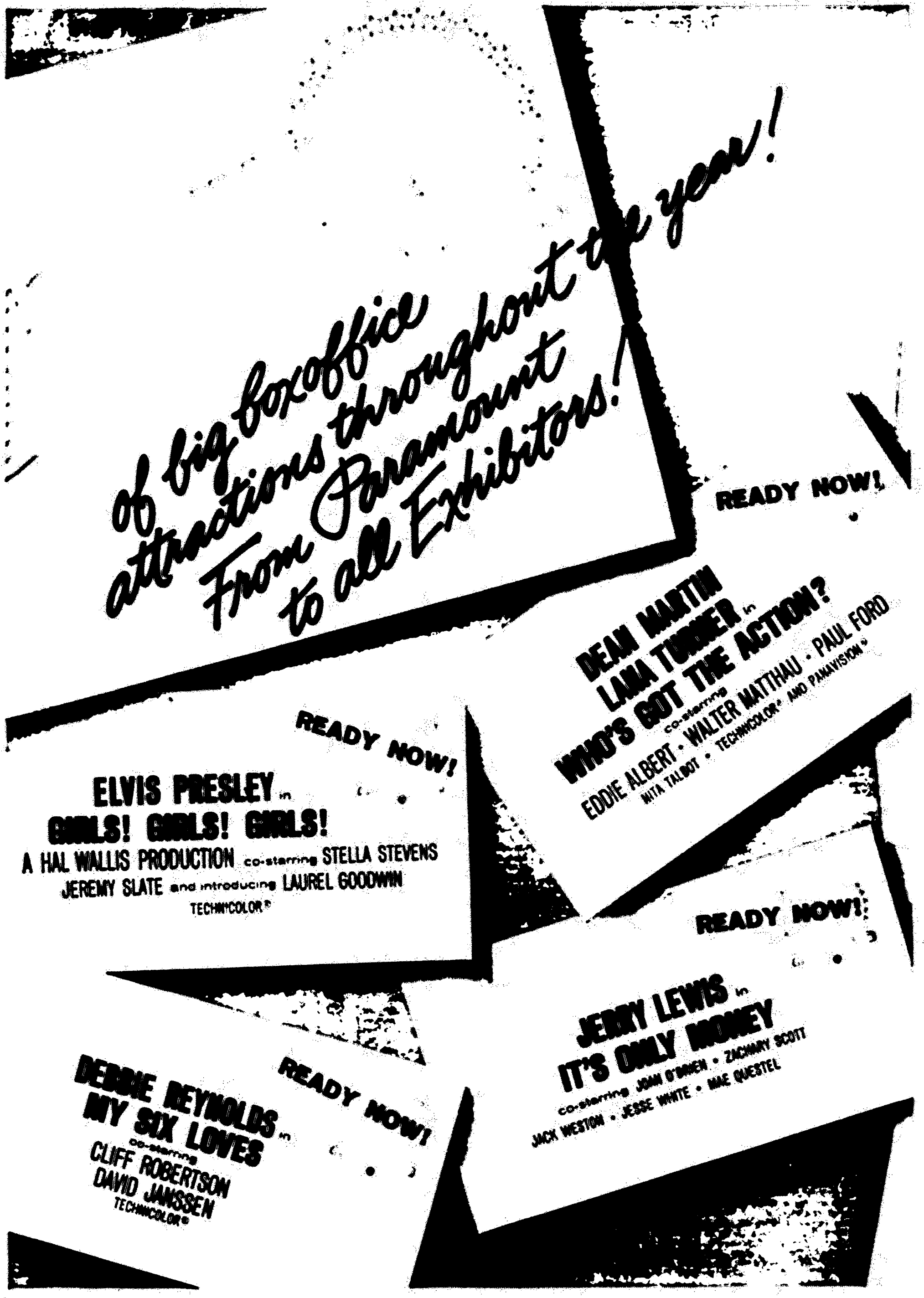
But Dreiser [illegible] Doubleday desk [illegible] publication of [illegible] a proper [illegible] "Sister Carrie." The story [illegible] Doubleday in 1913, [illegible] Dreiser [illegible] position at Butterick [illegible] Butterick's left [illegible] Dreiser [illegible] I am also sure [illegible] Dreiser's talent and unmistakable determination [illegible]

Now [illegible] book After "Jennie Gerhardt" he [illegible] "The Financier" [illegible] "The Titan" appeared in [illegible] "The Book About Myself" "A Traveler At [illegible] "Hey Rub-a-Dub-Dub" "The Color of a Great City" "Twelve Men" "Free and Other Stories" "Hey Rub-a-Dub-Dub" "A Hoosier Holiday" "The Stoic" "The Bulwark" "The Genius" "The Color of a Great City" "Twelve Men" "Free and Other Stories" "A Hoosier Holiday" "The Stoic" "The Bulwark" "The Genius" "The Color of a Great City" "Twelve Men" "Free and Other Stories" He also found time to write a book of poems, "The Hand of the Potter," best [illegible]

And with [illegible] and [illegible] book [illegible] a book and [illegible] of his [illegible] was a [illegible] Dreiser [illegible] at Butterick [illegible] [illegible] Jones [illegible]

He did a [illegible] [illegible] a [illegible] for [illegible] offer [illegible] was quite [illegible] And in 12 Men [illegible] Mr. Dreiser [illegible] [illegible] [illegible] Paul Dresser [illegible] [illegible] Van in the [illegible] [illegible] "True Patriotic [illegible] future [illegible]

[illegible] Sister Carrie" [illegible] [illegible] [illegible]


of big boxoffice
attractions through the year!
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ELVIS PRESLEY in
GIRLS! GIRLS! GIRLS!
A HAL WALLIS PRODUCTION co-starring STELLA STEVENS
JEREMY SLATE and introducing LAUREL GOODWIN
TECHNICOLOR®
READY NOW!
JERRY LEWIS in
IT'S ONLY MONEY
co-starring JOAN O'BRIEN • ZACHARY SCOTT
JACK WESTON • JESSE WHITE • MAE QUESTEL
READY NOW!
DEBBIE REYNOLDS in
MY SIX LOVES
co-starring
CLIFF ROBERTSON
DAVID JANSSEN
TECHNICOLOR®

JOHN WAYNE in
A JOHN FORD PRODUCTION
DONOVAN'S REEF
co-starring
LEE MARVIN • JACK WARDEN
ELIZABETH ALLEN • CESAR ROMERO
and DOROTHY LAMOUR
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HUD
co-starring
MELVYN DOUGLAS • PATRICIA NEAL
BRANDON DeWILDE
PANAVISION®

JERRY LEWIS in
THE NUTTY PROFESSOR
TECHNICOLOR®

FRANK SINATRA in
COME BLOW YOUR HORN
co-starring
LEE J. COBB • MOLLY PICON • BARBARA RUSH
JILL ST. JOHN and introducing TONY BILL TECHNICOLOR®

JEAN SIMMONS
ROBERT PRESTON
in
ALL THE WAY HOME

READY NOW!
LAURENCE HARVEY
FRANCE NUYEN
MARIKA ROKK
in HAL WALLIS' PRODUCTION
A GIRL NAMED TAMIKO
co-starring GARY MERRILL • MICHAEL WILDING
and MIYOSHI UMEKI • TECHNICOLOR® AND PANAVISION®

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WHO'S BEEN SLEEPING IN MY BED? • AFFAIR IN ARCADY
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VILLA MIMOSA • THE HEART OF A LION • BOEING, BOEING
DECISION AT DELPHI • BECKET • MELODY OF SEX
THE MOUNTAIN IS YOUNG • PORT FURY • FIRST WIFE

READY NOW!
JACKIE GLEASON in
PAPA'S DELICATE CONDITION
co-starring GLYNIS JOHNS
CHARLIE RUGGLES • LAUREL GOODWIN
TECHNICOLOR®

Realism and 'Trade Secrets'

Continued from page 41

[illegible] Marvelous because they don't? In all this secrecy in ruler [illegible] Mr. Hornblow [illegible] gears of the screen like stars [illegible] of actors who are supposed to [illegible] Paramount [illegible] company [illegible] Hollywood [illegible] work

Stars In The Material

[illegible] Real Estate Business"

[illegible] Script Approval

[illegible] Actors Lab [illegible] Stanislavsky [illegible] Actors Studio [illegible] Lee Strasberg [illegible] Marshall [illegible] Actors Studio [illegible] kept [illegible]

[illegible] Don't Put Down Suckers

Continued from page 58

[illegible] you have to give them a pallate [illegible] three fun scenes.

The second phase of the book about these [illegible] has to do with their [illegible] Ties have to be tied [illegible] you just let them out [illegible] Hollywood is a good [illegible] and so [illegible] the studios are too cluttered [illegible] for you to take them [illegible] to the Polo Lounge [illegible] Ben Gazzara [illegible] Wife Is Almost [illegible] knows I [illegible] are? Don't be rash.

Attacks on the star system [illegible] grown in number and [illegible] though almost never [illegible] names. By singularly [illegible] the data is exposed for study. There is mystery in the very [illegible] of certain deals. Who is the salesman? Does the star sell the banker? Does the banker sell the producer? Is the key a lawyer, CPA or foreign government? Who's got the action? Who holds the gun? What makes the star a partner, too? Participation without risk -- who invented [illegible] Part of Tale

[illegible] Britain Fear 'Monopoly' in Tel

[illegible] London

A plea for safeguards against monopoly in television [illegible] has been made in submissions to the Postmaster-General by the Federation of British Film Makers. Body, which represents [illegible] British features of the American type, [illegible] two-channel commercial operation.

[illegible] before [illegible] Television Act [illegible] XII system denied [illegible] room. The company [illegible] a strip doctor [illegible] Cecil Saint-Laurent.

"I think [illegible] could be [illegible] Hollywood [illegible] office. We [illegible] pure [illegible] of [illegible] space. [illegible] Saint-Laurent [illegible] Hollywood [illegible] Hollywood [illegible] Hollywood

Have Foreign Location, Will Travel—

By HARVEY MATOFSKY

London.

I sometimes think that the boys who grind out those durable tv series about treacherous foreign correspondents and pistol-packing international trouble-shooters are missing a sure thing by not always using the lofty titles and adventures of a globe-trotting movie publicist.

The subject matter is as marketable as it is unavoidable. And I took off a few months ago for super-sleuthing purposes in the ad campaign. To interrogate a likely lead there's more world to see than seven-stealing intrigue and international romance.

A [illegible] and a fabulous new terrain between each work—not to mention, of course, the inevitable transcontinental publicizing in another country. Drama, romance and headlines. Could Travis McGee ask for anything more?

Before forming one of the [illegible] a film publicist may be found on a foreign location he [illegible] and [illegible] The Chief. [illegible] it might like.

Our undaunted hero will call him Gabe Freebie—is ready at a moment's notice to take off for parts unknown to deal with a panel of publicity problems on Global-Worldwide Pictures' forthcoming production fronts. Heading up G-W's promotion operations at Adventure-plex Command Headquarters in New York is The Chief, known simply and affectionately to his friends in the trade and family at home as "The National Executive Assistant to the Vice President in charge of International Advertising and Publicity, Exploitation and Sales Promotion for Global-Worldwide Pictures."

To understand The Chief and his relationship to Freebie it is important to state here that as far as The Chief is concerned "position is paper-trophies of the law." He has but one burning ambition in life and that is to see his title, not his name up in lights.

Each installment starts with the same scene before the main title credits. The Chief munching a corned-beef sandwich bursts into his secretary's office shouting, "Get me Freebie! Is he out at Lindy's, by his office?"

Against the lure of foreign location will travel mass intrigue and theme music we see Gabe Freebie wearing a sardonic smile and walking toward The Chief's office from out the secretary's pockets the ticket stub and walks through the revolving doors of The Chief's publicity office as the title of the pilot, "The Case of the Missing Copy," flashes on screen.

The Chief peers briefly offers a bite of his corned-beef sandwich, which the latter politely declines.

"[illegible] Gabe," he says, [illegible] a re[illegible] and his desk.

'Mira Swings'

As you may recall, [illegible] Freebie [illegible] a publicity [illegible] Mr. a [illegible] of [illegible] "The picture is [illegible] Tarzan [illegible] Mira in Tarzan [illegible] making it a [illegible] and the Life to Mira Sam."

Freebie [illegible] "Mira's [illegible] at the location. Call it Mira Mia [illegible] Mira [illegible] Hall [illegible] broke all existing records for a non-holiday [illegible] weekend. It racked it. But before he can quote [illegible] The Chief cuts him off.

"For the past two weeks we haven't had a word from the unit publicist. Not a line of copy. Not a single contact sheet. Not even a memo on how extensive the local coverage has been."

Still munching on his sandwich, he extricates a piece of paper from the clutter of dishes, cups and saucers, half-eaten half-sour pickles, coke bottles and wax paper on his desk and hands it to Freebie. "This is the last piece of copy we received from him. Here, read it."

Freebie peruses it incredulously, then reads aloud: Exclusive to Your City. Victoriaville, Darkest Africa, Aug. 21—More than 6,000 Zulu warriors, many of them dangerous head-hunters, have been signed for the climactic dance scene in Global-Worldwide's new African musical epic 'Africa Swings.' It was announced today by Lusala, Chief of the Zulu tribe and assistant producer-director-writer of the film.

"Lusala declared that this is a record number of Zulus used in a motion picture production and marks the first time hostile head-hunters have appeared as actors. Ray Rex and Ilsa Pivarette co-star in the multimillion-dollar song-and-dance spectacle now filming in Afrikaans and Afrikander in Africa for G-W worldwide release."

Salesman-faced Freebie replaces the paper on The Chief's desk. "Where do you want me to leave?" he asks.

Get Cracking

"I've booked you out on the [illegible] flight." The Chief replies [illegible] "[illegible] know [illegible] stacks of [illegible] for me."

The Chief [illegible] the end of the memo and [illegible] Freebie to the [illegible] does.

I want lots of [illegible] Gabe. And lots of color art. Both Life and Look are interested and so is the entertainment editor of National Geographic—from the Zulu angle, of course. And Gabe,"—here The Chief places his hand, still clutching the morning's tearsheets, fondly on Freebie's shoulder—"I'm giving you the title of International Publicity Coordinator and Global Sales Liaison. The story goes out today."

"Thanks Chief. I could use a new title."

They shake hands and as Freebie passes through the revolving doors, The Chief shouts a farewell reminder. "And don't forget the Sunday Times piece just as soon as you get there."

Of course, Gabe Freebie solves "The Case of the Missing Copy" and gets Life, Look and Sunday Times breaks to boot. It turned out the Zulu chief, he-gonnog for bigger billing, was holding the production company, including the unit publicist, hostage. Freebie not only got him to agree to 20% billing of "Lusala Introducing Chief Lugonda And His Tribal Zulu Dancers" after the cast credits but solved the remunerated chief's daughter's marital problems by marrying her off to the son of the chief of a rival tribe, thus ending a long-standing show business feud between the warring dancing Zulus.

At the fadeout Freebie has also pulled the promotional coup of the year by staging the nuptial celebration—with Zulu rites and all—in the lobby of the Lusa's Victoriaville on the night of 'Mira Swings' world premiere with Telestar beaming in Freebie's own manuscripted press-the precedent-setting show-business event to an estimated 300,000,000 potential movie fans around the world.

*

His workday may require him to assume the several guises of Get nurse and chaperon to recalcitrant child stars sightseeing guide to visiting press, father confessor to all the Aussie stars when their wives threaten divorce, companion to almost anyone temperamental equipped with bottle and/or with screen. French, Italian, Swedish, Japanese and Australian [illegible] Freebie can converse in a pinch in several [illegible] maker [illegible] picture will cost between 10 and 20 million dollars before its completed and star-builder also a mother Anna Mae Wong.

In the course of his work he may sometimes become involved in, or witness to, local revolutions, border incidents, earthquakes, political crises, odd-on strikes and occasionally, other peoples' [illegible] manners.

To cite just two memorable and publishable examples of the above a few years ago we were on location in a place called Kasbah in Tunisia. The company had secured permission to shoot in the Grand Mosque there despite the impassioned protests of the Grand Mufti who, it seems, had some political fires to fan.

While we were filming, the Grand Mufti was animating the populace with what can loosely be described as anti-Americanism speeches, making much of the "[illegible]" of the religious shrine. No sooner was he arrested when all hell broke loose outside the Governor's palace. When the gun-smoke had cleared there were six Arabs dead and many wounded. After reporting the story in the wire services in Rome not a word of the riots was allowed to be printed in the local press, this publicist had the dubious distinction of being designated persona non grata in Kasbah on penalty of arrest.

In another location, the director, two of the stars and the film's publicist enjoying a peaceful drive through the roadless North African desert were detained by Algerian border troops after inadvertently crossing the frontier. Somehow we managed to convince them that we weren't gunrunners but were scouting film locations in the desert. Once this was established, they treated us as though they were unemployed actors looking for work but kept us prisoners for two hours until a messenger could return with the hotel concierge and our passports. And so it goes wherever you go on the Have Foreign Location, Will Travel route.

Filipino Seesaw

Continued from page 10

they tend to incite demoralizing imitation on the part of youth.

8. Murder

a) The technique of murder must not be presented in a way that will inspire imitation.

b) Brutal killings are not to be presented in detail.

c) Revenge in modern times shall not be justified.

d) Mercy killings shall never be made to seem right or permissible.

9. Drug addiction or the illicit traffic in addiction-drugs shall not be shown if the portrayal

a) Tends in any manner to encourage stimulate or justify the use of such drugs; or

b) Stresses, visually or in dialogue, their temporarily attractive effects, or

c) Suggests that the drug habit may be quickly or easily broken, or

d) Shows details of drug procurement or of the taking of drugs in any manner, or

e) Emphasizes the profits of drug traffic, or

f) Involves children who are shown knowingly to use or traffic in drugs.

10. Stories on the kidnapping or illegal abduction of children are acceptable under the Code only if: 1) when the subject is handled with restraint and discretion and avoids details, gruesomeness and undue horror and 2) the child is returned unharmed.

The above rules are also applicable to Filipino pictures. For the first time since the inception of the Seal Board, two Filipino features have been banned one is Mala-a'ih Mansion and the other is Hawak Kang Patay.

Aside from the Censor Board has a "hotline" from a top gun in Malacanang and has asked the film companies to clear a production with it.

'You Open the Letter With the Terms, And They Call That Bidding'—Chicago

By MOSKEY RIFFIN

Chicago.

Although the participants might be reluctant to describe it that way, Chi motion picture exhibitor-distributor relationships have been undergoing a massive reappraisal in the past year. In sum, a growing number of exhibs have clearly evidenced that they are fed up with being handed picture terms as accomplished facts in a changing market. The distributors, on the other hand, have been seeking new ways to obtain larger gross rentals per picture. At certain times these efforts have compound, but just as often they have run head on.

The ingredients for this re-assessment have been around for years. However the increased severity of the storm of ire has proportionally increased the importance of the negotiations on each deal. To many suburban Chi houses, 1962 bookings have been a matter of much belt-tightening from one holiday booking to another.

It's Distasteful

While, with one notable exception, there have been no hard battle lines drawn up—there has been consistent probing on the part of both sides. The biggest complaint of the theatre owners is the lack of communication between the major distribs and the outlying operators. "Bidding today is one big horse laugh," is one owner's typical appraisal. "I get a letter from some vice president in New York telling me that I can pay 40% of the net for a weak picture, and they call that bidding. I can't remember when a local branch manager called to say that he had a good picture that he would like me to see and discuss terms."

Distributor response to this complaint is that it would be ridiculous to try and horse-trade on every picture for every house. "There are too many small houses looking for champagne pictures on a beer budget," is the way one branch manager puts it.

What remains to be seen is whether the many, but isolated, exhibitor complaints will ever get an organized platform. Chi-area owner-operator Stanford Kohlberg made a tentative step in this direction when he recommended a national association of owner-ops to meet with the majors to discuss guide lines for picture terms. It's Kohlberg's contention that the present war of attrition does neither side any good.

Far From Downtown

A more specific sore point was touched on by Oscar Brand, owner of the new plush Highland Park-area hardtop in a shopping center. Brand, also a lawyer, flatly said that the new hardtops in the suburbs deserve the better pix on a day-and-date basis with the downtown de luxer. He maintains that the suburbanites won't come into town anyway, and that the distribs are missing a big pot luck in not creating what would amount to another first-run circuit. The major distribs, apparently with an eye over their shoulders on the downtown houses, met the suggestion with thunderous silence.

The year's sole multi-theatre showdown occurred when Allied Theatres of Illinois took pote with 20th Fox on terms for the first outlying run of "State Fair" early last summer. Conditions put forth by 20th included a $2,000 minimum against 40% of the gross, a clear-run radius of five miles between theatre showing the picture and a 10% maximum deduction for the second feature in addition. 20th said only 40 of Allied's 61 theatres in the area could have the picture on the A run.

Changed

Allied voted to boycott the picture and 20th refused to renegotiate terms. As a result, 20th got only 27 bows for the picture and Allied lost a bonanza that was generally successful in the theatres that took it. As an apparent concession to the small houses for the next pic to hit the naber, 20th eliminated the guarantee provision for "Mr. Hobbs Takes A Vacation." The 40% theatre limit stuck, however, and Allied made only verbal protests.

Perhaps incidental with the "State Fair" hassle a new organization of owners of small theatres was set up by Harry Nepo, a former Allied officer, at mid-year. Called Independent Theatres of Illinois, it claimed 16 houses at its inception. It has yet to be heard from in the Terms Debate.

Despite all of the ferment a solution satisfactory to all of the exhibitors is a dim prospect at this point. Not unlike retailers in virtually every other field, every booker, chain owner, and association has its own hour to pick. The distributor's point of view was articulated by the head of one Chi office: "I make 80% of my gross take on a picture from 15% of the theatres in the area. The other 85% of the houses can have the picture, but only if they can afford it on my terms."

Smokey

Continued from page 10

almost sense that it makes them nervous. They had a feeling, when called creative writer Spencer Spencer was up there writing, that [illegible] was he telling what he might've more than they had told him to say.

Well, it happened on a clear day in May. Smokey was mad at his employer when he went up that hill now. He had, I learned later, been bounding over this and that for some time. Instead of writing his dedicated commercial he [illegible] a novel. We know that is what he had in mind because, after first writing the title, which was "Flame Becomes Intolerable," he put "Novel by."

That was as far as he got. They shot him down. Antiaircraft guns around the city opened fire and [illegible] We have the order to do this is [illegible] but in that part of the guilty of the time there was a [illegible] to prevent the dissemination of literature that [illegible] and Smokey's life may have caused somebody to lose his head. The title hung there all that day and could still be [illegible] next morning but a wind came up that night and it wiped away.

There's a lesson in all this somewhere if I can ever find it. I'd hate to think that the only conclusion to be drawn is that we should stick to commercials.

There is of course the reflection that it was ever thus with the innovator, the pioneer, the one who dares to be new and different.

If anybody ever deserved the appellation, Smokey Brennan was another.

He failed of course to start a movement. The rest of us saw no percentage in getting shot down. So we're cowards. At least we revere Smokey.

"To Smokey," we say as we lift our glasses at our annual meetings and though I never have I always want to add, "They might at least have given him time to insert his cyanide."

Distortion of Screen 'Cowboy'

Continued from page 16

the Motion Picture is unquestionably our Man Rawlins.

To the working cowboy, a rope is called a "catch-rope" and not as in our seven-gun plentitude as a "lasso." I learned that a cow pony derives its name descriptively from the Spanish "pintar" meaning "to paint." The movie label "pinto" has a romantic sound to it but is wrong; cowboys refer to their spotted mount only as a "paint."

If the language of the real cowboy seems curse and profane, the limitations of his vocabulary have made him search for forceful adequate expressions. He doesn't deliberately display a vulgar or uncouth slant, but uses strong speech as do all men in war or in common danger.

The late Will Rogers, himself part-Indian, in his comedy routines not only displayed the rope as an important attribute but was typical for the healthy sense of humor of the American cowboy. His peculiar delivery reflected the best of Western humor: blunt and unadorned, characterized at one side by understatements, and at the other hand by bold exaggeration and an almost imperceptible irony. The cowboy uses descriptive comparisons, idiomatic usages and phrases to meet the occasion; a fountainhead of jargon not better understandable to the layman than the language of jazz. His humor covers the wit and the rostrum, and as a practical jokester his imagination knows no bounds. For his rugged life, his sense of humor became a bulwark of psychological survival.

This was yesterday in the history of the U.S.A. The recent Kirk Douglas "Lonely Are The Brave," one of the best made on the subject, shows that the cowboy is dying out as a broken-down bum in a machine age, with mechanized farms, jet planes and atomic energy. The last free individuals are still found on isolated ranches and at Western rodeos.

From the cast...
the crew...
the producer...
and
directors...

thank you!

from each
of us
to all
of you—
the public,
the critics
and
everyone
who has
helped
to make

DARRYL F. ZANUCK'S

THE LONGEST DAY

Based on the Book by CORNELIUS RYAN
Released by 20th Century-Fox

the most talked about and acclaimed
motion picture in the world!

What's In a Nose?

Continued from page 35

Davis, wife of the State Dept correspondent of the Associated Press. The mixup [illegible] Davis [illegible] Both men [illegible] Davis [illegible] the other [illegible]

[illegible] Mayerling era [illegible] Germans [illegible]

[illegible]

Fall of Rome

[illegible] And [illegible]

[illegible] given a [illegible] Emperor Honorius [illegible] the undaunted Edmund Zola. He carries on his person at all times [illegible] like a dessert dish, [illegible] what his facts are in case of an emergency.

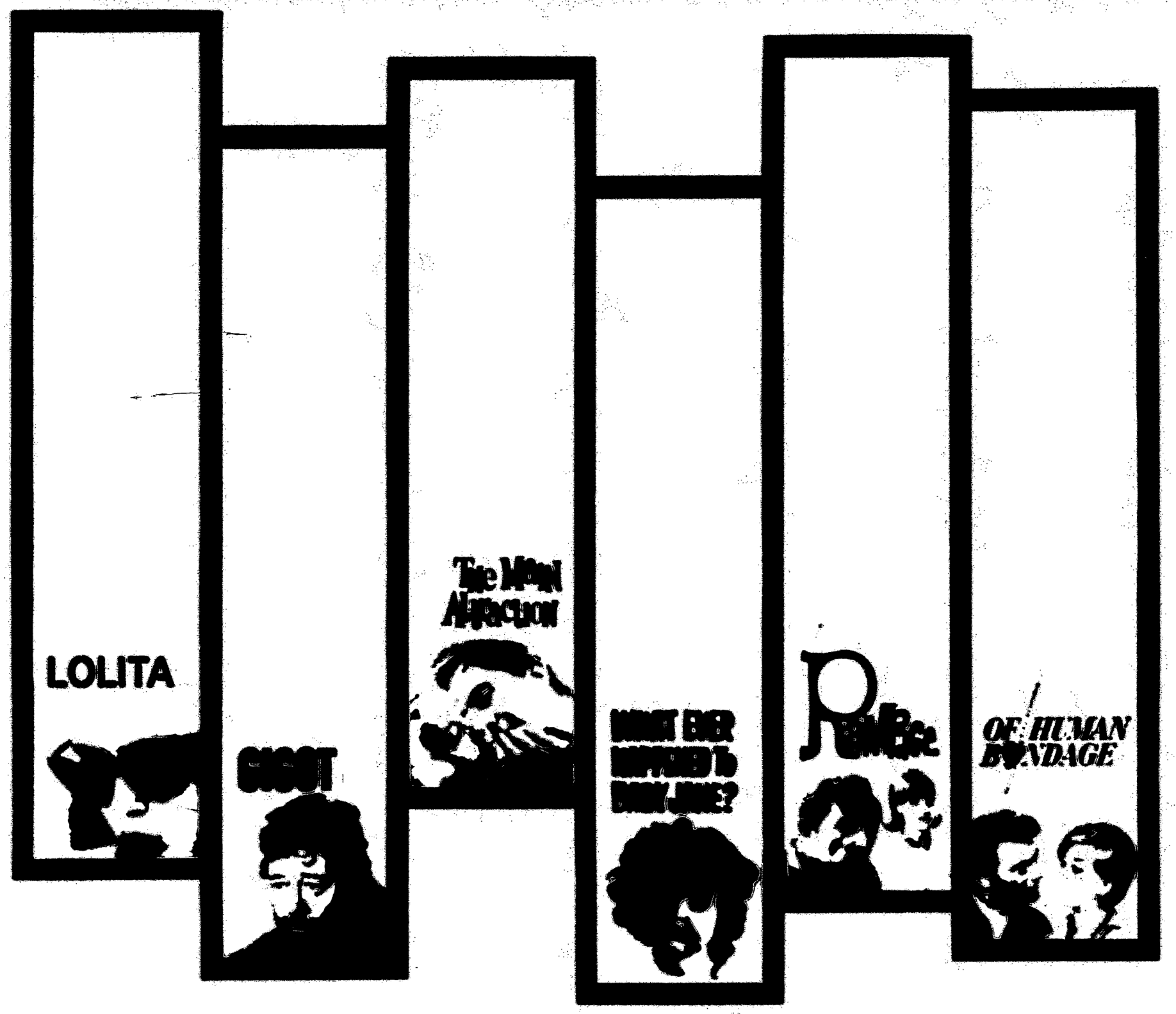
As a final note when my 16-year-old son read the review of Mc-gang's book, he not only had a new respect for his father, but asked if America had a daughter [illegible]

Youth Discovers The Obvious

Continued from page 35

[illegible] a definite trend to [illegible] make [illegible]

[illegible] Hawks [illegible] Vanities with [illegible] Two [illegible] Tom Thumb [illegible] Mayerling [illegible] Germans [illegible] Davis [illegible] Davis [illegible] Davis



...and also coming from Seven Arts

The Night of the Iguana	This Property is Condemned
No Strings	Sunday in New York
Two for the Seesaw	The Careful Man
The Loneliness of the Long Distance Runner	The Lonely Passion of Judith Hearne
Panic Button	A Global Affair
Reflections in a Golden Eye	Assault on the Queen
The King of Paris	A Candle for St. Jude
The Hostage	Mrs. 'Arris Goes to Paris
The Other Side of the Mountain	Oh Dad, Poor Dad, Mamma's Hung You in the Closet And I'm Feeling So Sad
Diamond Decoy	
Meet Me in Monte Carlo	

...and many more great attractions

SEVEN ARTS PRODUCTIONS

Phoneys & Celebrity Hounds

Continued from page 5

tered' the East Side front with [illegible] it is the 'baker' on a sightseeing bus or an unofficial 'attendant' to snoopy 'name hunters.'

Am not referring to the Prince of Wales on his first trip to America, though volumes can be written of the embarrassing situations involved in certain attempts at introductions. Mentionable, maybe, the one introduction to Wales of a certain Zsa Zsa Gabor, who was never to meet his Royal Highness a second time. Or as a kind an unforgivable faux pas in Hollywood's news to get a laugh out of the Prince Aly Khan [illegible] on the royal on Lawrence Zsa Zsa told cronies she missed. All following introductions proceeded, except this one, with the ruffled up Zsa Zsa continually [illegible] from playing patsy the weeks of the royal to the Beverly Crome, and settled in time with [illegible] for [illegible] and [illegible] No [illegible] the [illegible] Prince Aly Khan [illegible] the [illegible] of [illegible] on the [illegible] of [illegible] in the [illegible]

A Harlem Potentate

[illegible] we [illegible] to tell [illegible] another Prince who [illegible] [illegible] [illegible]

Individualism & Directors

Continued from page 9

the reason I don't have to spell it out to you for directors such as Alfred H. Cook, John Ford, Frederic Peirce, Frank Capra, Cecil B. DeMille, Joseph L. Mankiewicz, Billy Wilder and a few others. It becomes apparent that the principal requirement of these men is not a knowledge of the camera but a knowledge of people. Directors must be able to get the most out of their actors and actresses, and to do this they must understand them. Many of my colleagues

come nearer to having an immortality about them have been the result of strong inner compulsions that cried to be expressed in every foot of the film. I am certain that this is true with many of my colleagues.

In France and some of our countries of large film industries are not referred to as Artistic Directors. The term "metteur en scène" is used.

Sir David Lean

In 1946 I was asked to go to Hollywood to direct a picture for Universal-International. I had been in the Canadian Army Film Unit during the war and had made a picture called "Immortal Battalion" which was released in the United States as "The Way Ahead." I was under contract to Universal-International for a picture called "Arch of Triumph" and I was to direct it. I had been in Hollywood for about a month when I was told that the picture was off. I was very disappointed, but I found myself in a unique position. I had been paid for a picture which I was not going to make. There was a lot of time on my hands. I was told to read scripts. There were a lot of them around. Most of them were pretty bad. I read them all. Then I was told that I could choose any story I wanted to make. I had always been fascinated by the stories of Charles Dickens, and I had read "Great Expectations" when I was a child. I thought it would be a good story to tell in pictures. I asked if I could make it and was told that I could. I had no idea what I was getting into. I had never read a script in my life. I had never even seen a script. I had no idea how to set about it. I had to learn as I went along. I made a lot of mistakes, but I enjoyed myself enormously. I was very lucky to have a producer who was willing to let me learn by my mistakes.

I made "Great Expectations" and then "Oliver Twist." I was very proud of both of them. I think they are good films. I am glad I made them. I learned a lot from them. I would not have learned as much if I had not made them. I am grateful to the producer who let me make them.

I have since made other films. Some of them have been successful and some have not been successful. I have had my ups and downs. I have had my triumphs and my disappointments. I have had my moments of doubt and my moments of confidence. I have had my moments of despair and my moments of elation. I have had my moments of boredom and my moments of excitement. I have had my moments of frustration and my moments of fulfillment. I have had my moments of loneliness and my moments of companionship. I have had my moments of poverty and my moments of wealth. I have had my moments of obscurity and my moments of fame. I have had my moments of failure and my moments of success. I have had my moments of defeat and my moments of victory. I have had my moments of sorrow and my moments of joy. I have had my moments of pain and my moments of pleasure. I have had my moments of hate and my moments of love. I have had my moments of anger and my moments of calm. I have had my moments of fear and my moments of courage. I have had my moments of weakness and my moments of strength. I have had my moments of ignorance and my moments of knowledge. I have had my moments of stupidity and my moments of wisdom. I have had my moments of madness and my moments of sanity. I have had my moments of death and my moments of life. I have had my moments of nothingness and my moments of everything. I have had my moments of the past and my moments of the future. I have had my moments of time and my moments of eternity. I have had my moments of the world and my moments of the universe. I have had my moments of God and my moments of the devil. I have had my moments of heaven and my moments of hell. I have had my moments of everything and my moments of nothing. I have had my moments of all and my moments of none. I have had my moments of the beginning and my moments of the end. I have had my moments of the alpha and my moments of the omega. I have had my moments of the A and my moments of the Z. I have had my moments of the first and my moments of the last. I have had my moments of the one and my moments of the many. I have had my moments of the whole and my moments of the part. I have had my moments of the finite and my moments of the infinite. I have had my moments of the relative and my moments of the absolute. I have had my moments of the subjective and my moments of the objective. I have had my moments of the mind and my moments of the body. I have had my moments of the spirit and my moments of the flesh. I have had my moments of the soul and my moments of the heart. I have had my moments of the conscious and my moments of the unconscious. I have had my moments of the ego and my moments of the id. I have had my moments of the superego and my moments of the libido. I have had my moments of the Oedipus complex and my moments of the Electra complex. I have had my moments of the castration complex and my moments of the penis envy. I have had my moments of the anal stage and my moments of the oral stage. I have had my moments of the phallic stage and my moments of the genital stage. I have had my moments of the latency period and my moments of the adolescent period. I have had my moments of the adult period and my moments of the old age period. I have had my moments of the death wish and my moments of the life instinct. I have had my moments of the pleasure principle and my moments of the reality principle. I have had my moments of the repetition compulsion and my moments of the transference. I have had my moments of the resistance and my moments of the working through. I have had my moments of the free association and my moments of the dream analysis. I have had my moments of the manifest content and my moments of the latent content. I have had my moments of the primary process and my moments of the secondary process. I have had my moments of the condensation and my moments of the displacement. I have had my moments of the symbolism and my moments of the sublimation. I have had my moments of the identification and my moments of the introjection. I have had my moments of the projection and my moments of the reaction formation. I have had my moments of the regression and my moments of the fixation. I have had my moments of the repression and my moments of the denial. I have had my moments of the rationalization and my moments of the intellectualization. I have had my moments of the undoing and my moments of the isolation. I have had my moments of the turning against the self and my moments of the reversal. I have had my moments of the sublimation and my moments of the displacement. I have had my moments of the condensation and my moments of the primary process. I have had my moments of the secondary process and my moments of the free association. I have had my moments of the dream analysis and my moments of the manifest content. I have had my moments of the latent content and my moments of the symbolism

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Musical Chairs in the Executive Suites of Show Biz

Continued from page 2

[illegible] for not [illegible] agency executive's glum humor as the men [illegible] Wall Street farmers kidded each other from plaid trading [illegible] in operation [illegible] the New York ops in drag [illegible] many [illegible] Frances Langford's [illegible] Groucho Marx, Jackie Kennedy and Princess Grace's [illegible] entertainment [illegible] [illegible] [illegible] [illegible] [illegible] outlawed classroom prayer [illegible] Lyndon Johnson [illegible] Raisers into school [illegible]

[illegible] came back Monday," [illegible] Wall St debacle jokes, too, [illegible] heavily cocktail shortages [illegible] breaks. But at year's end [illegible] Secretary Kennedy's address [illegible] the New York Economics Club [illegible] personal tax relief, rumored [illegible] for White House record' for [illegible] Business.

And then there were during [illegible] the JFK and Caroline coloring [illegible] book, the doll jokes [illegible] dark Fed and it cries [illegible] nuclear jokes, Caroline and all the [illegible] shall Kennedy plays cupids and cancer, and the like.

Sonny Liston won the world's heavyweight title and a chance to create a new image for retiring [illegible] and a champ of another [illegible] Emerald Isaac Berlin [illegible] was a prevalent 42 [illegible] [illegible] [illegible] [illegible] [illegible]

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"Magnificent! Stirring!"
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"Beautiful, terrifying film!"
--TIME Magazine

McCALL'S Magazine
"Excellent! Suspense that will give you to your seat!"

LONDON SUNDAY EXPRESS
"21-gun salute for Ustinov!"

LONDON DAILY SKETCH
"A film not to be missed under any circumstances!"

NEW YORK TIMES
"Splendid! As forceful as the wind across the soul Terence Stamp, a new actor with a sinewy boyish frame and the face of a Botticelli angel is perfect as Billy Budd!"

ALLIED ARTISTS
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MELVYN DOUGLAS • TERENCE STAMP
Executive Producer A. RONALD LUBIN Produced and Directed by PETER USTINOV
Screenplay by PETER USTINOV and DE WITT BODEEN Based on the Novel by HERMAN MELVILLE
CINEMASCOPE

1962: a Year Crowded With Crises & Climaxes

Continued from page 50

[illegible] at Labor at Washington D.C. Hall said should be declared an area of distress by the White House."

Howard Tippett who produces [illegible] at Labor at Washington D.C. Hall said should be declared an area of distress by the White House."

Howard Tippett who produces [illegible] announced that Hall will [illegible] the newspaper" to [illegible] Hall's production. He [illegible] a $2,000 [illegible] of new [illegible] and [illegible] $10,000 in [illegible]

[illegible] Actor Gig Young [illegible] Virginia Mayo [illegible] to [illegible] markets and [illegible] ideas as a [illegible] [illegible].

[illegible] and Dana Scott [illegible] not [illegible] [illegible] on the Rivera [illegible] [illegible] [illegible] [illegible] [illegible] necessary for the [illegible] [illegible] not re[illegible] [illegible] expenses.

[illegible] the [illegible] partial [illegible] [illegible] [illegible] [illegible] [illegible]

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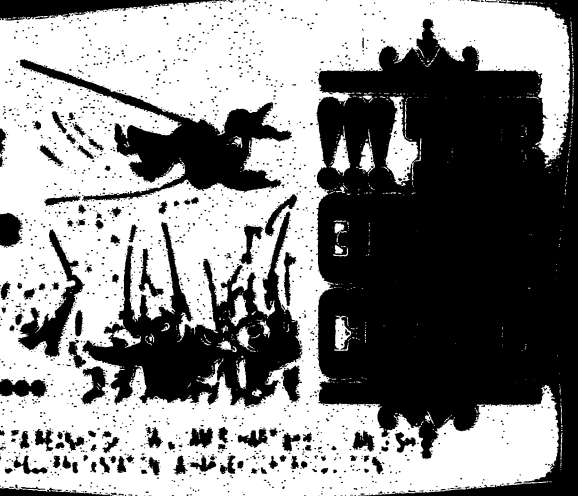

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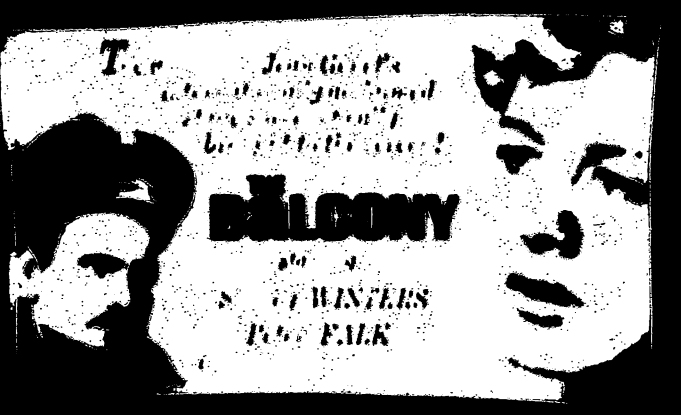

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DIRECTED BY
GEORGE MICHEL

RICHARD HARRIS
"[illegible]"

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(TENTATIVE TITLE)
and
Rachael Roberts
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Production Costs Went Stark Crazy in 1962

[illegible]

Stage Mama

[illegible]

[illegible] Negro Ballet

[illegible]

Dick Gregory's [illegible] at Chicago's Playboy Club in No. Shore [illegible] the Negro comic on Pat's vacht [illegible] ABC's job opportunity to a Negro newscaster at NBC's station [illegible] Ed Hart [illegible] on [illegible] to replace Gunther [illegible] Mary Lee [illegible] Pearl [illegible]

McCann-[illegible] Italy's Pirelli [illegible] Franco [illegible] the Spanish [illegible] previous [illegible] Cuban [illegible] Batista

[illegible] Sinatra [illegible] Dean Martin-Frank Sinatra NBC-TV [illegible] to a potential [illegible] gence of 250,000,000 homes

CBS' Beverly Hillbillies [illegible] purse topping a purchase by Mad Ave.

Standout in 1962 [illegible] Ford Foundation's $7,000,000 [illegible] gram.

Larry Adler and Paul Draper reunited in a Greenwich Village [illegible] hooking since that Greenwich Conn. episode which ended a [illegible] of chamber music [illegible] Draper to England and [illegible] dancing career.

Otto Preminger [illegible] Don Taylor out of "exile" to [illegible] "Exodus" dittoed [illegible] Rang [illegible] Jr. [illegible] "Hatari" [illegible] Howard Hawks [illegible] Patrick Dennis [illegible] Paris [illegible]

[illegible] Fox [illegible] [illegible] of Wales' [illegible] [illegible] [illegible]

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Produced and Directed by ROGER CORMAN • Screenplay by RICHARD MATHESON • Executive Producers JAMES H. NICHOLSON - SAMUEL Z. ARKOFF • Music by LES BAXTER

Trading Stamp Mania, Racial Slants, Tart Comments

[illegible]

Nashville's Empire

It was Tin Pan Valley's peak year—country & western hits all over the map. Nashville, Tenn. the capital of Tin Pan Valley, never had it so good as the C&W composition were spiraling out the Americana folk staid.

The Country Music Assn., in annual convave in Nashville, nominated 22 for the C&W Hall of Fame — Hoy Acuff, Eddy Arnold, Chet Atkins, Gene Autry, Red Bonnefield, A. P. Carter, Vernon Dalhart, Jimmie Davis, Red Foley, E. L. Frank, Georgie D. Hay, Johnny Horton, Uncle Dave Macon, Minnie Pearl, Bill Monroe, Ralph Peer, Tex Ritter, Carson Robison, Steve Sholes, Hank Snow, Ernest Tubb and Rob Wills. Last year Jimmie Rodgers, Fred Rose and Hank Williams made the HF.

About 30,000 supermarkets and kindred mass-capacity outlets made the 33⅓ LP a $200,000,000 annual biz. The long-played LP in the desk bookcases is regarded in the same category as the paperback to the hardcover book publishers.

AM'AP's 1956 gross up to $60,-100,007, another new mark, some $9,917,251 over the preceding year.

As that 24 AM'AP writers' $120,000,000 sent almost Bill and the networks neared settlement, chiefly in merits—it has been dragging along some eight years—AM'AP reportedly offered a $2,-000,000 discount to the TV stations if it dropped ownership in BMI Richard

Emery Deutsch's Day

Bandleader-composer Emery Deutsch's [illegible] Paul Dresser [illegible] credit here as [illegible] Professional Children's School, [illegible] became the youngest member of AM'AP. He [illegible] words and music [illegible] at 8 [illegible] was conducting and playing his own compositions. His mother is Marjorie Gaston, [illegible] composer and [illegible] mother in the Perry Como [illegible] number of Jim Reid.

The retailers are now [illegible] the [illegible] with [illegible] with profits in the retail outlets in the form of fresher foods for [illegible] premium window displays and the [illegible]

Mr. [illegible] there's hidden [illegible] spin-off [illegible] those tip sheets. The dishonest hope the lot [illegible] in turn that the radio station will [illegible] in the hope [illegible] get it and can [illegible] into believing [illegible] an authentic breakout of a tune.

Jam Auditors

[illegible] Waterman and Dave Brubeck staged a talkfest on jazz for a [illegible] of Conress students. [illegible] Russian interpreters doing creditable translating by [illegible]

Passport to Russia and [illegible] for [illegible] and other Iron Curtain. Some [illegible] of Stan Freed, [illegible] Lou Gorman can [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] help Lally in [illegible] [illegible] Lerman can [illegible] [illegible] [illegible] Last Chance Trust [illegible] [illegible] of unemployed [illegible] Forrest [illegible] of [illegible] Mrs. Victor Mature [illegible] off for Hotel Jackie [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

The 57th Anniversary of VARIETY

CONGRATULATIONS!

from

NATIONAL Screen SERVICE

Entertainer's High Finance

(Continued from page 6)

[illegible]

An Hour Who Did It The Hard Way

It takes [illegible] hours for anybody to [illegible] address a group [illegible] Investment Bankers Association, but one of the nation's most successful and wealthiest actors not only did so but enjoyed himself doing it. Besides, on the other hand I feel that a look at your business from someone outside can sometimes be very revealing.

I have been asked by a number of people quite during the last three days to speak about certain things one man said. You ought to tell us what your point with us. We're so close to the financial picture, we can't see all of our faults. But I told him my time was limited to the afternoon and evening of Monday. Actually, every business has its weak points, every business has critical areas, and I would be able to criticize you because I have no constructive suggestions to make. I think you are doing a lot of things with an impossible situation.

You are required to manage other people's money, each of whom wants to get rich by the end of the year. You're trying to make [illegible] with the least possible risk. This is the element of [illegible] enters the picture and makes it almost impossible to [illegible] short to the course.

I would like to [illegible] that it is a [illegible] over so many ladies present. I had a feeling when I was first invited that I would have an all male audience. I'm delighted to see so many women. I understand this may be the last year we'll see women at any convention. It's nice to have been in on the ground ground-breaking before the new Bureau of Internal Revenue steps in.

Three years ago I spoke to the California IBA group at Santa Barbara and I spoke rather informally about business and finance. I was told, rewarded because I made contacts at that wonderful meeting and received inside tips on businesses which in the ensuing three years enabled me to write off roughly $2,000,000 annually.

I don't know if any of those men are here today but if they are I'd like to thank them publicly for getting me into [illegible] RKO's Federal Motors Natomas Farrington, General Dynamics and many of the other elevators which went both up and down.

It's interesting that your association and I began in the same year. I'm a little older. I originated July 17 1912, and your organization began in August of that same year. We're both 39 years old. Perhaps that's an augury of a successful and happy future. People say to me, 'How [illegible] make [illegible] in passing

Harold Hurd's 20th-Fox Publicity Dept. Reorg. Adv. Under Schneider-Goodman

[illegible]

Los Angeles In 1962

Continued from page 11

[illegible]

All-Time Top-Grossing Films

Continued from page 11

La Dolce Vita AA- 1961
North By Northwest MGM 1959
Kelly's Heroes MGM 1970
Hans Christian Andersen (Goldwyn) RKO 1952
Hell and Back U 1959
Hush and Hide WB 1962
Panther MGM 1963
Sea Chase WB 1955
Servant Girl WB 1953
7 Year Itch 20th 1955
Star Is Born WB 1954
Strategic Air Command Par 1955
Tall Men 20th 1955
Life With Father WB 1947
Blue Skies Par 1946
7 Brides for 7 Brothers MGM 1954
Treasure of Sierra Madre WB 1948
Bon Voyage Buena Vista 1962
Splendor in Grass WB 1961
Fun and Fancy U 1947
Ocean's 11 WB 1960
Anatomy of Murder Par 1959
Solomon and Sheba UA 1959
Please Don't Eat Daisies MGM 1960
Big Parade MGM 1925
House of Wax WB 1953
Sleeping Beauty Buena Vista 1959
Eddie Duchin Story Col 1956
Rear Window Paramount 1954
Blackboard Jungle MGM 1955
Unconquered Par 1947
Yearling MGM 1947
River Gentry 20th UA 1961
Big Steal WB 1950
Hole in the Head Par 1959
Moby Dick WB 1956
Magnificent Obsession U 1954
Meet Me in St. Louis MGM 1944
Mogambo MGM 1953
Show Boat MGM 1951
From the Terrace 20th 1960
Gentlemen Prefer Blondes 20th 1953
The Outlaw RKO 1946
Forever Amber 20th 1947
Friendly Persuasion AA 1956
On the Beach Par UA 1959
Journey to Center of Earth 20th 1959
Spartacus Par 1957
Island in Sun 20th 1957
North to Alaska 20th 1960
East of Eden WB 1955
Seven Brides Seven Brothers MGM 1954
Auntie Mame WB 1958
Jolson Sings Again Col 1949
Moulin Rouge Romulus UA 1953
Mrs. Miniver MGM 1942
No Time for Sergeants WB 1958
Razor's Edge 20th 1947
Red Shoes Par 1948
Song of Bernadette 20th 1944

Three Coins in Fountain 20th 1954
Vera Cruz UMPO UA 1954
Man Called Peter 20th 1955
Farewell to Arms 20th 1958
Judgment at Nuremberg Kramer UA 1961
Flower Drum Song Univ 1961
Interns Col 1962
Spellbound Selznick UA 1945
Since You Went Away Selznick UA 1944
Pepe Col 1961
King Solomon's Mines MGM 1950
Searchers WB 1956
Notorious RKO 1946
Yankee Doodle Reads WB 1942
Secretary Named Bruce WB 1951
Salome U 1953
Pin-Up Girl 20th 1944
Rebel Drums RV 1960
Rules in Portland Disney RV 1961
Riverboat WB 1959
Battleground MGM 1950
Dragnet WB 1954
Pal Joey Col 1957
Annie Get Your Gun MGM 1950
Green Years MGM 1946
Fancy WB 1961
Return Peyton Place 20th 1961
Young Lions 20th 1958
Pride and Passion Kramer UA 1957
Don't Go Near Water MGM 1958
Love Me Tender 20th 1957
Conqueror RKO 1956
Rebel Without a Cause WB 1955
Anchors Aweigh MGM 1945
Racketeer and Rubberneer RKO 1947
Bridges of Toko-Ri Par 1955
Catch a Thief Par 1955
Face to Wall MGM 1948
Four Horsemen MGM 1921
Great Caruso MGM 1951
Paleface Par 1947
Random Harvest MGM 1942
Road to Rio Par 1948
Road to Utopia Par 1945
Thrill of a Romance MGM 1945
Till Clouds Roll By MGM 1947
Valley of Decision MGM 1945
Devil 20th 1954
Easter Parade MGM 1948
Lolita 7 Arts-Harris MGM
Cheaper by the Dozen 20th 1950
Inn of 6th Happiness 20th 1958
Written on Wind U 1957
Two Years Before Mast Par 1946
Knights of Round Table MGM 1954
Man With Golden Arm Premminger UA 1956
Man in Gray Flannel Suit 20th 1956
Red River Hawks UA 1948
Manhatan MGM 1947
Harvey Girls MGM 1946
Stage Door Canteen UA 1943
One-Eyed Jacks Par 1961
G.I. Blues Par 1960
Home Came Running MGM 1960
Gunfight at O.K. Corral Par 1957
Last Weekend Par 1946
Sailor Beware Par 1952
Bus Stop 20th 1956
Adventures MGM 1946
Egyptian 20th 1954
Seminole Trunk WB 1946
Demetrius and Gladiators 20th 1954
Living It Up Par 1954
30 Seconds Over Tokyo MGM 1944
Blue Hawaii Par 1961
Parrish WB 1961
Heaven Knows, Mr. Allison 20th 1957
Rose Tattoo Par 1954
Hollywood Canteen WB 1944
Three Musketeers MGM 1948
Weekend at Waldorf MGM 1945
On the Waterfront Spector-Col 1954
Can-Can 20th 1960
Father of the Bride MGM 1950
Mister Tasker-UA 1961
Bad Seed WB 1956
Man Who Knew Too Much Par 1956
African Queen Romulus-UA 1952
Blonde Bahama UA 1954
Joan of Arc RKO 1948
Johnny Belinda WB 1948
Nervous 2 Fenady UA 1962
I Was a Male War Bride 20th 1949
Love Me or Leave Me MGM 1955
Margie 20th 1946
Mother Wore Tights 20th 1947
Snake Pit 20th 1948
Deep in My Heart MGM 1955
Cass Timberlane MGM 1948
Male Par 20th 1945
Never On Sunday Lopert 1960
Susan Slade WB 1961
Horse Soldiers Mirisch UA 1959
Big Country Worth UA 1958
American in Paris MGM 1951
Ben-Hur MGM 1926
Dolly Sisters 20th 1945
Emperor Waltz Par 1948
Holiday in Mexico MGM 1946
Jumping Jacks Par 1952
Kid from Brooklyn Goldwyn-RKO 1946
Left Hand of God 20th 1955
Long, Long Trailer MGM 1954
Love Is Splendored Thing 20th 1955
Moon Is Blue Premminger UA 1953
Night and Day WB 1946
Reap the Wild Wind Par 1942
Sabrina Par 1954
Sands of Iwo Jima Rep 1950
Seven Little Foys Par 1955
Singing Fool WB 1928
Smokey MGM 1946
Ziegfeld Follies MGM 1946
Mr. Hobbs Vacation 20th 1962

1962's Big Money Product

Continued from page 11

[illegible]

Hollywood Production Pace Slows Down

[illegible]

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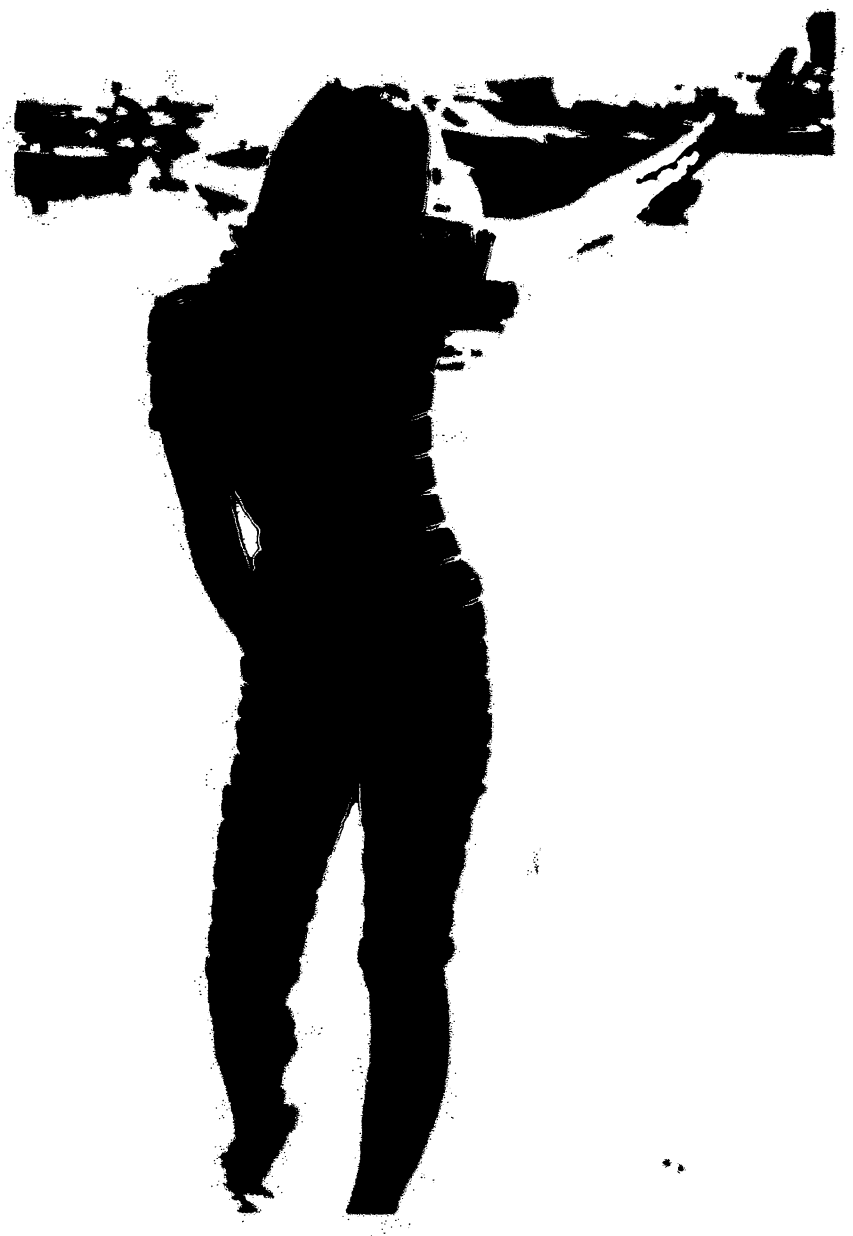

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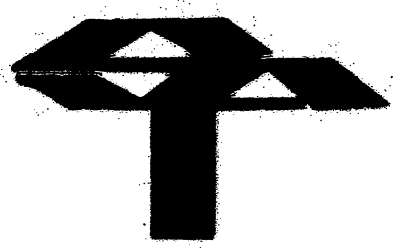

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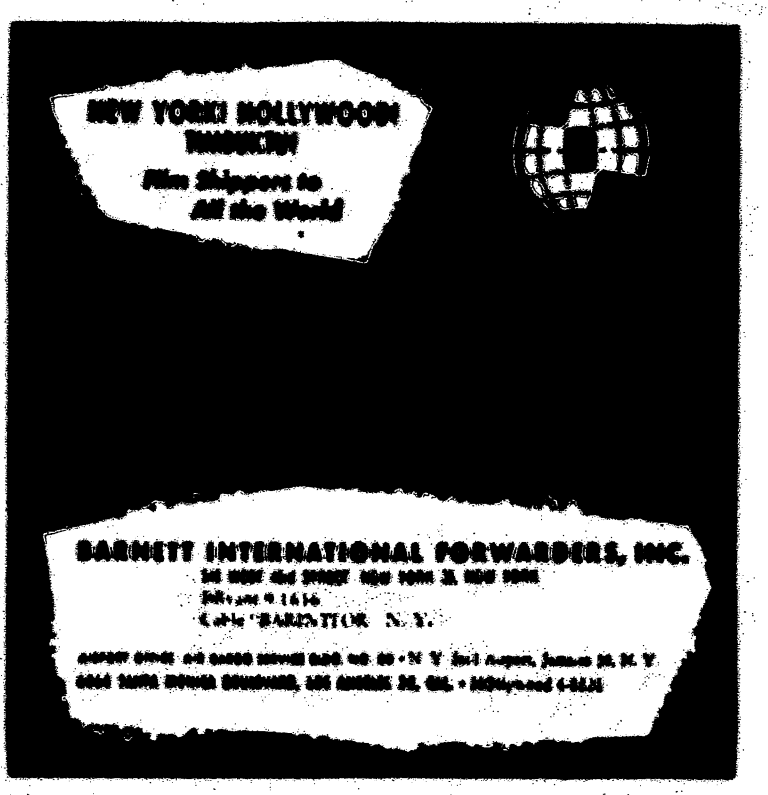

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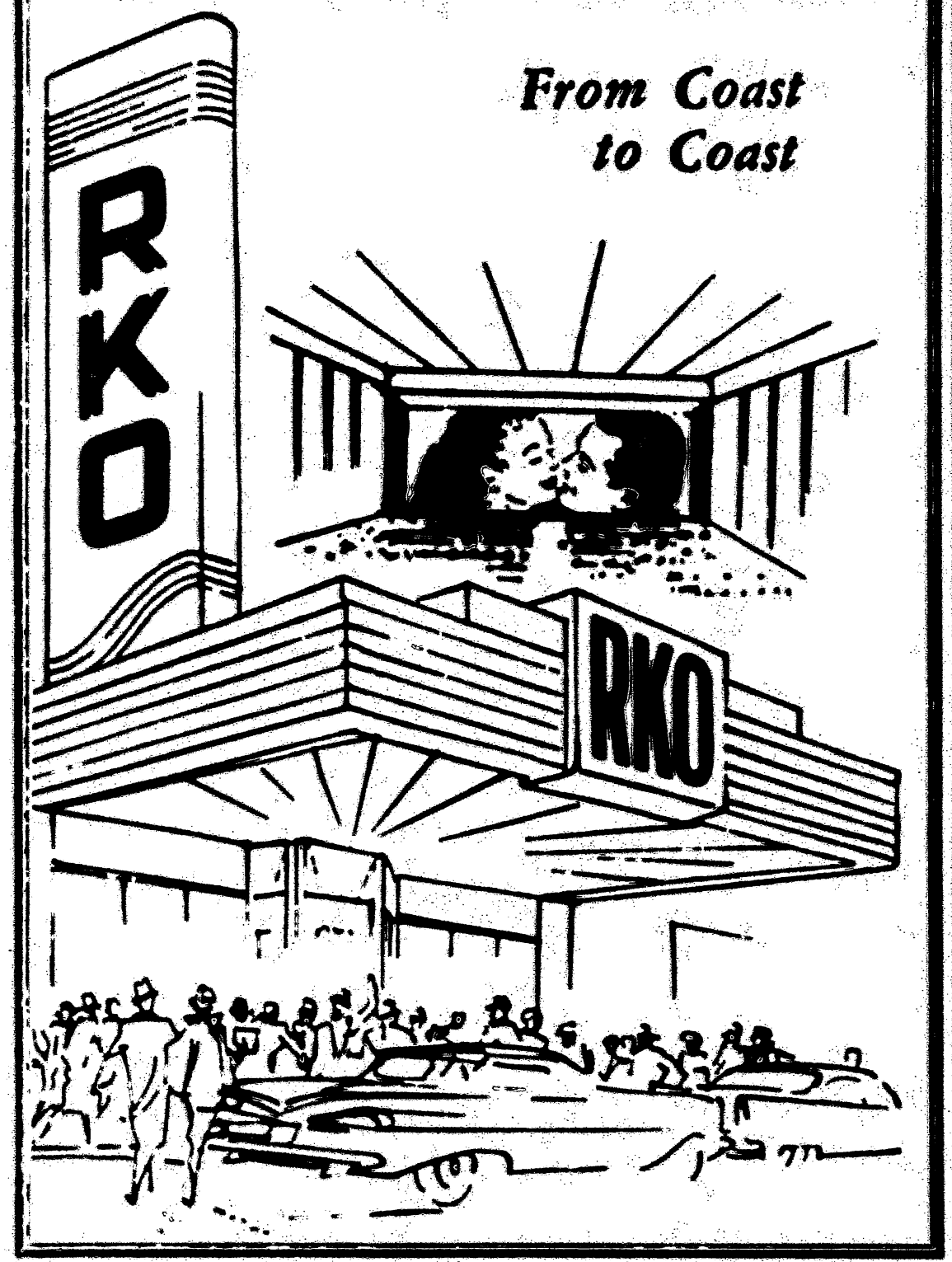

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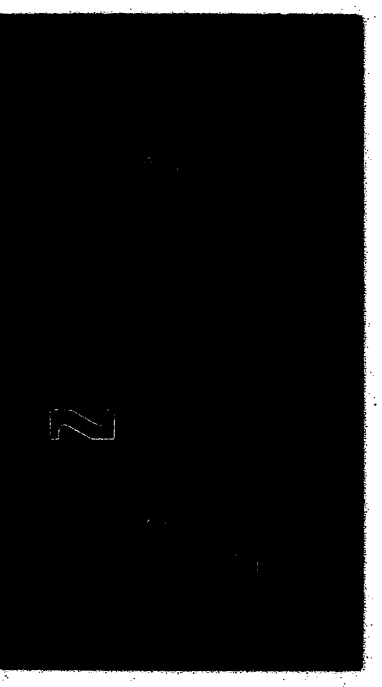

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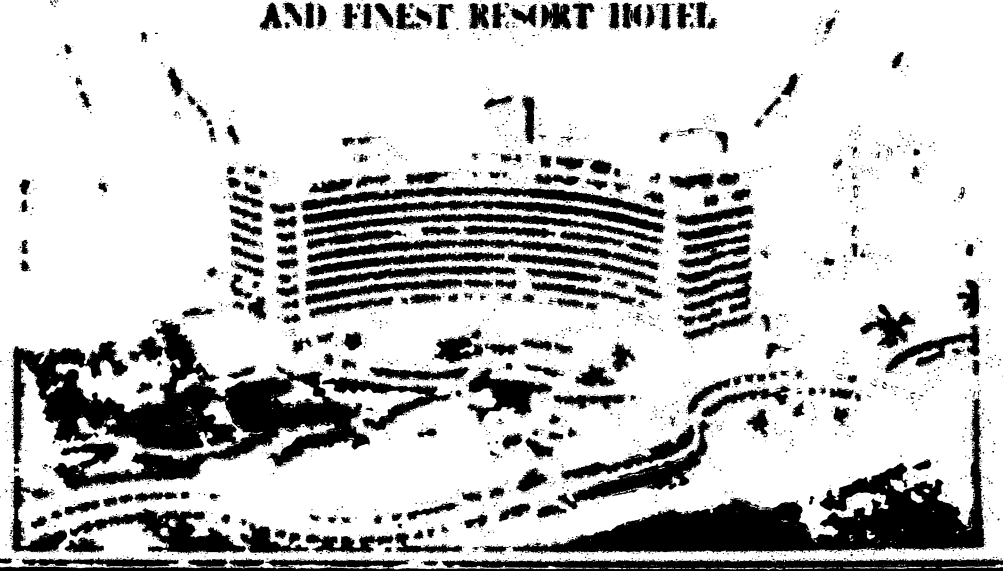

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directed by: Frank Wisbar
starring: Stewart Granger, Dorian Gray

"AN IMPOSSIBLE LOVE AFFAIR" (QUEL NOSTRO IMPOSSIBILE AMORE)
directed by: A. Balcazar
starring: Sarita Montiel, Antonio Ciariello, Luisa Mattieli

"PANIC BUTTON" (OPERAZIONE FISCO)
directed by: George Sherman
starring: Maurice Chevalier, Eleanor Parker, Jayne Mansfield, Mike Conners, Carlo Croccolo, Leopoldo Trieste
production: Ron Gorton, Seven Arts

"NO MAN'S LAND" (UN BRANCO DI VIGLIACCHI)
directed by: Fabrizio Taglioni
starring: Roger Moore, Pascale Petit, Aroldo Tieri, Scilla Gabel, Carl Schell, Luisa Mattieli

"A STROKE OF SUN" (IL SOLE IN TESTA)
directed by: Henri Gruel
starring: Henri Tisot, Catherine Rouvel, Luisa Mattieli
production: Piazza Film, Fl. C. IT.

"SONGS AND BIKINIS" (CANZONI IN BIKINI)
directed by: Giuseppe Veri
starring: Ornella Vanoni, Miranda Martino, Gianni Meccia, Little Tony

in production:

"STORM OVER CEYLON" (TEMPESTA SU CEYLON)
directed by: Gerd Oswald
starring: Lex Barker, Eleonora Rossi - Drago, Maurice Ronet, Franco Fabrizi, Magali Noel, Luisa Mattieli, Hans Nielsen, Peter Carsten

"THE BROKEN COIN" (UN ASSO PER BAALBECK)
directed by: Hugo Fregonese
starring: Rossana Podesta, George Sanders, Jacques Sernas, Yoko Tani, Leopoldo Trieste, Felce Lulli

"EVEN THE DEVIL CRIES" (ANCHE IL DIAVOLO PIANGE)
directed by: Jose Antonio Nieves Conde
starring: Eleonora Rossi - Drago

in preparation:

"ITALIAN LOVER"
directed by: Enrico Bomba
starring: Jayne Mansfield

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'BUILD THAT ARK'

By CHARLES ISAACS

[illegible]

[illegible]

I had to fly out to catch Billy Graham at one of his huge rallies. There were 20,000 people in his audience, besides millions viewing him on television.

When I was brought in to talk to him I had some misgivings. After all, Billy Graham is in addition to his religious work part of television. Surely he would not wash away Billy Graham. Perhaps I was wrong. Perhaps it had been a mistake for me to read a Bible in Las Vegas.

Billy Graham To The Rescue

Graham was just as pleasant as I remembered him from his Jack Paar guest shots. I told him about my premonition and he nodded soberly.

"You have been under great pressure and are showing anxieties," he smiled sympathetically. "Prayer will help you."

Then you don't think He is going to send another flood?" I asked tentatively.

No," Graham said with a sigh. "He doesn't have to destroy man and all that is on man anymore."

I got up and walked to the door. How often could I pray. I asked [illegible]

He smiled. [illegible]

I [illegible]

[illegible]

Deal Doesn't Know His Strength

[illegible]

[illegible]

[illegible]

TV Imperative For '63-'64 Season: A Return To Broadcast Basics

By GEORGE ROSEN

'Medigniz': The New Fashion In Audience Participation

By BRUCE CARROLL

"Medigniz" is a show for the busy televiewer, for the harassed hypochondriac, and for the active American who barely has time to gulp down a tv dinner before rushing off to a taxi party or a PTA meeting. "Medigniz," for the first time, makes it possible for the conscientious tv fan to enjoy three hours worth of educational, play-at-home medical audience participation panel show drama in 30 jampacked fun-filled minutes of gripping entertainment.

Medigniz opens with the MC, who is dressed in a white coat and called the MD introducing the first case to the panel.

The panel consists of viewers who have qualified as amateur MDs because they regularly watch "Ben Casey," "Dr. Kildare," "Hennessey," "Medic," "Dr. Hudson's Secret Journal," "The Nurses," "The Interns," my other new show, "The Ambulance Chasers," and all accredited prime-time scalpel & white coat tv epidemics. Each panelist must, of course, pass a simple test to prove that he has watched at least one of the three top-rated night time medical shows 67% of the time or two lower rated shows 83% of the time during the current 13-week cycle.

The job of the six panelists is to diagnose and prescribe for the patients who appear on the show. Most of the patients are in the studio, but for more serious cases the show would switch live to various hospitals around the country. These remotes might hurt the budget but they'd add a valuable local home-town interest to the program. It's always fun to find out what's really wrong with your friends and neighbors. Also your local doctors and hospitals.

After the MD has read the patient's medical history and the patient has made a brief statement listing his current symptoms in detail, the panel gets a chance to practice medicine.

Each panelist has the option to practice in one of three ways: 1. He may ask seven questions. 2. He may ask three questions and take the patient's temperature, pulse, or blood pressure. 3. He may examine the patient under a fluoroscope, with a cardiograph, or on a couch.

When the questioning and examination is concluded the MC, who's called the MD, shows the panel five different pills, drugs, or operations from which the panel must select the proper cure for the patient. If "Medigniz" is in color each pill must, of course, be a different brilliant hue. Exciting color films of past operations should also be shown.

Having been diagnosed by the panel, the patient must then follow the prescribed course of treatment suggested for a period of a month unless he is cured or advances to Stage Five, whichever comes first. At the end of the month if the patient is well, that is his prize.

If the patient is still sick, but no worse than before, his prize is two weeks, with all expenses paid, at the hospital or rest home of his choice within the coverage area of the station from which the show originates.

If the patient's condition has deteriorated, the prize is a month in the hospital of his choice within a day's ambulance trip from the studio and a free consultation with the specialist of his choice. Or, if he chooses he may go before the panel again. If he is not cured on the second visit the patient receives six months' hospital expenses, anywhere in the United States, three consultations, and a color tv set with remote control.

If the patient has achieved Stage Five he gets a gala all expense paid funeral at the cemetery of his choice anywhere in the free world.

The panel also competes for valuable prizes. For the panelist who recommends a proper cure there is a return engagement on "Medigniz" and a $1,000 gift certificate to be used only at the doctor of his choice.

For panelists who voted wrong, and were in the majority, thus committing a sick man to the wrong treatment, there is $1,000 for lawyers' fees.

For panelists who voted wrong, but were in the minority, thus did no real harm, there is a free pass to watch the operation of their choice at their friendly neighborhood hospital, and the neatly boxed, exciting new "Medigniz" play-at-home game, good, healthy fun for each member of the family.

If the panel should be deadlocked, the final decision is left to the studio audience, all members of which are required, upon entering, to swear that they have watched at least five hours of prime time medical shows or 12 and a half hours of daytime or rerun med. shows during the current season.

It should be possible to handle two and a half cases on each telecast of "Medigniz." One of these could be a bedside pickup. And the last case of the evening, to be heard but not prescribe for, should be less serious than preceding cases to make sure that the patient does not attain Stage Five before the next telecast.

Anyone who returns to the panel six times wins a professorship at Tiajuana Medical School whose faculty will be technical advisors to the show.

To have a case heard on "Medigniz" a friend, relative, or physician of the lucky patient, must write a letter which is then judged by a committee from Tiajuana Med. Writers of winning letters, too, win prizes such as large samplings of untried new drugs. This adds a valuable play-at-home element sure to attract anyone with symptoms and makes money for the packager. (All entrants must send stamped, self addressed envelopes. And since only the envelopes from winning letters are used, he may cash in the rest of the stamps for a tidy profit!)

"Medigniz," by combining many elements of proven public popularity, is a whole evening's entertainment in a neat, surefire gift-wrapped half-hour package.

More and more it's becoming recognized by some of the more astute Madison Ave. minds that the whole economic structure of network television could be thrown into a tail-spin—and much sooner than they would care to admit—unless some drastic steps are taken pronto to put out the fiscal fires that have been burning since almost the start of the '62-'63 season. It was a period that was to inept one of the biggest bargain basement sales in tv history.

The fire alarm Nielsen blare that broke out with the incendiary release of the autumn ratings continue in some quarters to roar unabated into the new year. A recurrence in '63-'64 it's felt could have serious consequences.

As the television industry moves into a new calendar year, there's a growing awareness, particularly among the network hierarchy, that the No. 1 imperative for a thriving fiscal future lies in the creation of sound fundamental operational patterns to ward off desperate moves which can only invite deterioration. While the networks have been scurrying for the hose to water down those sectors of their emporiums threatened with heat blisters, the discussions have been ranging far and wide on how to cope with a situation where the present network market seemingly provides only enough advertising funds to buy the evening time of two and a half networks. Somehow, somewhere, it recognized, the answers have to be found. Lacking such solution the networks have been obliged to resort to bargain basement sales.

The asbestos-wrapped Nielsen-hardy program successes such as Lucille Ball, Red Skelton, "Beverly Hillbillies," "Ben Casey," "Dr. Kildare," "Route 66," Jackie Gleason, Danny Thomas, or a "Bonanza" have long since been sold at ratecard. However, the availabilities in many Nielsen-burned programs represent a rate-card value many millions of dollars larger than the budgeted advertiser funds. It was inevitable, under such circumstances that the advertiser dollar supply & demand crisis would touch off a series of bargain-basement specials on the low-Nielsen show portions remaining unsold for the first and second quarters of '63. Unfortunately, this season's "merchandise" was of such exceptionally poor quality as to trigger an almost unprecedented wave of deeply slashed "package" prices. What happened was that availabilities in unsold programs were being peddled at individual prices far lower than that in which present advertisers are already committed on these partially sold programs.

Shows that, in any healthy geared-to-ratecard economy, would command a $35,000 to $40,000 per minute fee from advertisers, have been sold in some instances for as low as $20,000—the route to economic suicide. Yet such are the content of the shows, and their audience yield, that they hardly justify more than the $20,000 per minute. (Since $20,000 represents the approximate network break-even point of program recovery and payment to affiliates, a $15,000 loss per commercial minute has frightening overtones, for all the conclusion of network comptrollers that a $15,000 per minute loss strikes less terror than the alternative $20,000 loss if the commercial minute were not sold at all.)

To the buyer, of course, the prospect is delicious. With three networks battling for total advertising dollars which at rate-card, can accommodate only two and a half networks, the bargain-basement appeal must victimize—as it is doing—the networks that are most Nielsen-burned.

With such a huge surfeit of unsold evening availabilities jamming the networks' shelves, industry observers now fear the imminence of the guaranteed circulation sale. It was hardly a surprise when, a couple months back Florida Citrus began shopping for a $1,200,000 package which would guarantee 500,000,000 Nielsen-measured commercial minute impressions over a 26-week span. Since the built-in 96 cent-per-thousand is a far better value than the present industry norm, a network could qualify for this typically new style billing only by selling the client a flock of commercial minutes whose ratecard value is well in excess of $1,200,000.

Even before the Florida Citrus overtures (they didn't get away with it), such a trend was presaged in the sale of "The Jetsons," guaranteeing co-sponsors American Home and Colgate-Palmolive a minimum number of adult viewers for a specified number of dollars.

While the networks will try desperately to avoid a repeat sale based on this principle, arguing that the kid-oriented "Jetsons" cartoon pix perhaps justified a departure from the long-established broadcast norms, the fact remains that a network did guarantee a home delivery and therefore could be under severe pressure, in a more critical sales climate, not to treat other clients with less preference.

What, the question has been asked, would constitute a sound program to alleviate the distress and the fears for the future? Such a program, it's felt, must embrace the following facets:

(1) Obviously the first basic is better programming. It follows that the network with the best shows has the least number of fires to put out. Better shows command fixed price structures, contributing, along the way, to strengthening also the adjacencies and the affiliates in their local selling.

(2) Planned programming and selling designed to woo the institutionals back to television, thus broadening tv's showmanship and revenue base, in an attempt to win back Celanese, Goodyear and kindred heavyweights.

(3) A reinstitution of the top-level selling, i.e., the Leonard Goldenson, the Jim Aubrey's and the Bob Kintner's calling directly on top corporate and agency executives as in the old days when a Niles Trammell pitched a Ben Fairless or an Albert Lasker, or Kintner would emerge from Tony Geoghegan's office at Y & R with a sackful of new client money. Today, $10,000-a-year junior execs at both network and agency levels are shaking hands on far bigger deals than broadcasting's great pioneer leaders made in the early years. They, it's held, have mechanized tv's buying in today's computer age.

In other words what's needed is a return to broadcast basics.

Allegory and Personification, Metonymy & Stuff Like That

By SHERWOOD SCHWARTZ

Hollywood

I have a new hobby. I collect titles of television stories.

The other night I saw a tv show about a brain surgeon who performs a delicate operation on a lion tamer and saves his life. The title of that story: "Monday and Wednesday and Baby Make Three."

There was another program that night about a famous attorney who successfully defends a man falsely accused of murder. The title of that episode: "Asparagus Is a Four Letter Word."

Even the westerns haven't escaped. A recent story on a popular series concerned an outlaw who swore revenge against the sheriff who convicted him. The title: "A Blue Patch of Sky Is Seldom White."

Television writers who tell honest, simple stories and write straightforward, plain dialog, suddenly go berserk in the titles. They become philosophers and savants, never saying what they mean, and never meaning what they say. A title in television must be symbolic with an allegorical reference, plus a dash of personification. And a little metonymy couldn't hurt either.

You don't find this problem on the Broadway stage. The titles of stage shows level with you. What is "Mary, Mary" about? A girl named Helen, Helen? Or a girl named Zelda, Zelda? Or even a girl named, Marie, Marie? No, it's about a girl named Mary, Mary. Nothing could be more direct and to the point.

Or take "A Funny Thing Happened on the Way to the Forum." It's not about a sad thing, or a frightening thing, or a crazy thing. It's about a funny thing. And where did it happen? At the dentist's? In the subway? It happened on the way to the forum. Not a suspicion of allegory in that title.

The same thing is true of movie titles. You know exactly what to expect when you go to see something called, "Mutiny on the Bounty." You settle back with the reasonable assurance that someplace in that film there will be a mutiny, and it's likely to occur on a ship named, "Bounty."

Rhetoric Be Damned

By the same token, "Cleopatra" has nothing to do with the reign of Queen Victoria, or Catherine the Great. Nor is it the biography of Sally Rand. It is what it says it is.

Titles of books are also honest and revealing. Recently, John Steinbeck won the Nobel Prize for his book, "Travels with Charlie." If you read the book, you will find that it is a story of Mr. Steinbeck's "travels" with a dog named, "Charlie." Unless I'm sadly mistaken, the dog is not symbolic for man's alter ego, or conscience. It is a dog called "Charlie." Nothing more, nothing less.

Another recent book is "Sex and the Single Girl." I may be wrong, but I don't see any attempt there to mislead or confuse the public. If there is allegory or metonymy in that title I have just simply failed to find it.

Now let's get back to television titles, which have developed a technique all their own. Suppose you're watching tv and a title appears across the tube, "Murder at Green Tree." Any sophisticated viewer of television knows that the word, "murder" in a tv title has nothing whatsoever to do with anyone getting shot, or stabbed, or otherwise done in. It is a philosophic reference to demise at a completely different level: like the death of a delicatessen store which has gone into bankruptcy. Or the destruction of a plastic doll, which indicates, obviously, the end of youth and the beginning of maturity.

Let's face it. If that story were actually about murder, in terms of a human life, the title would certainly not have been, "Murder at Green Tree." It would have been something like, "Never Ride a Black Horse on the Wrong Side of the Street." Or, "Rigor Mortis, Hold My Hand."

For those of you who wish to join me in this new fast growing hobby of collecting television titles, here are a few I have jotted down over the past few months. At first glance, they seem quite impressive, perhaps even profound. But examine them a little more closely, and you will know them for what they are—meaningless.

"Only the Lonely Have Friends."
"Pink Is a Color That You Can't Hear."
"Happiness Can't Be Divided by Eleven."
"Tears Are for Sorrow, Wood Is for Boats."
"Mountain, Oh Mountain, Once Upon a Time You Were a Hill."

"Only the Innocent Are Guilty." (This was a sequel to "Only the Lonely Have Friends.")

"Seven Times Seven Is Anything You Say."
"Don't Make Friends with a Tiger, Unless You're a Tiger Too."
"No Matter How Often You Repaint a Ladder, You Can't Make It Reach the Sky."
"Only the Poor Are Rich." (This was a sequel to "Only the Innocent Are Guilty.")
"A Tree Grows, A Bird Sings, A Baby Cries, A Foot Walks."
"Only the Tall Are Short." (This was a sequel to "Only the Poor Are Rich.")
"Only the Short Are Tall." (This was a sequel to "Only the Tall Are Short.")

Keep a pencil handy when you watch television, and you can make your list. After all, titles are important. As they say in that commercial, "It's What's Up Front that Counts."

A Journal of 'Brinkley's Journal'

By STUART SCHULBERG

June 7 [illegible]

June 9 [illegible]

June 10 [illegible]

June 15 [illegible]

June 17. Fourth grossest week of [illegible] Grand Prize [illegible] Cold War stock. Stock [illegible] Pulitzer Prize. Wrap [illegible] in Rapallo [illegible] Washington [illegible] balance budget.

June 18 Crew quits

June 20 Shooting at Fort Stark. European Prospects. French [illegible] other [illegible] sequence [illegible] Lord Mount [illegible] Nuclear Submarine Mace."

June 26. [illegible] Chancellor [illegible] Conrad Adenauer [illegible] Chancellor [illegible] Berlin [illegible] Dick Gregory [illegible] Chicago [illegible] Dinner [illegible] Dick Gregory [illegible] Dinner [illegible] Dick Gregory [illegible] Dinner [illegible] Dick Gregory

MR. K GOES TO TOWN

By LOU DERMAN

Mr K was genuinely concerned. He did not like the stories that were circulating about a grim-faced humorless mass of workers who never laughed

"That is ridiculous" he stormed before his quaking Commissars "We must prove to the capitalist world that the Russians are a happy carefree people"

But that Jack Paar" one voice popped up "he comes here with that cheap movie camera and takes those pictures "

Jack Paar" one voice popped up, "he comes here with that cheap movie camera and takes those pictures "

"Pictures, pictures" moaned Mr K "Always the Americans must take pictures"

"That is how we lost Cuba," observed one official sadly

I have a suggestion how to make our people laugh," said one man, "but it is a radical suggestion"

"What other kind is there" said Mr K "What do you have in mind"

"We pass a law forcing all the workers to laugh while they are in public Of course in the semi-privacy of their own homes they may be as depressed as they like"

There was a chorus of approvals on this suggestion, but K threw it right out "No comrades," he said, "we cannot force our people to laugh That must be total It must come from deep inside It must be the truest laugh of a happy worker who has come home from work [illegible]

K raised his hand to [illegible] "We are in a hurry"

You want [illegible] to be [illegible]

[illegible]

[illegible]

"You [illegible]

[illegible] Russian [illegible]

"What [illegible]

"Do Moscow Dancers Dance?" helped the official as his comrades stared at him "The Moscow Dancers are always gay and happy and jumping around and clapping

"Stupid fool" roared K "Don't you know the Moscow Dancers are never home? They spend so much time in America, they had to take out Union cards there Now, who else has a stupid suggestion?"

I have Premier"

"Never mind the formality, Krahesnikoff Just call me by my nickname"

"By your nickname?"

"You have my permission Go ahead"

Krahesnikoff took a deep breath, then began

"Baldy "

"Your suggestion, Krahesnikoff" asked K coldly.

"In America they have a system for making the whole country to laugh at the same time every night of the week"

"They do? How"

"It is called the situation comedy on the television"

"Ah yes," said K reminiscently "In my hotel once near Disneyland which I still think is a secret missile centre I watched some television program He snapped his fingers Very funny very funny What was the name of the Cossack Ed, a talking horse Very funny The horse was lazy and he did not want to work

"In Russia we would shoot him," observed another official tersely

Smile Rahmanikoff laughed K We have all got to learn to laugh if we wish to sell the new Russian image"

Rachmanikoff looked hurt

"I did not see you laugh when Krahesnikoff called you Baldy"

Please Rachmanikoff said K gently, "no fights let us coexist"

I am sorry, Premier but I am a married man"

K sighed muttered under his breath "A country of rubes Squares" Then to Krahesnikoff "Go on comrade You were saying"

Commissar Nielsen

[illegible] Hope [illegible] by their television [illegible] This [illegible] [illegible] [illegible]

The Ominous Quiet On The Potomac Shatters H'wood Nerves While TV Shows Take A Beating

By DAVE KAUFMAN

Hollywood

The 1962-63 season is on the whole an unexpected lackluster affair and the reasons for this string all the way from the Pacific to the Potomac. Not one series from the telefilmeries has made the impact of at least three of the preceding year. Ben Casey, Dr. Kildare and The Defenders.

With the present season well under way, it's evident the only new entries which are successes are in the unanimous area of comedy, with The Beverly Hillbillies, a piece of delightful nonsense and Laurie Hall's comedy locker the standouts. Hill Ladies, conceived by producer-writer Pat Benson, has even surprised CBS-TV with its impact although the web was singing its praises last summer after seeing the pilot. Perhaps its being an island in the midst of so many series loaded with neuroses has helped. As for Lucy's hall the show is obviously a tribute to her personal popularity. One other comedy series, McHale's Navy, has been doing very well and at this writing has all appearances of being one of the few standouts.

The drop has been in dramatic shows and this is not accidental. While even those involved in the filming of series are usually reluctant to talk about it, it's apparent the troubles with these series began almost two years ago in Washington.

When FCC Chairman Newton Minow made his now-famous 'wasteland' speech the networks and broadcasters trembled. Although this was in 1961, it was too late to actually affect the 1961-1962 programming since plans for that season had already been bought.

Minow's scolding was followed by a series of Washington investigations, some by the FCC which held the threat of license revocation over the heads of the broadcasters, some by Congressional probers, such as Connecticut's Sen. Dodd.

Sen. Dodd launched a headline-hunting probe of sex and violence on TV, and this, following on the wake of the Minow attack made a far greater impact on the networks than was generally recognized at the time.

In Hollywood, the Washington attacks were generally ignored or brushed off as publicity-hunting attempts made without any serious basis. None of the telefilm makers could take seriously the accusation their product was loaded with sex and while it was recognized a network's passed the mark of good taste in regard to violence it was also felt that since most producers exercised restraint there was no reason to fear because of the Washington onslaught.

'Bus Stop' Episode

However, Hollywood [illegible] when [illegible] Los Angeles and the country at the behest of Sen. Dodd. The Senator took upon a [illegible] episode of "Bus Stop" and before the hearing [illegible] CBS-TV [illegible] a plea of [illegible] CBS [illegible] special [illegible] the Dodd [illegible] and [illegible] Washington [illegible] NOT [illegible] Actually [illegible] Dodd's [illegible] in mid-January and October. A [illegible] production was cobbled [illegible] Washington [illegible] conferences with NY web execs who came to Hollywood to brief them.

Under such circumstances the inevitable occurred. Networks had taken the surveillance edict from Washington so literally that the rash of new series substituted talk in place of action. Even when a scene or story required action in most cases it was substituted by dialog. TV, overnight had become the 'talkies.' This doesn't necessarily make for good drama particularly when a number of the new shows came up with nice, nice people who were also a bore, bore, bore.

Good qualitative drama became a rarity and the same public which had immediately accepted the three strong dramatic series of the previous season — 'Cases,' 'Defenders' Kildare — rejected the new crop ordained for Washington rather than the viewers.

There isn't a responsible producer or production exec in Hollywood who would seek a return to the old 'Mickey Spillane' days of no-holds-barred violence, the gory and bad taste-filled shows which invited censorship and criticism. But producers do feel strongly that the networks have gone overboard in their ban on violence that when it's not permitted even though a situation requires it, it limits them in story-telling.

The Ness Mess

Perhaps the most significant illustration of what happened this season can be found in 'The Untouchables.' Desilu's hit of a few years ago. Actually the series was still riding high. Last season. However, when the Washington witch-hunting penetrated to Hollywood, the makers of 'Untouchables' stripped the action and violence out of a show geared for these elements, since it takes place in the days when Al Capone ruled gangdom.

The same public which had made a hit of 'Untouchables' dropped the series immediately when the show came on without violence, without action, without much of anything except Eliot Ness and conversation. There are those in Hollywood, too, who argue that the series had contained an excessive amount of violence, but this remains a matter of opinion. What is not opinion is that the public liked the show when it had the violence, disliked it without it. That may annoy Sen. Dodd and some others, but nonetheless it is a fact. Big Brother was watching, and Big Brother had stripped the series of the elements which appealed to the public.

First to recognize the shortcomings of an 'Untouchables' without violence was Desi Arnaz, still proxy of Desilu at the time. Desi didn't like what he saw, and recognized why the public didn't like it either. So he reversed gears, and ordered injected into future segments those same violent elements which originally made the show a hit. While the damage may have been done and it could be too late to save the show, Arnaz nonetheless acknowledged he had erred in ruling the series of the ingredients which had made it.

'Untouchables' is an exception in that it's the rare case of a series based, in a sense, on violence because of its locale and background, but nonetheless what happened here reflects industry-wide sentiment. Not that producers are itching to pour machineguns and fights into their series. This would be silly, and they know it. They don't like working in creative straitjackets, and they feel to that the anti-violence kick has had unhappy results in manifold ways.

Dropoff of action series has turned a number of shows to psychiatry, to problems dealing with the cerebral rather than physical illnesses of our society. This sort of thing is all-right for a while and, in fact, fits perfectly into formats such as those of 'Dr. Kildare' and 'Ben Casey.'

However, when a number of other shows, including anthologies, begin probing the same areas, it makes for rather depressing and not too entertaining drama. In fact, after viewing some of the new shows, it was Vincent Edwards, who plays 'Ben Casey,' who remarked acidly he was tired of all the 'neurotics' on tv and predicted a resurgence of the old-

(Continued on page 110)

MICKEY MOUSE

HOW TO BECOME A MILLIONAIRE IN TV — ON SPEC, OF COURSE

By HAROLD FLENDER

Years ago it was mousetraps. Ralph Waldo Emerson said that if a man could build a better mousetrap the world would beat a path to his door. So everyone began trying to build better mousetraps and the U. S. Patent Office was inundated with millions of drawings looking weirder than anything ever imagined by Rube Goldberg.

Harold Flender

Today the Get Rich Quo knacks have a new gimmick. Television. Everyone and his Uncle Josiah knows that all you have to do to become a millionaire today is to get a television series on the air. From better mousetraps to better TV series.

Like all television writers, I've been approached by dozens of these would-be producer moguls. They have guaranteed to make me a millionaire by giving me a huge hunk of the TV series that would certainly get on the air if only I would write the pilot script.

Here are some of the deals I've been offered.

While in Houston, Texas, some years back, on a writing assignment for 'Wide Wide World,' I was visited in my hotel room by one of the city's best known Golf Pros.

"We can really make the fur fly, Flender," he said.

"I think you must want my brother," I suggested. "He's the furrier."

"But you're the television writer?"

"That's right."

He removed the cover from his golf bag. It contained only one club. "I keep it hidden so nobody'll steal my invention from me," he explained.

The club he took out was an ordinary driver, except that attached near its head was a long elastic band. Attached to the other end of the elastic band was a golf ball.

"Golf At Home," explained my visitor. "Ain't it a natural?" With this one we can really make the fur fly, Flender."

"But there are quite a few golf shows on TV now," I pointed out.

"Not like this one," he said. "Mine has viewer participation and the viewer participant never loses the ball. It springs right back."

He dug a hole in the carpet with a tee, put a golf ball on top of it, and whacked away. The ball broke a lamp, and when it sprang back, hit me in the head. After I regained consciousness, I said, "I don't think that this type of show would have."

"You haven't seen anything yet," he interrupted. He pasted over the TV screen, a photograph of a golf course hole. "This is what the viewers at home would see on their screens. Pictures of holes of the leading golf courses in the country. The idea would be to hit the hole with the golf ball."

He demonstrated, breaking the TV screen.

"Even if they wanted to," I said, "nobody could possibly watch this show more than once, not if they had good aim."

"You may have a point," he mumbled. For a moment he looked depressed. Then he snapped his fingers. "I've got it! We'll use softer balls."

"They'd have to be pretty soft," I said.

"How's this," he asked, pointing.

My fingers sank into his head. "Yes," I said. "That softness might do it."

* * *

Religious

I occasionally write scripts for religious programs, such as 'The Eternal Light' and 'Look Up and Live.' I suppose it was only natural that one Sunday morning I should be visited by a tall, skinny, bearded man wearing sandals and a canvas wraparound. He had a great idea for a new TV series guaranteed to make us both rich. He was to be the star. I was to be the writer and it was to be called, "I'm Back."

"I don't get it," I said. "What does that title mean, 'I'm Back?' Did you ever have your own TV show before?"

"Are you kidding?" he said. "Last time I was on the scene was before radio, before the movies. It was strictly personal appearance."

"How long ago was that?"

"Almost 2,000 years ago."

"You mean, you're ..."

"You got it, baby."

Now if there's anything I can't stand, it's a phony in the field of religion, so as politely but firmly as possible, I showed him the door. He was at its entrance. His parting words were, "You are taking an awful chance. Do you want to [illegible] to whom you owe [illegible] I've [illegible]

Happiness Box

[illegible] special chap who [illegible] for a TV [illegible] a [illegible] Brooks [illegible] could run [illegible] And what a [illegible] of [illegible] blood and [illegible] We could do the [illegible] No, we'd [illegible] 'Black Panic.' [illegible] Carter, Cash [illegible] Mrs. [illegible] Grove [illegible] [illegible] Brooks, [illegible] [illegible] people [illegible] with a [illegible] Still don't think it would make a [illegible]

[illegible] would [illegible] to [illegible] for the [illegible] that the subject for the initial Great Dramas show could be the [illegible] television.

HUGH DOWNS

Martin Goodman Productions, Inc.

TV's Influence On World's Speech Habits

By JOHN CAMERON SWAYZE

[illegible]

Television [illegible]

[illegible]

Movies [illegible]

[illegible]

Television [illegible]

[illegible]

Incidentally [illegible]

[illegible]

The Right People Travel

[illegible]

[illegible]

[illegible]

Crystal-Balling Syndication In '63: Rough Going With Foreign Biz Taking Up Slack

By MURRAY HOROWITZ

It's a [illegible] was of '62 was a year of [illegible] a year of change and [illegible] a year in size of business.

For the [illegible] turned in a totally different climate affecting the [illegible] of packaging [illegible] the type of product offered. Nature of selling also changed.

On the side of plenty were the features. Pace pre and post-48s, once made for a competitive exhibition medium now second to popularity to America's most popular entertainment medium namely, tv. Even the networks bowed to the appeal of pix.

First NBC-TV came along to telecast cancellation as Saturday night ritual for the star-at-nines. NBC-TV was covered by ABC-TV which put Disney pix Sunday night. NBC-TV at midseason found itself in [illegible] trouble Monday nights. Web turned to cinematics to help it out of its programming mess for [illegible]. NBC-TV plans to return to made-for-tv programming next season but its midseason move forecasts the possibilities of similar future moves for that network or another web.

Situation finds viewers offered the choice of network delivered pix situation some of them grinding away cinematics practically on an hour of the day.

How a theatrical exhibitor stays alive in this situation is for the pix suppliers and the boys board of directors to answer. A big, fresh, furnished picture of course, helps.

Pool of fresh feature motion pix is continuous to diminish. These films in the pool at the same time are shrinking more and more like meats. As the number of available pix to tv has diminished, price scale for cinematics is increased. The law of supply and demand has taken over and for that reason the two remaining post 48 libraries of the majors Paramount and Universal look better than ever.

Intra-Ocean Activity

Overseas pace seems to be a more aggressive push for the sale of pix. Motion picture companies [illegible] the most part have held off on pix to tv, fearing exhibitor reveals abroad. That fear seems to be [illegible] with the realization [illegible] companies [illegible] pressed for cash are [illegible] more than a few [illegible] [illegible] [illegible]

he Big Chi Backfire On FCC Station Hearings

By LES BROWN

Chicago

ing at superficially, as the Communications Commis- pparently has, the public gs into local programming ago last spring seem to have considerable success. The s have acted on the criticism d at their positive changes been made often have rified and the cause of good has been served in nati... since the hearings

a few days in my observ- of what has happened to Chi television since the quisition reveals that a cer- ble change has been done to the medium's image or anything so external ion to be broadcasting alti-

hearings left the Chicago with mixed, descending at uplift. Instead they gave tions a cold and tired format programming ... ages an book of rules, partly in ... on built not on ... escape clause. Broad- ... pounded to ... Commissioner Robert F ... also in that ... and attitudes of the are hastened

... toward the unwritten ... station's for the past ... the last commercial ... has ate a lofty ... ... satisfied that they're on ... round with both the legal ... and the conscientious re- ... manner ... ... they are indeed rate ... have Commissioner Lee's ... expressed at an Illinois ... broadcasters Assn convention re- ... that Chicago television is

... course in what can be ... disliked through public ... s. The public if we can ... 90-odd witnesses who testi- ... representative sample) has ... opposed and virtually all ... local noise has subsided.

Little Creativity

... gone is the fire of creative ... mentation, however it may ... puttered in the season be- ... hearings and gone is the ... e of the trial-and-error acts ... broadcasters try to fulfill ... ities at once as business ... ... and champions of ... service. If the hearings ... nothing else in Chi, they ve ... t clear that playing it safe' ... more deadening than simply ... g at cool."

... does it help to cure the post- ... programming paralysis ... are ... seeing to justify the ... eed follow-up FCC hearings ... other market, continually ... to the alleged good that has ... resulted from the Chicago ... Lee, who has become quite ... a name on the local luncheon ... circuit since the hearings, noted ... to an industry group recently that ... WNBQ, most frequent of the pub- ... ic whips and arrow, now devotes ... 3% of its local time to public ... affairs. But there has been a gen- ... eral increase in children's pro- ... gramming on the market, that WBBM- ... TV has hired a Negro newsman ... and that there has been a marked ... increase in all phases of cover- ... age of the Negro community.

... He ... a case can be made ... ... of the fact that the three ... network-owned outlets are knock- ... ing themselves out preempting ... ... time for local specials to ... ... the most serious charge ... leveled at them is not that they ... lack sufficient local autonomy to ... properly serve the community. ... It's better than two years since ... ... which dealt with church ... ... have been found for re- ... ... programs, and several pub- ... lic affairs ... have found their ... ... evening berths.

... What ... seem a wonderful ... effect of the hearings on the ... ... is the ... ...

'It Sure Was Funny The Way He Told It'

By MILT JOSEFSBERG

LOUIS SUDLER
'ARTISTS' SHOWCASE

Keep In Mind His Days

Six Words That Can Change The Video World

By HANNE MANKIEWICZ

Marceau and Harpo

That Remote Controller

PHILLY CHANNEL 12 GRANT TO EDUC'L TV

Milton Berle

Bob Newhart

Bob Hope:

Lloyd Bridges:

ED REIMERS
Exclusive Management UTM

ED HERLIHY

Have You Torn Apart Any Fallacies Lately?

By RONALD WARDMAN

EDNA SKINNER
"MR. ED"
CBS—Thursdays—7:30 P.M.

hurl pangs of international television over a decade ago.

"The BBC is Owned and Operated by the British Government"

This is probably the greatest and most widely held of all the fallacies. Even VARIETY at one time was guilty of it when it used to refer to BBC as the "state web." But VARIETY has made noble amends. The fallacy still persists, however. It Still Goes Marching On. The British Government has just about the same control over BBC as the American Government has over American stations and networks.

Our Governments, yours through the FCC, ours through the General Post Office, license us to operate. But BBC is an autonomous charter corporation which has fought for and won its independence and is completely free of both political and commercial pressures. So pity us in our Pentagon like Television Centre when we see the as visitors believe us to be a Pentagon like organization. True, BBC has a large staff. Including all radio and tv personnel the staff numbers about 17,000 but the only pressure that is ever put on them is to remember that program decisions are made by programmers in the interests of good programming. That's nice.

"That BBC Programs are Free of Party Politics, Cultural and Financial and Not Capable of Commercial Taint"

Such any of the new season's ratings? BBC programming is based on the simple assumption that broadcasting could be run as a service to the people. That means that all types of programming should be included and that programs should all be as good as professional programmers and production can make them.

"BBC Television is the most and the best

This is often being challenged to bear from M... of one or more of the ...

Bob Bo... Ba...

...

...

VARIETY

"VARIETY is the mother of enjoyment."

VIVIAN GREY Book I Chapter IV, Benjamin Disraeli

"VARIETY's the very spice of life."

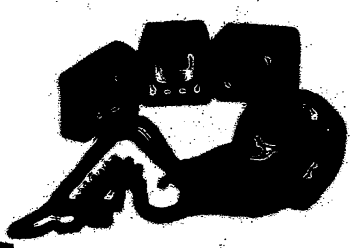
THE TASK Book II, THE TIMEPIECE, Line 606 William Cowper

"Not chaos-like together crush'd and bruis'd,
But, as the world, harmoniously confus'd:
Where order in VARIETY we see,
And where, though all things differ, all agree."

WINDSOR FOREST, Line 13, Alexander Pope

"Age cannot wither her, nor custom stale
Her infinite VARIETY."

ANTONY AND CLEOPATRA ACT II, Sc. 2 Line 243 William Shakespeare



"No pleasure endures unseasoned by VARIETY."

MAXIM 460, Publilius Syrus

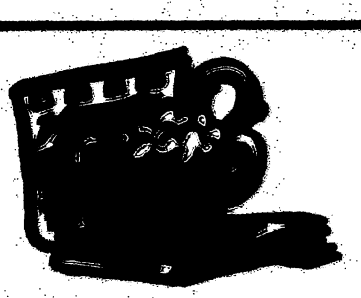
WEDNESDAY

"Where's he that died o' Wednesday?
What place on earth hath he?"

FALSTAFF'S SONG, Stanza 1, Edmund Clarence Stedman

"Wednesday's child is full of woe."

MOTHER GOOSE



"Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the round table by a sea-coal fire, upon Wednesday..."

KING HENRY IV, Part II, Act 1, Sc. 3 Line 96, William Shakespeare

"And if I loved you Wednesday,
Well, what is that to you?
I do not love you Thursday—
So much is true."

THURSDAY, Stanza 1, Edna St. Vincent Millay

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KFRC, San Francisco • WGMS, Washington, D. C. • WHBQ, Memphis • Yankee Network
TELEVISION • *WOR-TV, New York • KHJ-TV, Los Angeles • WNAC-TV, Boston*
CKLW-TV, Detroit-Windsor • WHBQ-TV, Memphis

THE PLAYER'S THE THING

By EUGENE BURR
'NBC' Producer

Perry Hammond, that legendary Lama of the drama-destroyers, emitted a handful of backhanded bon mots that will go down in theatrical history among them the waspish pontification: 'An actor always bites the hand that feeds it.'

The point of course lies less in the vagaries of random prejudice than in the choice of pronoun and with that choice amusing as it is, the reporter marks one of his infrequent breaks with the pronouncements of the late Mr Hammond. An actor may be any one of many things from magnificent to meandering, but he is seldom if ever merely an it.

This haggling at the dicta of deity stems directly from personal experience. In one way or another I've had dealings with actors for more years than my agent likes to admit. The legend that I gave his first job at Edwin Booth is however a canard. Edwin's first job was given him by his father, my old friend Junius Brutus Booth. As those years have dropped inexorably into the bottomless pit of Time, my respect for the actor has however unwittingly and unwillingly increased. More and more it has been born in upon the bird brain of a former reviewer and current television producer that the actor, no matter what problem may be set before him by malignant omnipotence will face it and meet it and, more often than not, solve it triumphantly.

This was occasionally and sporadically evident in the days of reviewing, when an actor through sheer force of personality and/or art salvaged the bombs dropped by incompetent direction or playwriting. It was hammered home even more forcibly by the fact that so many actors manage to perform effectively in television a medium that, because of time limitations and general preoccupation with more pressing matters such as client-approvals, is often forced to relegate the quality of performance to a secondary status.

The general level of television writing — as even the TV Writers' Guild may admit — tends to fall a bit below that of Shakespeare and the average tv director, beset by problems of cameras and insufficient rehearsal is seldom able to give as much attention to the work of the actors as he would like. But despite tightness of rehearsal schedules, the frequently depressing quality of scripts, and the necessary preoccupation of the director with other facets of production, the acting on television is often just-plain-even usually — surprisingly good. By and large, as the unprejudiced observer will probably agree, it's the finest facet of most television productions. And it's that because of the practically unaided ability of the actors involved.

My enforced realization of the competence of what used to be known smugly as The Profession was carried even further when, some years ago, CBS tapped me to produce a tidbit called 'The Verdict Is Yours.' As you don't have to be told, 'Verdict' was an ad-libbed show, a series of courtroom dramas in which real lawyers tried unreal cases with the witnesses played by actors who were given a knowledge of the facts, but no lines whatsoever.

When we were putting the show together our greatest fear concerned, naturally enough, the quality of the acting that would pop extemporaneously upon the home screens of unsuspecting viewers. In the outcome it became the very least of our fears. Week after week we were literally amazed at the performance qualities achieved by cast after cast. Actors were, it's true, helped by the courtroom format which is something akin to a tribal dance with the lawyers leading the bouts, choosing the direction and in general setting the pace, but the acting quality was a constant amazement throughout the two and a half years that I did the show.

My respect for the ability of the embattled thespian was recently carried even further, while doing a daily detergent-drama script "Our Five Daughters" for NBC. Toward the end of the run Paul Lammers, the director, and I decided to have some fun so we scheduled a full half-hour segment of the show to go completely ad-lib.

To my knowledge this has never been done before on television. 'Verdict,' as noted, was kept within predictable and unbreakable bounds by the guidance of the lawyers and the stringency of legal procedure, but this was a show scheduled to romp blithely through six dramatic scenes, played by characters already well known to the audience, with no bounds or guided format whatsoever. There have been, of course, individual scenes ad-libbed, but these were always in the nature of stunts, with the audience let in on the secret, the main attraction being to see how well the actors performed under the new circumstances. Our approach was diametrically opposed, our entire purpose was to prevent the audience from knowing that anything unusual was occurring — to present a show equal in every respect to other shows in the series and surpassing the others in immediacy and reality of presentation.

Esther Ralston's Trouping

The cast headed by Esther Ralston, who is one of the greatest troupers with whom I've ever worked, rose eagerly to the challenge. They were given outlines of each scene with no dialog written or even indicated. Paul Lammers directed them brilliantly, being forced to assume the functions of an editor as well as director, not only to point up the dramatic values but in order to bring the thing in in half an hour without having to drop a commercial.

The first rehearsal which was on the evening before the show itself, since a soap opera has less than 24 hours to rehearse and present a half-hour play, was largely a question of everyone fishing in black waters, the cast bumbled along from point to point, the elapsed time for the necessary dialog was almost an hour, and Paul and I died a little. But the actors caught on to the problems and, once they got the actual feel of the scenes, began to give them dramatic drive and impact within the allotted times. By the next morning, the scenes had taken shape, and we were almost down to proper length.

It's interesting to note that in no two rehearsals nor on the air did they repeat their self-created dialog exactly. They swung with each other's punches, heading generally toward the main points that they knew they would have to make.

By the time the show went on the air at 3:30 they were giving a smooth, effective and at certain points a really brilliant performance, far more driving and immediate than most shows with set dialog.

The whole thing went off without a hitch. Ironically, the very success of the actors prevented them from getting credit for the amazing thing they'd done. Nobody except those connected with the show ever knew that it was an ad-lib performance.

It sounds stuffy I suppose but I suspect that it was the newest thing to the comedia dell'arte itself. It proved again that actors confronted with seemingly insurmountable problems take a deep breath and surmount them.

It also suggested that given the proper level of actors, plots we can record television writers as [illegible]

But let's not go into that.

JAY JACKSON
Announcer — MC — Narrator
'It's a Game'

The Jangle of Jingles On Mad. Ave.'s Tin Pan Ear

By HAL LEVY

Hollywood

It isn't that the advertising agencies are cheating their clients. It's just that the clients aren't getting value received.

I mean in the jingle department.

The agency may create such attractive and effective magazine copy that in cases such as the New Yorker the editors may be hard pressed to compete for reader interest.

The agency may create such arresting billboards — Doyle, Dane, Bernbach's Volkswagon series, for example — that they are almost highway safety hazards.

The agency may do an astute and telling job of promoting its client's image and product by combining the best elements of Dinah Shore and "The Untouchables" in a new television series.

But the jingle, alas, is too often a jangle. And very often the people involved — the sponsor, the agency, the jingle writer — don't know enough about songwriting.

The arts of printing, typography, calligraphy, photography, writing, oil painting, wood engraving and sundry other minor or finer arts have long been employed by sponsors and agencies. For years the newspaper, magazine and billboard media have been used often artistically, often effectively, because the client who hired the agency and the agency that hired the creative talent both had sufficient experience with graphic materials and techniques to know what they were doing, what they were buying.

The jingle has no such backing of connoisseurs or creators. Most sponsors or clients are not educated to the point of knowing what is a good and therefore commercial jingle. Nor are most agencies. And some agencies aware of their limitations have taken to farming out their singing sales pitches to jingle manufacturing companies which, in varying degrees, employ or are songwriters.

Still the percentage of inadequate jingles remains high. And there are reasons, some of them valid. The jingle writer blames the agency, says the agency gives him the copy and he has to stick to it even though it may be impossible to set to music or sing. The agency blames the client, says that the client insists on certain copy to tie in with his other campaigns. The sponsor/client doesn't blame anyone. He just likes what he gets. If he doesn't like it he sends it back. Or gets a new agency. Which gets a new jingle writer.

Meanwhile, however, the jingles multiply, more often an annoyance than a delight, rarely achieving their commercial potential, usually a good example of a bad song.

Let's look at some of these advertisements in song which, if they had been advertisements in newspapers or magazines, would have set heads to rolling all along the line. We'll use fake names, to protect the innocent and the guilty.

A Few Instances

Take the case of The Star Co. Or, as it is shown in printed advertising with much care given to the proper size, boldness and style of type, the STAR Co. 'Star' is the important word and it jumps out of the page. 'The' and the abbreviated 'Co.' are a couple of understated bookends that round out the total picture. Yet, when this company hits the airwaves with a jingle, its name has suddenly been distorted to "the STAR compaNEEE." By disregarding both the natural rhythm and the natural inflection of that three-word hunk of language the jingle writer wrote and everyone else acceded to, a distortion that, had it been attempted equivalently in print, wouldn't have gotten by the printer's apprentice.

The same thing happened with the "VALLEY Drug Store." Its jingle heralded the bargains to be found at the "VALley drug STORE," again a simple and destructive disregard for the most elemental rules of putting words and music together, proper accent and proper inflection.

That sight-and-sound problem pops up all the time. Like the KORB market chain that ran "KORBargains" in the newspaper every week. That was perfectly clear. You could see that the name of the outfit was KORB and that it was offering bargains and that they were jamming the two words together, overlapping the two b's and coming up with a kind of eyecatching compound word KORBargain. Okay. But when they went on the radio to advertise the sales they used the same technique. And it made no sense. The singer of the jingle sang about the "K-O-R-Bargain," and the sound of that trademark, the sound of the KORB, was lost. What was a "bee" to the eye became a "buh" to the ear. Of course, they could have saved the "bee" sound, but what kind of a phrase would that have been? The K-O-R-Bargain. No, quite simply, what might work for the eye doesn't necessarily work for the ear.

The recent cigaret commercial that was all about "man smoke" is another case. Listening to it I wondered what the devil "man smoke" was. And it was "man smoke" they were singing about because they even rhymed it with "can smoke." It took a little time.

Continued on page 107

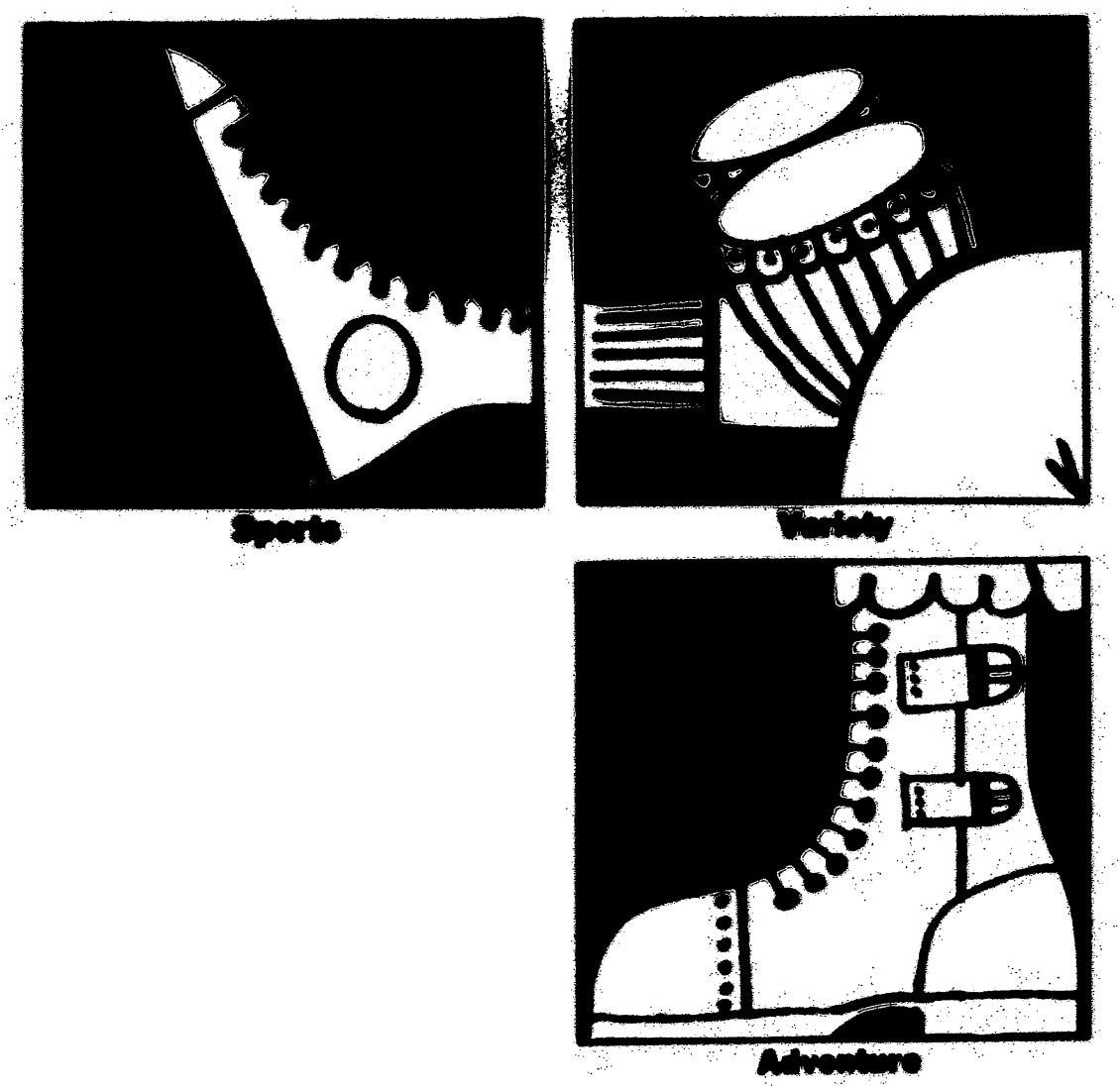
JACK STERLING
C.B.S.

TV Reviews

Continued from page 89

[illegible]

MEL BLANC
[illegible]



It's the way we put them together that counts.

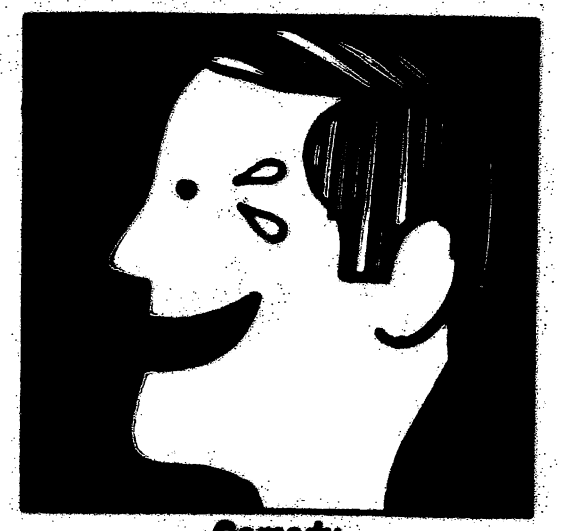
Programming, of course, is a network's best pro

And in ABC, our programming is shared. A kind of [illegible] is aimed, principally, at [illegible] young family. It is [illegible] by a constant search [illegible] for quality television [illegible] to supplement [illegible] established favor

In [illegible], for example, where [illegible] and [illegible] covered [illegible] of anim[illegible], the new *Walt* [illegible] the highest [illegible] the War in the Pacific and *The Dick Van Dyke Show* has a new dimension in comedy.

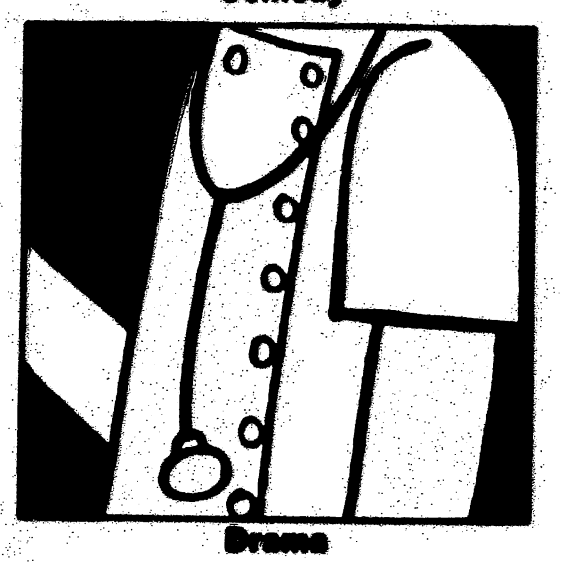
To the serious business of responsible programming for children, ABC has contr[illegible] *Di[illegible]*, which entertains as it informs, and is the only network show so discovery weekday.

On the action adventure front, where ABC pioneered with the first hour formats, we struck out in a new direction. In *Combat!* and *The Gallant Men* we dramatize the lives of men in battle, against an authentic World War II backdrop.



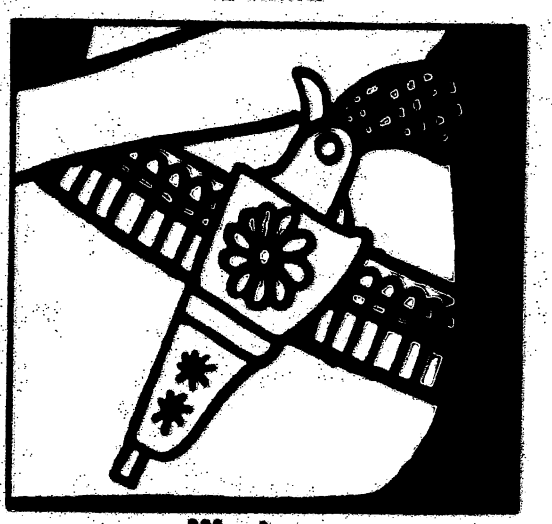
Comedy

News and Public Affairs



Drama

Mystery



Westerns

ABC Television Network

Once again, thanks

for all your help in keeping millions of viewers tuned to our clients' shows (and their commercials)

ADVENTURES OF OZZIE AND HARRIET	Armour: Dial, Dash, Chiffon, Canned Meats
ANDY GRIFFITH	General Foods: S.O.S.
ANDY WILLIAMS	Kleenex Tissues, Kleenex Napkins, Kleenex Towels, Delsey Tissue
ARTHUR GODFREY IN HOLLYWOOD	Menley & James: Contac
BEN CASEY	Armour: Dial, Dash, Chiffon, Canned Meats Sunbeam Shavemaster
CANDID CAMERA	Clairol
CBS REPORTS	Menley & James: Contac
COMBAT	Armour: Dial, Dash, Chiffon, Canned Meats
DANNY THOMAS	General Foods: S.O.S.
DICK POWELL SHOW	Kleenex Tissues, Kleenex Napkins, Kleenex Towels, Delsey Tissue
ELEVENTH HOUR	Menley & James: Contac; Clairol
GALLANT MEN	Sunbeam Shavemaster
GUNSMOKE	General Foods: S.O.S.
HALLMARK HALL OF FAME	Hallmark Cards
I'VE GOT A SECRET	Paper Mate
JACK PAAR PROGRAM	Kleenex Tissues, Kleenex Napkins, Kleenex Towels, Delsey Tissues; Menley & James: Contac
KRAFT MUSIC HALL-PERRY COMO	Kraft: Confections, Dinners, Barbecue Sauce
NAKED CITY	Armour: Dial, Dash, Chiffon, Canned Meats; Menley & James: Contac
NEW LORETTA YOUNG SHOW	Lever: Pepsodent; Paper Mate
PREMIERE PRESENTED BY FRED ASTAIRE	Armour: Dial, Dash, Chiffon, Canned Meats
PUREX SPECIALS	Purex
RED SKELTON HOUR	Johnson's Wax: Klear, Raid, Holiday Lever: Pepsodent
77 SUNSET STRIP	Armour: Dial, Dash, Chiffon, Canned Meats; Sunbeam Shavemaster
SUNDAY NIGHT MOVIE	Armour: Dial, Dash, Chiffon, Canned Meats; Clairol; Menley & James: Contac; Sunbeam Shavemaster
TONIGHT SHOW	Sunbeam Shavemaster
THE UNTOUCHABLES	Armour: Dial, Dash, Chiffon, Canned Meats
WINSTON CHURCHILL-THE VALIANT YEARS	Menley & James: Contac

FOOTE, CONE & BELDING

New York • Chicago • Los Angeles • San Francisco • Houston • Toronto • London • Frankfurt • Mexico City

Retirement? Don't Make Me Laugh! Better To Wicerate Than Rust

By AL MORGAN

Having come out of what is laughingly called retirement, a retirement that consisted of writing five novels, two unproduced plays, two movies, a musical comedy that was no better than it should have been and several tons of daily playing squarsher in the Who's Who You Such a Bum school of interview shows, I am getting a little sick of the inevitable question: What are my plans in the most vital of all industries, ask me, have you come back to television.

The answer is just as inevitable — no, since I would rather wicerate than rust. Because producing the Today show is not only one of the most interesting jobs I can think of but one of the most satisfying in a very real way. Today is the last gasp of live television as we knew it back in the days when The Great Man was only a phrase out of a toastmaster's introduction.

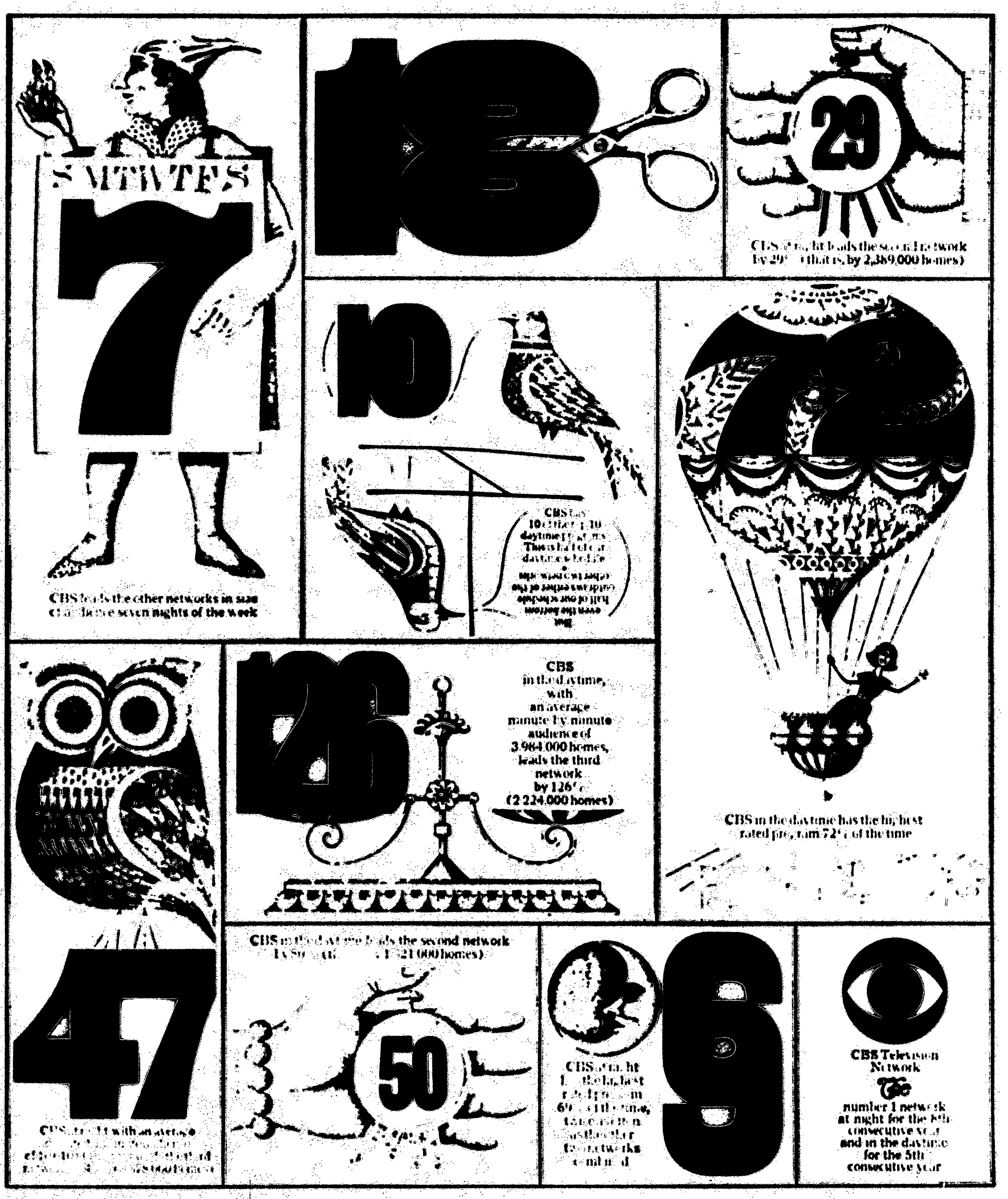
I do admit to feeling a little like Jim Backus felt when he came back cast a couple of years ago to head up a daily radio show. "You know," he said in one of his rare moments of introspection, "I feel like a man who is training to be captain of a dirigible." And like the Backus dirigible, Today is frequently full of wind and water and impossible to moor. It is, however, also going somewhere a day's two-hour show that occupies a unique perch on top of the news and the thousand and one other minutiae that make up the daily experience of living alive in the declining years of the 20th Century. To produce it is to have a ringside seat at whatever is happening in the world. Our charter includes political campaigns, state fairs, murders, the flights of prematic movie stars and the seemingly endless succession of authors setting up at dawn to plug their completely forgettable books. It also includes men who fly across the English Channel tied to kites, swim the Channel underwater and build cathedrals with pocket knives, women who ride the back seat of motorcycles across the country, people who give birth to quadruplets, pieces of 18-ft. pipes and the thousands of out-of-towners who see the window of our Florida Showcase Studio on 49th Street as the most famous spot to drop in the world. Folding up shop, giving tickets and trying to avoid cabs.

—And Sometimes You Laugh

It also means a two-hour tour of an atomic energy plant where television cameras have been before. Huge Donora pressing under the weight of [illegible] pounds of steam. Rolling off the Norwalk [illegible] are literally miles of the breakfast [illegible] the names of [illegible] behind the scenes to step [illegible] It includes [illegible] Jack Lescoulie, Frank [illegible] at the end of a week [illegible] Dick Gilbert, Frank [illegible] to prepare for [illegible] Gene Rayburn, Hugh Downs, Barbara Walters, Dick Van Dyke, Hal March, Arlene Francis, Edward R. Murrow, Harold Wilson, Adlai Stevenson, Walter Lippmann, Eleanor Roosevelt, Jack Paar, Groucho Marx, Steve Allen, Jonathan Winters, Bob Newhart, Mike Wallace, Mort Sahl, Shelley Berman, Jerry Lewis, Dick Gregory, Tom Poston, Orson Welles, Bill Dana, Jose Jimenez, Bobby Darin, Tennessee Ernie Ford, Jack Benny, Phil Silvers, Carl Reiner, Mel Brooks, Sid Caesar, Imogene Coca, Milton Berle, Ed Sullivan, Ed Wynn, Jackie Gleason, Lucille Ball, Desi Arnaz, Danny Thomas, Red Skelton, Dinah Shore, Perry Como, Andy Williams, Garry Moore, Jim Nabors, Carol Burnett, Julie Andrews, Carol Channing, Rosalind Russell, Ethel Merman, Mary Martin, Gypsy Rose Lee, Ginger Rogers, Shirley Temple, Mitzi Gaynor, Gene Kelly, Fred Astaire, Debbie Reynolds, Eddie Fisher

A Thing of Beauty

Some of the prettiest figures in television turn up in the National Nielsen Ratings. (A recent report was so handsome we had it decorated for the holidays.) Still, as every sponsor knows, one rating doesn't make a season. The significant point is that one network has consistently attracted the biggest audiences in television—for five straight years in the daytime and for eight straight years at night. This is the CBS Television Network "where (to quote Advertising Age) advertisers have a better than 50% chance to get their commercials into the top-rating shows." With the odds given at 33% on the second network and 6% on the third, "...there has not been such a wide spread since 1956-57."


SEVEN
7
CBS leads the other networks in size on all the seven nights of the week
18
29
CBS leads the second network by 29% (that is, by 2,389,000 homes)
10
CBS has 10 other [illegible] 10 daytime [illegible] than the total of all other daytime schedules
CBS in the daytime has the highest rated program 72% of the time
26
CBS in the daytime, with an average minute by minute audience of 3,984,000 homes, leads the third network by 126% (2,224,000 homes)
47
50
CBS in the daytime leads the second network by 50% (1,521,000 homes)
9
CBS Television Network
number 1 network at night for the 5th consecutive year and in the daytime for the 5th consecutive year

Giving London the best of all Television

Associated-Rediffusion's vast central audience is London (and often all of viewing Britain, too). Television schedules may differ, but the challenge of entertaining audiences of many millions is the same the world over—the challenge that is met daily by Associated-Rediffusion.

There's the pick of the sports, drama, comedy, films, and musicals: stream-lined responsive home-grown 'No Hiding Place', documentaries, panel games, variety, natural and world affairs in regular features like 'This Week' and the INTERTEL productions.

But that's by no means all—week by week, programmes from Associated-Rediffusion are enjoyed by the three million London families who are our audience—ratings show it consistently.

James Arness in 'Gunsmoke' is a top favourite in Britain, too—networked by Associated-Rediffusion to Britain's armchair cowboys.

ASSOCIATED-REDIFFUSION

TELEVISION HOUSE · KINGSWAY · LONDON WC2

TV Journalism in W. Germany Sets High Professionalism Standards

By GARY STINDT

[illegible]

No Press Tape Cards

[illegible]

Shapes Public Opinion

[illegible]

RALPH CAMARGO
ANNOUNCER, ACTOR—NARRATOR

TV Millionaires: Class of 1963

By JACK HELLMAN

[illegible]

'It Feels Great'

[illegible]

TV Residual Peak

[illegible]

DAN INGRAM

BEN GRAUER
NBC
TV RADIO

FOCAL POINT

A LONG-RANGE COMMITMENT TO THE USE OF RADIO & TELEVISION TO SPUR PUBLIC ACTION ON VITAL ISSUES

Focal Point is a year-long project that attempts to harness the power of broadcasting to the forces at work on community and statewide issues and problems. The function of Focal Point is to overcome citizen apathy and to encourage action.

Focal Point in Baltimore

In Baltimore, on WJZ-TV, Focal Point is tackling the varied and complex problems of metropolitan expansion as they apply to education, transportation, urban renewal, police administration, roads and highways, and other areas. The project was started with a leadership conference, which included among its participants Senator Harrison A. Williams, Jr., Federal Housing Administrator, Dr. Robert Weaver, FCC Commissioner, Frederick W. Ford and former Mayor J. Harold Grady of Baltimore.

Focal Point in Boston

Most recently, in Boston, Focal Point is taking a penetrating look at the state, its government and its problems. The project began with three 90-minute forums given prime time on three successive week nights over WBZ-TV and Radio. Participants included Attorney General Robert Kennedy, Governor LeRoy Collins, Archibald MacLeish, Moderator Erwin D. Canham and Paul C. Reardon, Associate Justice Supreme Judicial Court.

Discussion areas—as related to government—were "Morality" (can it be legislated?), "Modernization" (can statutory and constitutional law be changed to keep pace with the

WBZ • **WBZ-TV** • BOSTON **WINS** • NEW YORK **WJZ-TV** • BALTIMORE **KYW** • **KYW-TV** • CLEVELAND
KDKA • **KDKA-TV** • PITTSBURGH **WIND** • CHICAGO **WOWO** • FORT WAYNE **KPIX** • SAN FRANCISCO

times?), and "Manpower" (how can political parties be revitalized?).

Two audiences were involved: those present in New England Life Hall, where the programs took place; listeners and viewers at home (estimated at 500,000), including members of audience action groups.

"New and Better Directions"

These programs represent the kick-off to a year-long project, but already their effect is being felt. Focal Point has fired the imaginations of critics, columnists, and viewers. "The phrase 'focal point' is likely to be one that Massachusetts citizens will remember for a long while...it may mark the turning of a corner that leads to new and better directions," said the Pilot, official organ of the Archdiocese of Boston. The Boston Herald called it "...the most interesting, but more important, informative, program of a local nature...this season."

Its success ultimately will be measured by the public's involvement. In Baltimore and Boston, additional programs on specific issues of state and local significance are being contemplated. Other WBC stations are already applying the Focal Point concept in their particular areas.

The Power of Broadcasting

The Westinghouse Broadcasting Company has long believed that the power of broadcasting can successfully be brought to bear in the practical area of community improvement as a constructive force in the solution of social and political problems.

WESTINGHOUSE BROADCASTING COMPANY, INC. WBC

LIVE and LIVELY

radio and television in Chicago

TV GREAT MUSIC • THE HERB LYON SHOW • TREETOP HOUSE • BOZO'S CIRCUS • GARFIELD GOOSE • DICK TRACY • BASEBALL • BASKETBALL • BOWLING • HOCKEY • JACK BRICKHOUSE • VINCE LLOYD • LLOYD PETTIT • RAY RAYNER • FRAZIER THOMAS • JANE M:GRATH • JIM THOMAS • DOWN YOU GO • THE OTHER GUY • MID-AMERICA MARKETING • NED LOCKE • BOB BELL

RADIO EDDIE HUBBARD • WALLY PHILLIPS • VIRGINIA GALE • JACK TAYLOR • COUNTRY FAIR • JACK QUINLAN • LOU BOUDREAU • BRICKHOUSE-HUBBARD • TRAFFICOPTER • FLYING OFFICER HAYDEN • MUSIC UNLIMITED, JOHN MALLOW • PAUL SALNER • FRANKLYN MacCORMACK • HOLLAND ENGLE • CARL GREYSON • SIG SAKOWICZ • CLIF MERCER • CLIFF JOHNSON • WGN BARN DANCE • DOLPH HEWITT • BOB ATCHER • RED BLANCHARD • SAGE RIDERS • ARKY • GEORGE BAUER • ORION SAMUELSON

Spontaneous, on-the-spot showmanship
from the WGN Mid-America Broadcast Center
...busiest studios in Chicago

WGN IS CHICAGO

THE MOST RESPECTED CALL LETTERS IN BROADCASTING

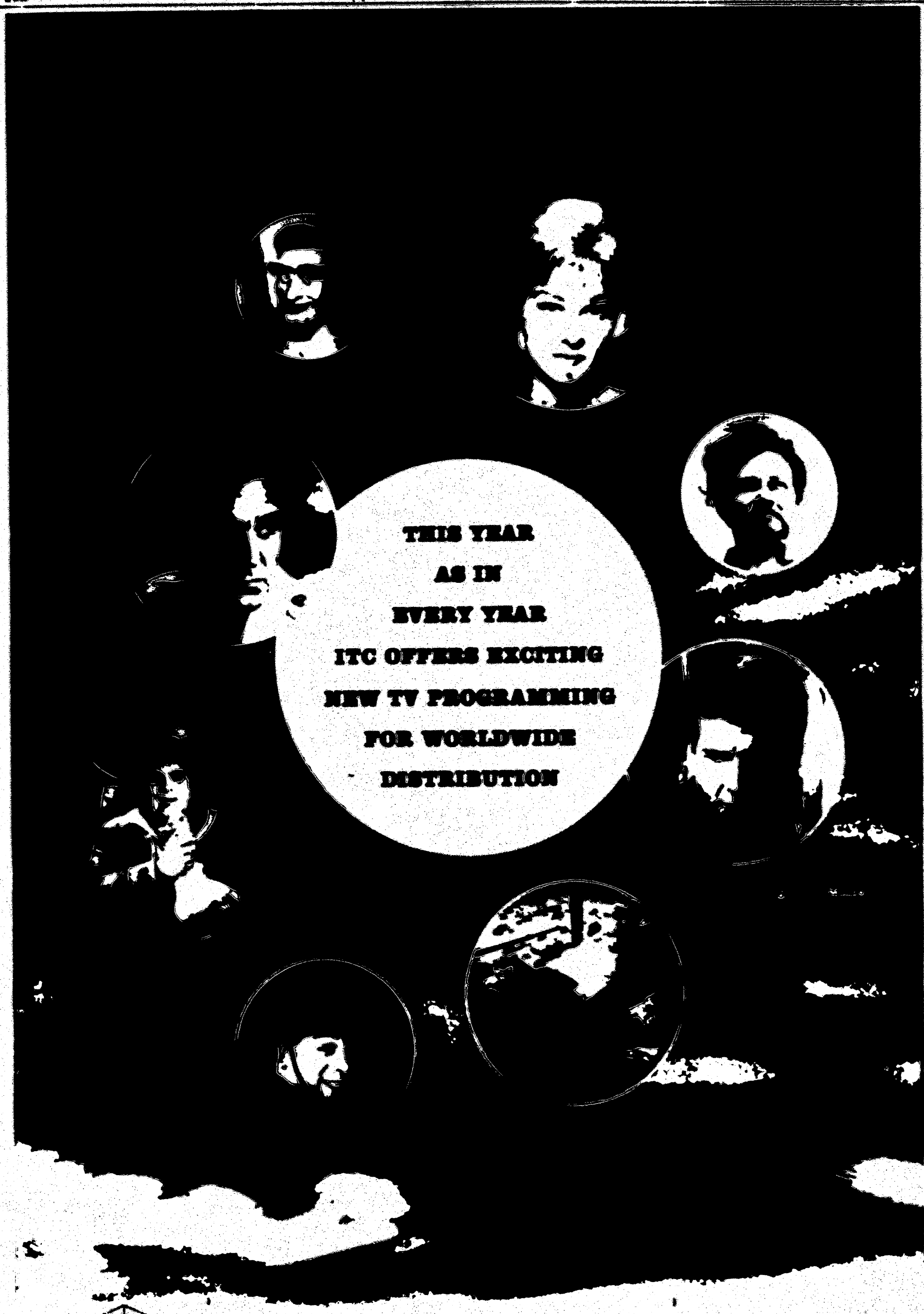
Ben-Gurion Stands Pat: Israel Isn't Ready Yet For the Luxury of TV

By Josef Lapid

Tel Aviv

In less than 20 years television has acquired a worldwide reputation of a rather frightening quality. When an offer was made recently to introduce tv to Israel, the effect was as if Genghis Khan had asked for pastures for his horses and peaceful borders.

Except for [illegible] concessions made to the [illegible] like [illegible] Sabbath [illegible] countries [illegible] and [illegible] [illegible] Tel Aviv [illegible] streets [illegible] [illegible] [illegible]



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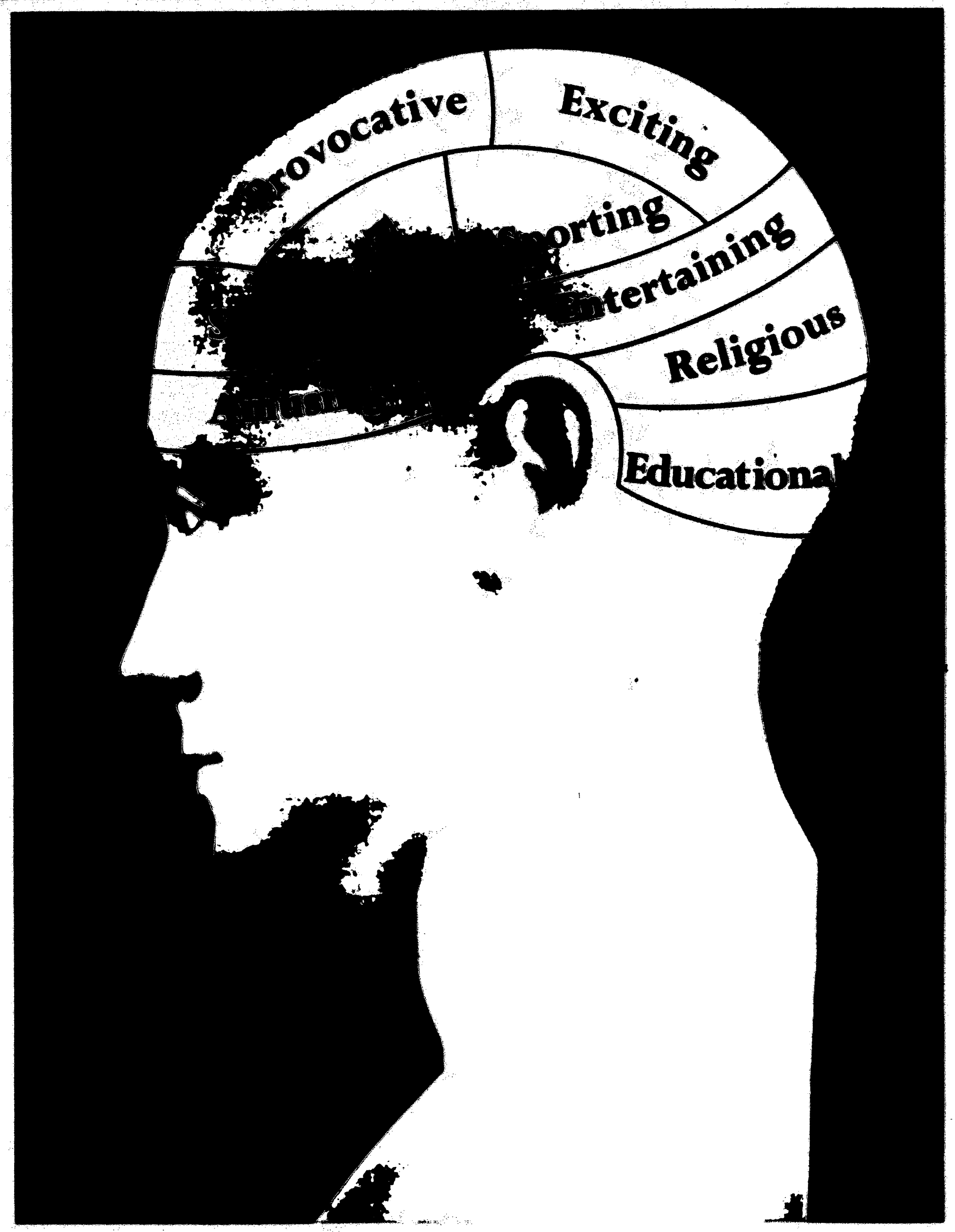
17 Gt. Cumberland Place • London W1 • Ambassador 2040 • 100 University Avenue • Toronto 1, Ontario • Elgin 3-1102
Mexico City • Paris • Rome • Buenos Aires • Sydney • and offices in principal cities in 45 countries around the world



ATV gives you balanced television

If you want to laugh, puzzle over clues, learn a language, take a look at the world or a new look at religion, there is an ATV programme for you. The best family viewing is produced by ATV. **Associated TeleVision Limited**

'63 Finds Ad Agencies Off On Fancy Spending Spree But Feeling Profit Squeeze

By BILL GREEN

[illegible] a record $12 billion network gain last year in Variety's annual estimate [illegible] another record $[illegible] television. For the 11 leading agencies [illegible] percentage [illegible] profit squeeze on [illegible]

[illegible] agencies [illegible] [illegible] "go-go" [illegible] commercials. It was brought [illegible] shows on the air [illegible] and just how [illegible] profit "pressure" from [illegible] and Nielsen appearances in the same [illegible] the web bosses.

[illegible] more than ever before, [illegible] profit squeeze [illegible] The Nielsens of a top TV agency talk. [illegible] how many could be [illegible] used to handle an account or [illegible] on how to measure [illegible] The TV commercial [illegible] or sec. for said [illegible] there [illegible] more talk of circuits for per se ids.

The [illegible] business [illegible] other network control of program [illegible] was a talker subject. There were only two power holders on client shows remained, and at year's end it looked as though the last three or so shows that could be called "institutional" with [illegible] backbenchers sudden & positive character, would be dropped by the '63-'64 season.

PTC's gear and recommendations [illegible] on the committee's hope [illegible] interaction with business in Hollywood, New York and Washington—if how parent [illegible] networks had some money men [illegible] the return of the client producer. But increased power for PTC and less control and program [illegible] for networks are matters for Congress to do and that body has other [illegible] hold the hour [illegible] the Nielsens.

A more [illegible] reflection of the shape of things was the fiddling at McCann-Erickson [illegible] Procter & Gamble, and Benton & Bowles lost or the give and [illegible] profit [illegible] guaranteed that it would [illegible] [illegible] without first [illegible] the network.

Month by month, here are some of the ad year's highlights:

'Game' No. 1 on Agenda

January — Ad industry's number one New Year's resolution was a blanket [illegible] to improve its "image." A most eloquent [illegible] [illegible] advertising's critics was [illegible] by the Advertising Federation of America and the Advertising Assn. of the West. The [illegible] spoken to numerically [illegible] in prose and tone for the [illegible] effort. Example: ads for the drive were shown at a New York luncheon-award meeting, one featuring Yale prof's parable with an indirect quote on advertising from one of his speeches.

Inside the biz [illegible] were [illegible] a buzz about the increase in "eye-catch" spots during prime time. It wasn't real. NAB Code [illegible] discovering the [illegible] minutes in which hard-sell plugs, more than one product [illegible]

February — The Senate [illegible] [illegible] headed by Sen. Kefauver [illegible] to the question of federal [illegible] advertising as such [illegible] that failed to [illegible] [illegible] harmful side effects [illegible] [illegible] from Yahoo bashing. Mr. Advertising [illegible] J. B. Friedkin Inc., who said in many cases side effects were [illegible] and [illegible] after ads had been run.

[illegible] the first interruption of most shots of the new year [illegible] [illegible] [illegible]

Thank You, Good Sport

(Continued from page 99)

A: You mean a mutual friend introduced you?

C: That's right.

A: What'd she say to you? Mary, there's a nice fellow I want you to meet. I think you'd enjoy each other. Something like that?

C: Uh-uh. That's not how.

A: All right, suppose you tell it over lunch out there and the people sitting at home watching us just exactly what happened.

C: Well, this friend's name, the girl Lena was the name she happened to go under because she's got a boy-friend my husband—can be happened not to be my husband. If the type I mean.

A: I understand, Go on, Mary.

C: Lena, me, husband and Lena's brother, the two of them—rather the two men that worked together in a nursery, you call it.

A: A flower place. Not a children's nursery.

C: That's right. A flower place.

A: You know what they call a children's nursery? A kindergarten.

C: Form me.

A: It's a joke, Mary. Forget it. The men worked in a nursery, you said.

C: Yeah. Anyway, Lena thought her brother might get sore if she and Paul—

A: What was Lena's problem?

C: Paul liked me. You know my husband. This not at that time.

A: I see. What happened?

C: Lena thought her brother might get sore if Paul kept hanging around her sister. So Lena, she ask me one day would I mind coming along on her date with Paul. I could cover her up.

A: Cover her up?

C: I mean in case it didn't go happy for her brother hooked into me, she could say I'm a married and she just happens to be along. You know.

A: In other words, you did it for Lena's brother that she might get him interested in you?

C: Yeah, that's it.

A: You know what a chaperon is don't you, Mary? A chaperon is a person who comes along to be sure that Cupid is stupid. In other words, she's there to make sure that a couple doesn't commit obscene indecencies.

C: I don't.

A: Anyway, Mary, I appreciate your coming down here today. I'm sure that Paul and Lena's brother will get over their disappointment in time. Now, I'd like to ask you about your own romance with Paul. Tell me, Mary, how did you first meet Paul?

C: Paul and I met at the [illegible] Lena's brother and Lena [illegible] Paul and I [illegible] Lena's brother [illegible] Paul [illegible] Lena's brother [illegible] Paul [illegible] Lena's brother [illegible] Paul

The road to market has to pass Main Street. **To reach Main Street U.S.A., turn at Mutual.** Main Street, U.S.A. is the big "buy-way"—the street that sells through local radio. Mutual owns Main Street, U.S.A. lock, stock and big town—with 453 listenable affiliates everywhere. If you want to sell where the buying is biggest, check the signpost and turn at Mutual. *LANDMARK: Mutual delivers 97 of the top 100 Main Streets in America.* **Mutual Radio** A Service to Independent Stations.

Epitome of TV Frustration: Kid Programs

By HERB SHOENFELD

Do the television networks jump when FCC chief Newton Minow says to jump? Not exactly, if statement had to be made on the evidence of the networks' response in the area of programming for children.

When Minow stigmatized it as a wasteland, upon taking office two years ago, critics felt the indictment was the medium's failure to open up new creative vistas for children's programming. Many new shows for children in the ensuing months did start, but the majority were old hat, and the networks could have been exposed as the creators of industry's worst. The chief criticism against the networks was that they would not program for children in the public interest.

At that point, goaded by a few groups of women's federations and PTA's, the networks stepped up action to create a climate of a cultural renewal. Strange emerged, putting out the call from a kiddie television workshop composed of old Three Stooges comedies and the zoo and circus of second-rate children's shows. Even after ABC-TV deigned to enter into a three-network compact to produce at least one uplifting show for every week of the season, it could not be said that they would be in the public interest.

Who's To Blame?

The payoff, which came at the outset of the current season was in the form of a few Minow sessions of [illegible] workers. Only modest [illegible] towards better programming for youngsters were made and even these [illegible] last year's new [illegible] a number of [illegible] were [illegible] the [illegible] period.

[illegible] the networks alone cannot answer is whether the public has been sufficiently prepared to support high-minded TV programs in the juve field. A test-tube experiment in the New York metropolitan area indicates a negative answer. In NY, WNDT, the educational station, has been furnishing a 90-minute daily show for children which has been unanimously acclaimed by the critics. However, the ratings of this show have been microscopic in a market where this type of programming could be expected to have maximum impact. If New Yorkers are not tuning in on a class show for children, what can be expected from Little Rock, Ark.

Children's programming of course has not been neglected by local programmers. These efforts were recently compiled in a study titled 'Let the Young Viewer,' published by McGraw-Hill. A 5,000 prize essay by Dr. Charles Winick defines the positive local needs which stations in [illegible] of sports, [illegible] and [illegible] to [illegible] of [illegible] full [illegible] and [illegible] [illegible] [illegible]

Never Give Public What It Wants

BY DAVE WASSERMAN

6 MORE 'BENEDICTS' TO RIDE OUT SEASON

Ad Agencies' Fancy Spending

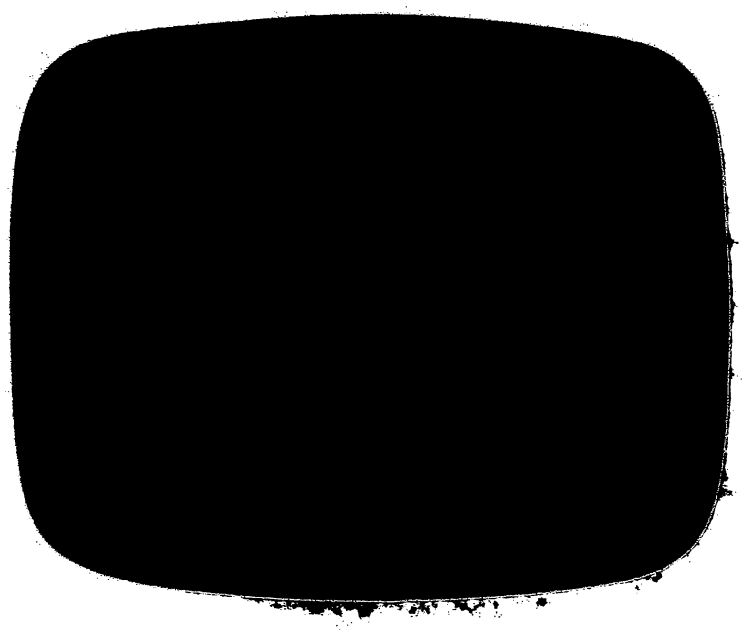
Continued on page 118

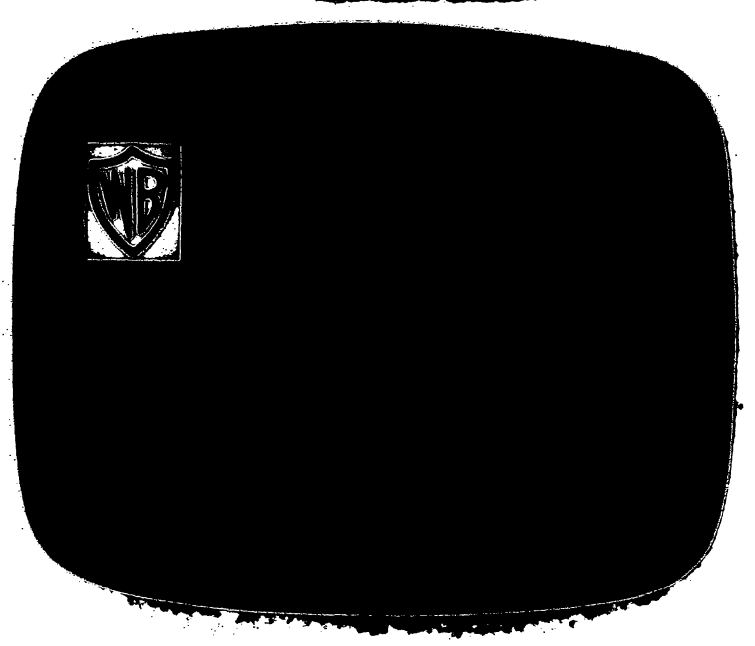
Val Parnell

Continued from page 117

The Differential

British TV's Go-Go-Go





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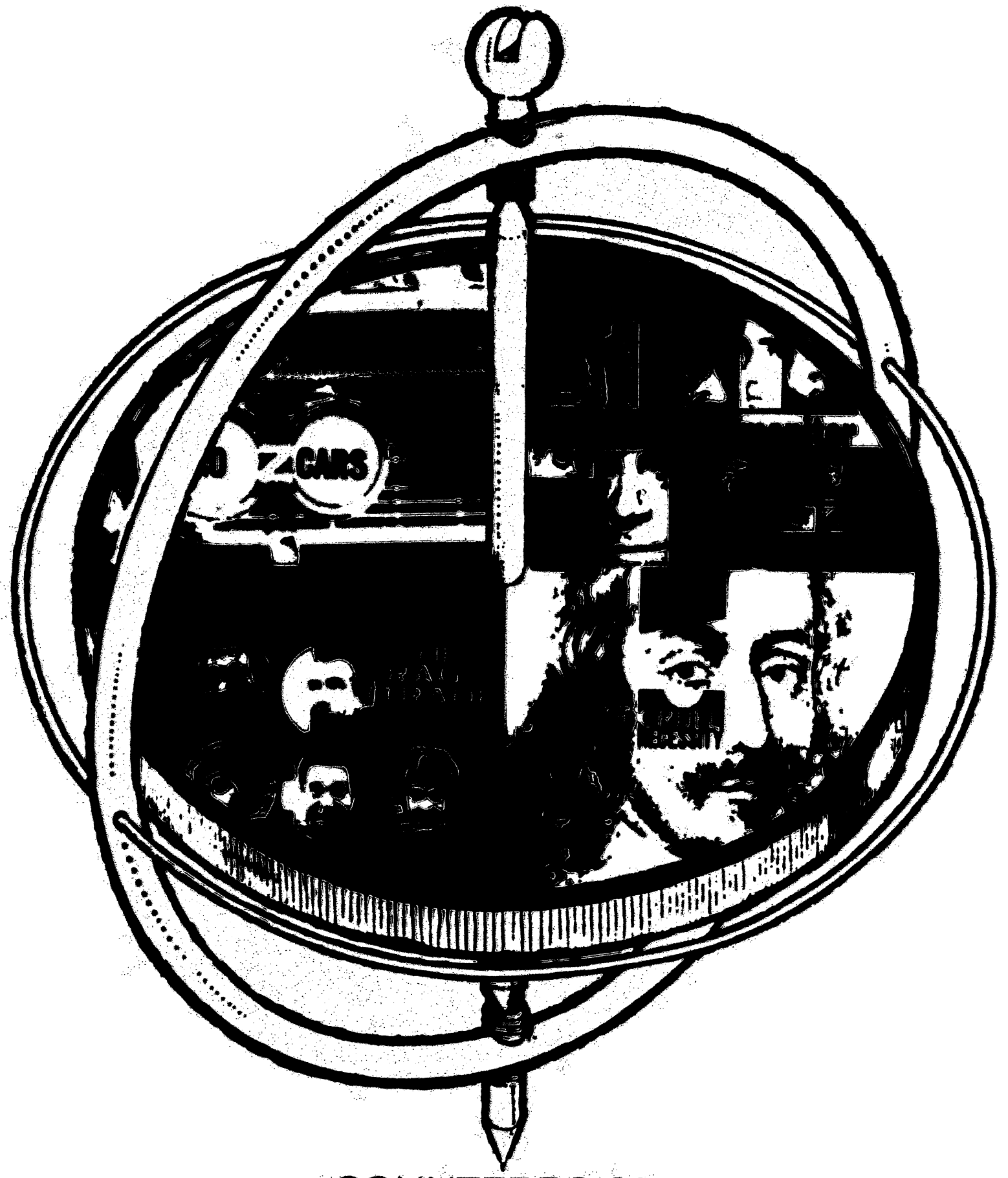
By SIDNEY NEWMAN

[illegible]

[illegible] Peyton Place [illegible] world [illegible] for [illegible] Peyton [illegible] a [illegible] [illegible] [illegible]



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AMATEUR HOUR ALUMNI PLENTY 'PRO'

By TED MACK

[illegible]

[illegible] Radio City Music Hall [illegible] world's [illegible] solid weeks after [illegible] winning applause on our program.

[illegible] named Tommy Carlson who [illegible] same Radio City Music Hall [illegible] week of two [illegible] with a [illegible] singing act.

That relatively is current business [illegible]

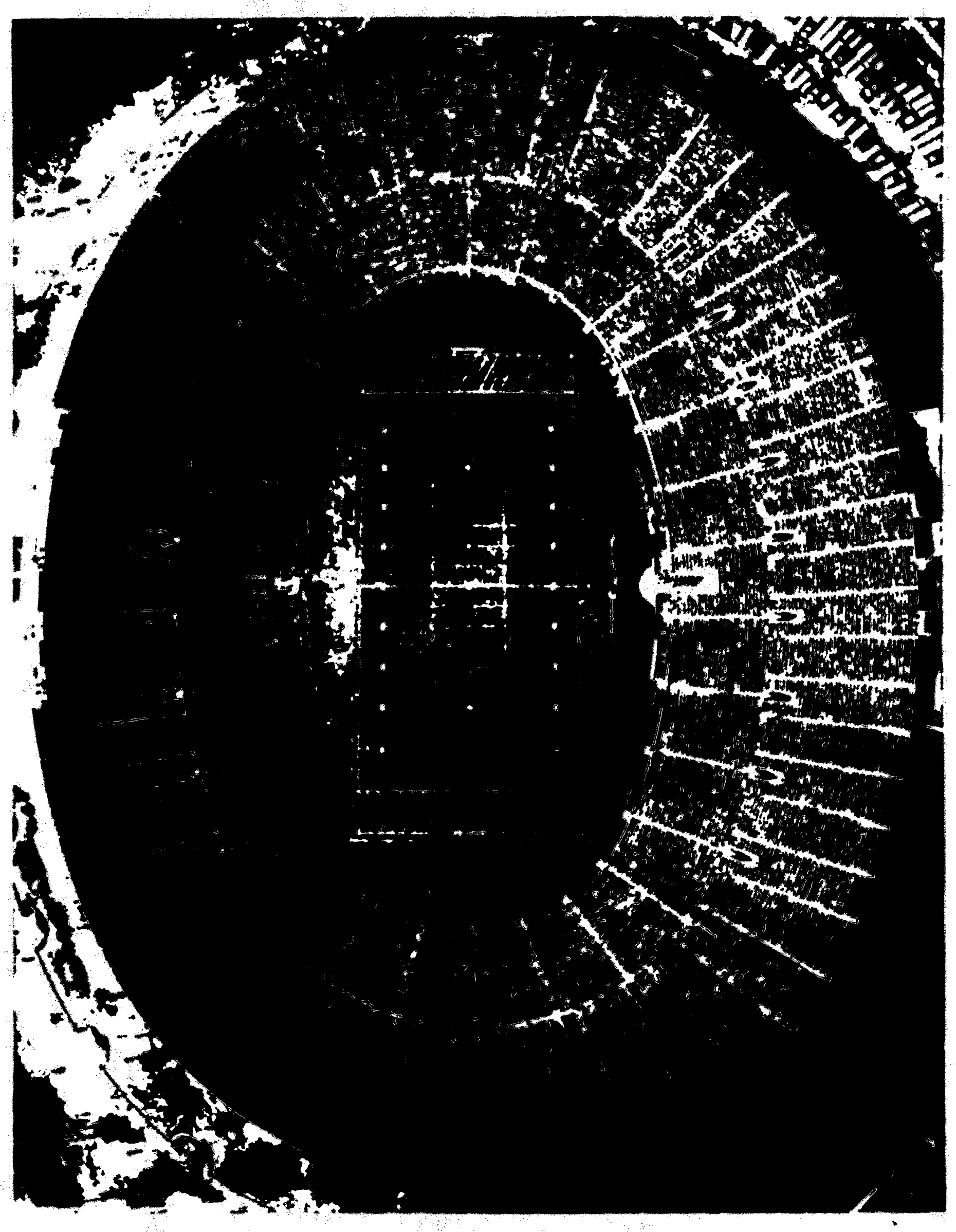
But you can top this with a recent series of three originations at WBBM-TV in Chicago where we were literally swept under by [illegible] talent—over 1,100 acts [illegible] one of our 1941 graduates, [illegible] on Pass'ord and [illegible] a [illegible] job on Dr. Kildare.

Robert Merrill From '36

[illegible] to go into thousands of words about an Oscar winner [illegible] named Robert Merrill [illegible] Class of '34" for the [illegible] Major Bowes Original Amateur Hour. Bobby Merrill [illegible] Class of '36 [illegible] one of the most popular [illegible] to the recent night" on Jack Paar Shows [illegible] Robert Merrill Class of '36.

How about the name Hayman [illegible] Major Bowes [illegible] Youth Champions [illegible] and currently [illegible] as a [illegible] [illegible] performance on Perry Como Show.

[illegible] contestants [illegible] Major Bowes [illegible] Work in Radio [illegible] Mel Allen [illegible] Hy Gardner [illegible] Hal Simms [illegible] Bert Parks [illegible] Ted Steele [illegible] Jack Sterling [illegible] Ben Grauer [illegible] Jack Costello [illegible] Ted Brown [illegible] Jack Lescoulie [illegible] Jack Paar [illegible] Hugh Downs [illegible] Peter Lind Hayes [illegible] Mary Healy [illegible] Peggy Lee [illegible] Perry Como [illegible] Dorothy Kilgallen [illegible] Faye Emerson [illegible] Arlene Francis [illegible] Dick Van Dyke [illegible] Jack Linkletter [illegible] Art Linkletter [illegible] Garry Moore [illegible] Jim Backus [illegible] Durward Kirby [illegible] Jack Bailey [illegible] Ralph Edwards [illegible] Bill Cullen [illegible] Johnny Carson [illegible] Merv Griffin [illegible] Steve Allen [illegible] Jack Lemmon [illegible] Tony Randall [illegible] Jonathan Winters [illegible] Dick Van Dyke [illegible] Carl Reiner [illegible] Sheldon Leonard [illegible] Danny Thomas [illegible] Jack Benny [illegible] Ed Sullivan [illegible] Milton Berle [illegible] Sid Caesar [illegible] Imogene Coca [illegible] Red Buttons [illegible] Jackie Gleason [illegible] Art Carney [illegible] Audrey Meadows [illegible] Jackie Cooper [illegible] Bobby Darin [illegible] Dinah Shore [illegible] Andy Williams [illegible] Perry Como [illegible] Steve Lawrence [illegible] Eydie Gorme [illegible] Dean Martin [illegible] Jerry Lewis [illegible] Frank Sinatra [illegible] Sammy Davis, Jr. [illegible] Peter Lawford [illegible] Joey Bishop [illegible] Red Skelton [illegible] Lucille Ball [illegible] Desi Arnaz [illegible] Jr. [illegible] Lucie Arnaz [illegible] Jack Paar [illegible] Johnny Carson [illegible] Ed Sullivan [illegible] Dick Clark [illegible] Merv Griffin [illegible] Mike Douglas [illegible] Dick Cavett [illegible] Steve Allen [illegible] Jack Lescoulie



Add a bowlful of people to the readers of your ad

Suppose you take a page in Life Magazine. Circulation, 7,000,000. Readership, 31,000,000 adults. An increase in the readers of your ad by one fifth of 1% of that audience just about fills the Yale Bowl!

A small increase in readership and persuasiveness may not look impressive on a sheet of statistics. But in flesh-and-blood people, it is. An outstanding agency doesn't settle even for a fine readership rating, but is always looking for more— a big percentage or even the little increase that still adds a bowlful of people.

Young & Rubicam, Advertising

Argentine TV Affliction: 'Illiquidity'

By NED FISHER

Buenos Aires

Like all other local business television has suffered plenty from "illiquidity" lack of cash. Advertisers can't pay on call often due to an hold on remittances of other nationalities and to vicious circle spirals. This is a problem affecting every branch of artists in Argentina. Two worst cases have been Channels 7 and 9 particularly the State-owned 7, where several strike threats brought payments on account. SADAIC, the local ASCAP, Argentores authors' rights the Actors Association, APD Musicians' Union and Variety Artists Union made several joint protests in the past against delays in payment of fees and royalties threatening withdrawal of repertoires.

Towards the end of the year Channel 9 dismissed some 40 employees, threatening to bring the number up to 100. Rates of pay on tv are high by other standards but not in proportion to local possibilities, in a trend begun in Peron's time.

Channels 11 ABC and 13 Westre CBS-Time-Life are prompt in payment and better organized, though 11 was notorious in its early days before American capital moved in.

Shortage of cash naturally affected the quality of programs and latterly many sponsors are resuming radio advertising, realizing that in the transistor era they have a perpetual audience whereas in districts affected by power shortages tele has been unable to give them to sets for long periods at a stretch. Topical events naturally, instead of frequent military coups and political crises were at a considerable interest and late local news on former or more permanent capital's top popularity.

The 9-owned Channel 7 which excelled in news presentation hasn't gained in this respect probably due to reorganization in the past of those responsible who learned how to sell tele and radio on Radio Belgrano and Radio El Mundo to Buenos Aires' prosperous to sell and "sell" it to the world. Channel 9 is also in the process of changing its studios and technical equipment.

In November a new law was held to be in force affecting radio, tele, Argentine Radio Broadcasters Assn. is conducting an experimental campaign for its members. It is considered that it should be used to set local taxes and create standards for parents. Channel 9's executive director, Mr. Cole was invited to enumerate and make good programs. There was also a recommendation that the official channel should be run on the same lines as Radio Nacional.

Hope is also placed in official steps for the state radio station of Channel 13 and the operation Cable Films was cancelled after the Peron overthrow but the Peron-owned Channel 9 is on the air with a 35 m/m unit operated by the Argentine Army.

[illegible] Convention in Buenos Aires [illegible] spent [illegible] gas [illegible]

A Day in Moscow With Benny Goodman

Continued from page 118

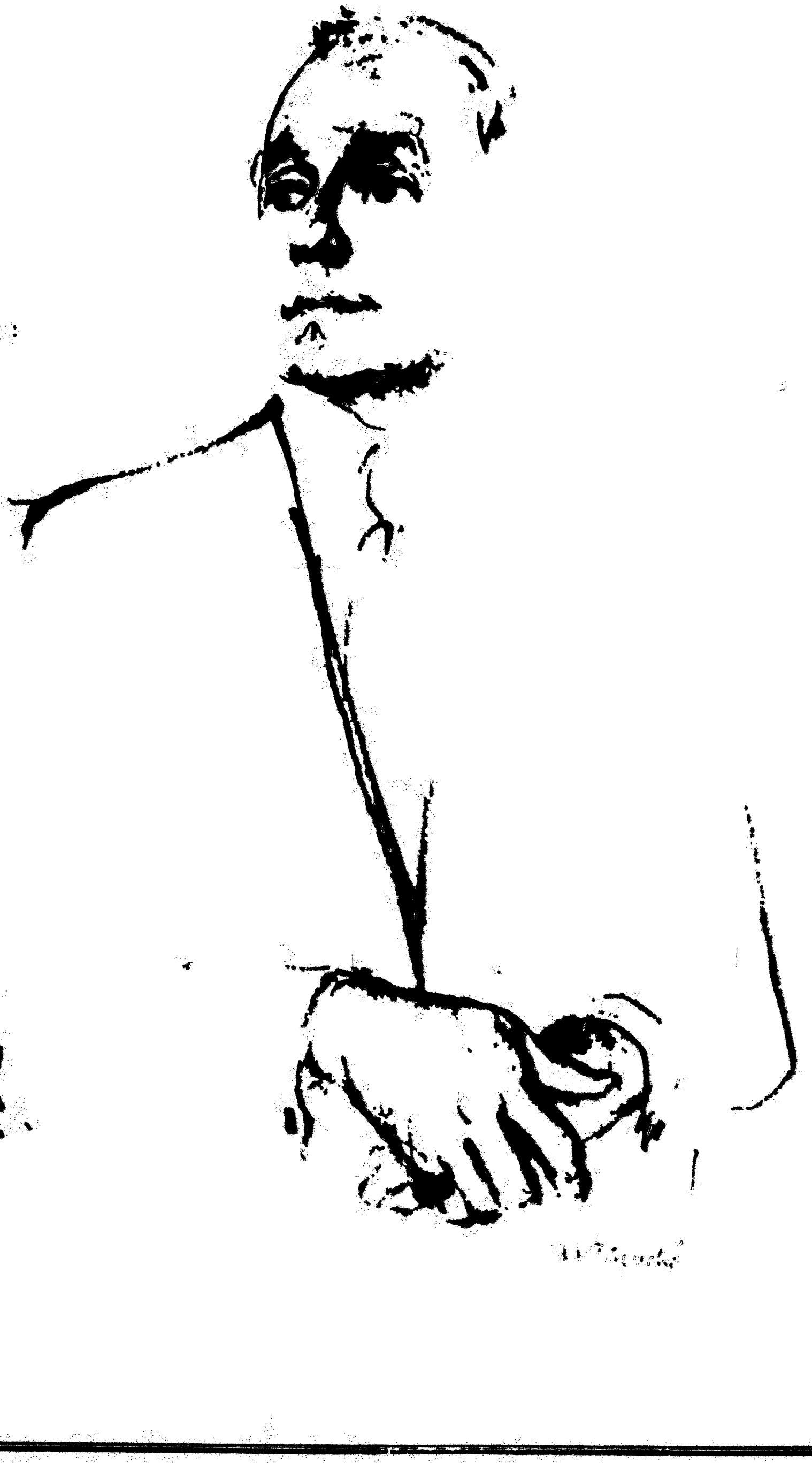
death of Joe Stalin many changes and an intelligentsia for tired newspaper men believe that Nikita Khrushchev is in the vanguard of the "new breed of men". A New York Times pundit calls them The Sixties Men men in the 1880's of Czarist Russia planted the seeds of later revolutions by spirited political foment under the guise of intellectual liberalism in the field of art and literature, and now the men of the 1960's, still under the guise of intellectual liberalism with Pravda disagreeing with Izvestia and the literary magazines publishing lively polemics on everything from anti-semitism to Stalin, these men have created anything but a united front in the thinking and political future of the Soviet man. Perhaps Joe Pichar Loma's camera caught an inkling of that spirit focused in the gleam in Nikita's eyes. Mr Khrushchev, in the vanguard of the Sixties Men had won a round in the small battle against the still existing Stalinist practice of suspicion and suppression by fate and habit as exhibited by the guard who had attempted to deny our films efforts. Mr K at that moment had to be sure greater authority than an authoritarian bodyguard, but only at that moment the bodyguard's kind of thinking was by no means defeated once and for all as a result of our efforts to film the Goodman tour in the USSR.

The Customs Enigma

The morning was spent checking out our equipment and confusing our officially appointed guide. The guide was an over-energetic female over-anxious to show us the sights of Moscow, the Kremlin, the various museums of the Revolution, and the exhibit of Soviet Achievements. Weren't we after all, nothing but tourists according to our visa applications? How would she know we had a job to do since we had no work permits? We too were confused and tried to imagine how a Soviet crew would get along in New York City without a work permit, notwithstanding the objections of the American Federal union IATSE and NABET. Moreover, what did our Soviet Guide think was in the 67 boxes comprising 3500 pounds of equipment that came off our plane. To our great and total disbelief the Soviet customs never opened a single box. In France, England, Italy and Japan countries and the United States we were usually hung up for hours and sometimes days while Customs inspected every can and camera in sight. But, as to be expected, this is Moscow.

Peter Gunther stated that we were allowed not to appear with our equipment until 8 pm. Great! So we slept and [illegible] starts at 8:30 pm. We [illegible] a couple of hours to set up our equipment [illegible] a private line to the director from each of the [illegible] careful placement of mikes and determination of balance for final recording, light reader checks electric and not to mention the fact that we'd never seen the inside of the hall where we were going to place the cameras to begin with! But screaming to the Soviet mind was no effect whatever the urgency of the appeal or the volume of the scream.

Not to waste the day which was costing the unthinkable per day in the salaries of highly skilled personnel plus $35 each day for each of the seven members of the crew as required by Intourist, the official Soviet travel agency, and paid in advance back in the United States, our associate producer Jim Bowie was charged with filming exteriors of Moscow for possible interest [illegible] Bowie around wherever he [illegible] Good [illegible] there [illegible] a pure impression [illegible] Moscow [illegible] ra but of course [illegible] tion means freedom in a musical sense. We would film a rapport of [illegible] [illegible] [illegible]



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Is your program earning its share from these world markets?

If not, we should like to discuss the possibilities with you.

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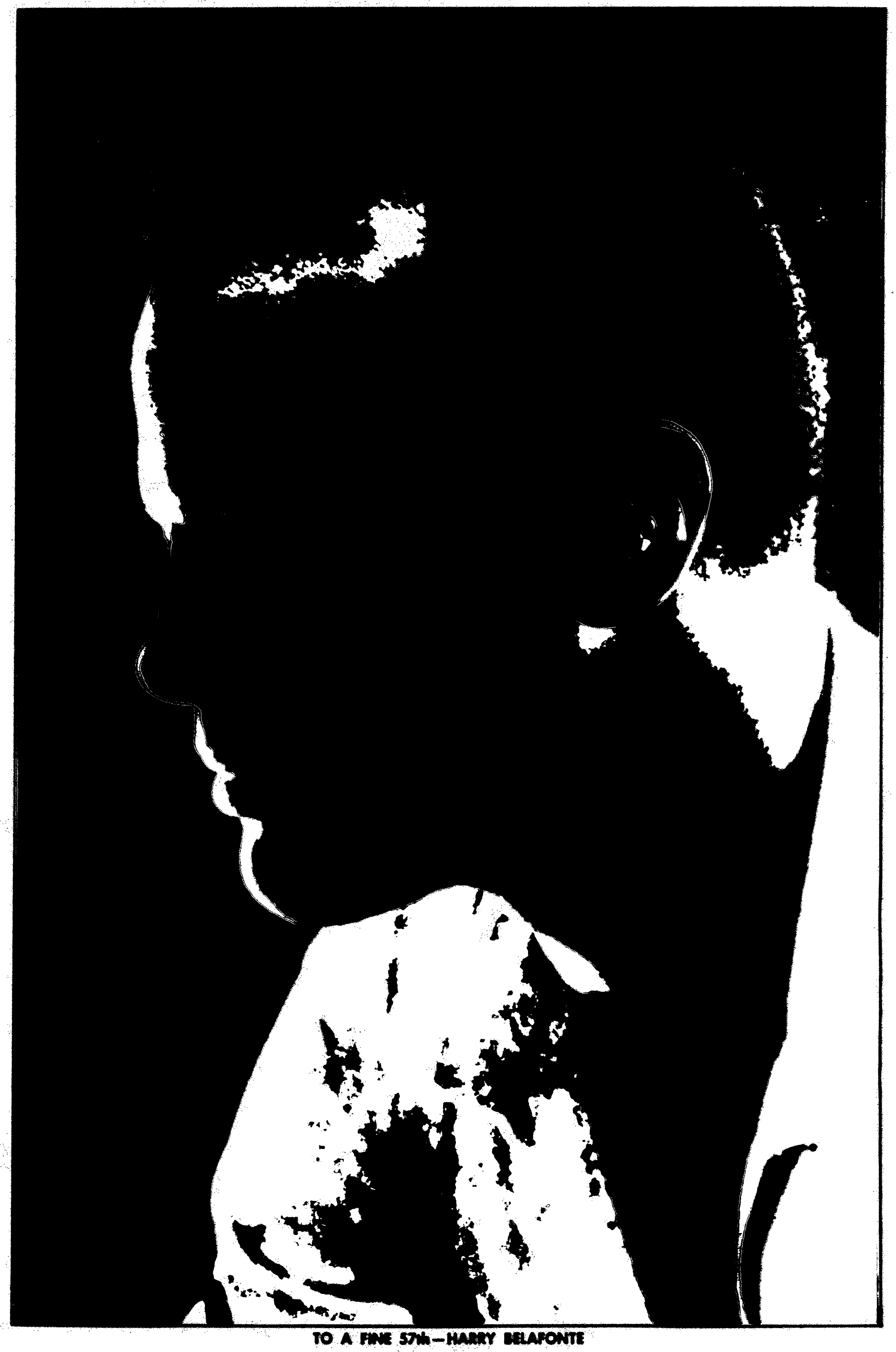

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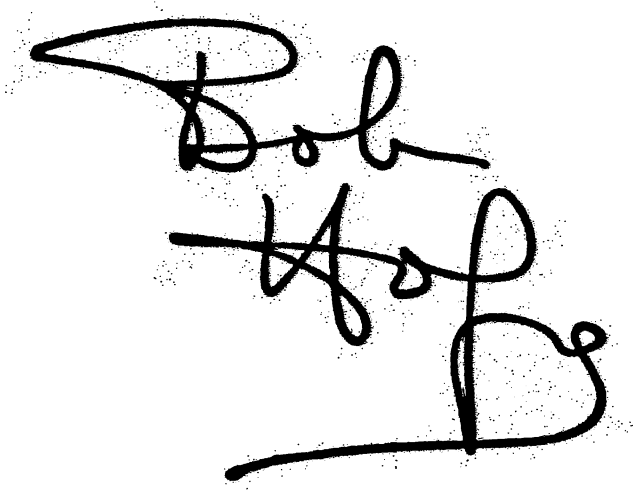

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1962-63 Season

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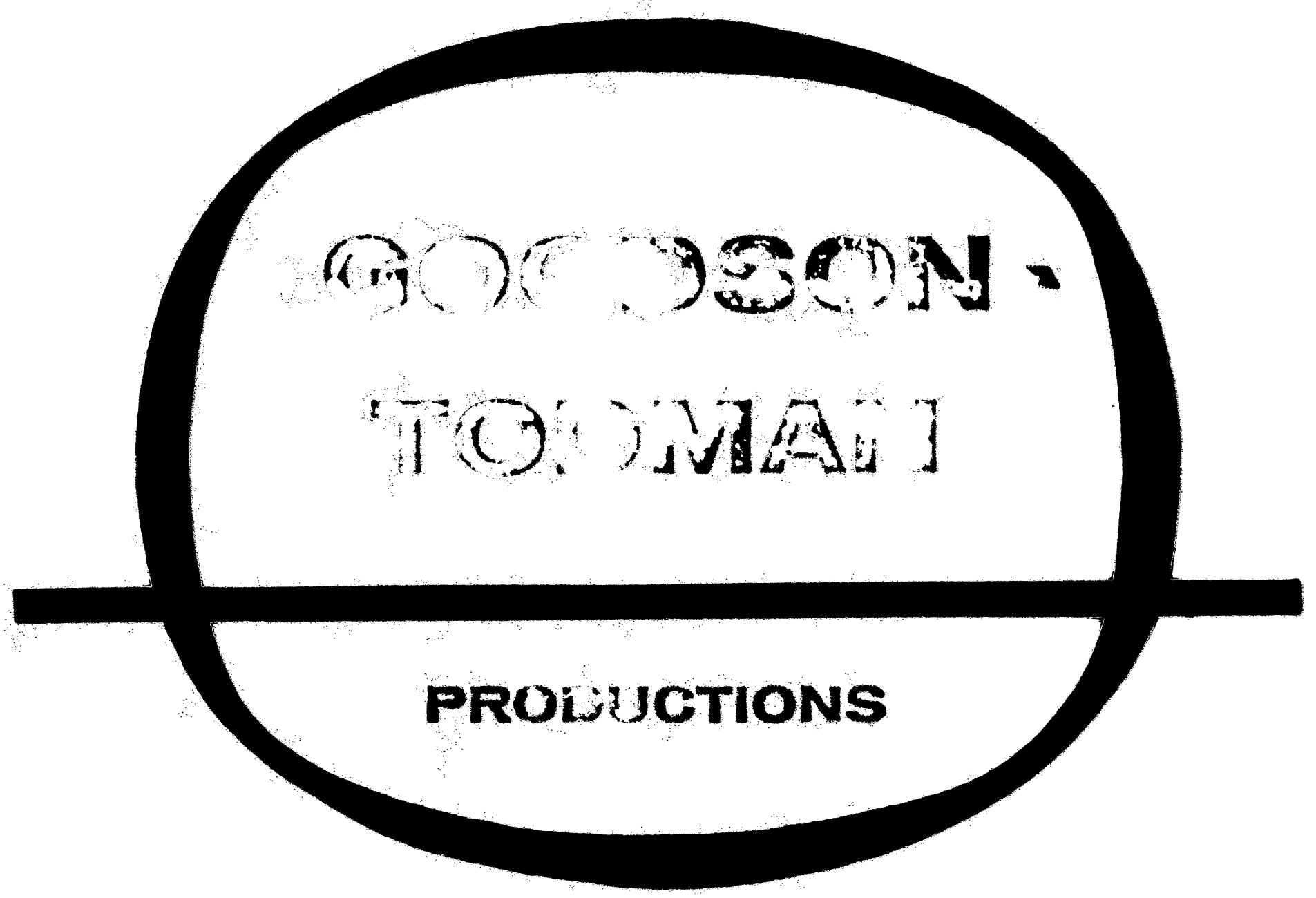

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KAUFMAN-LERNER

JAMES HOBSON

Producer-Director

"LAWRENCE WELK SHOW"

ABC-TV

Season's Greetings

HENRY COOKE

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Season's Greetings

JIM CONWAY

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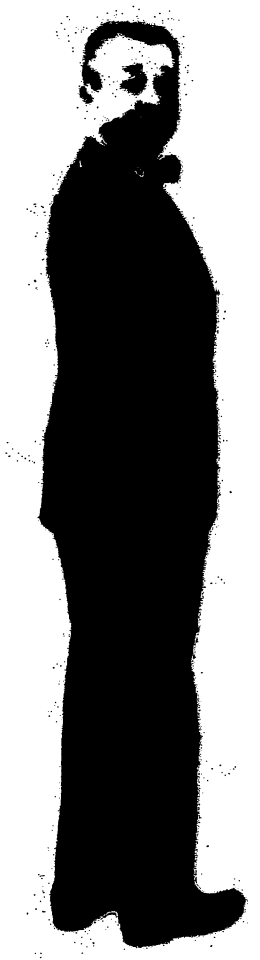
Nancy Berg

ABC-TV Chicago 7

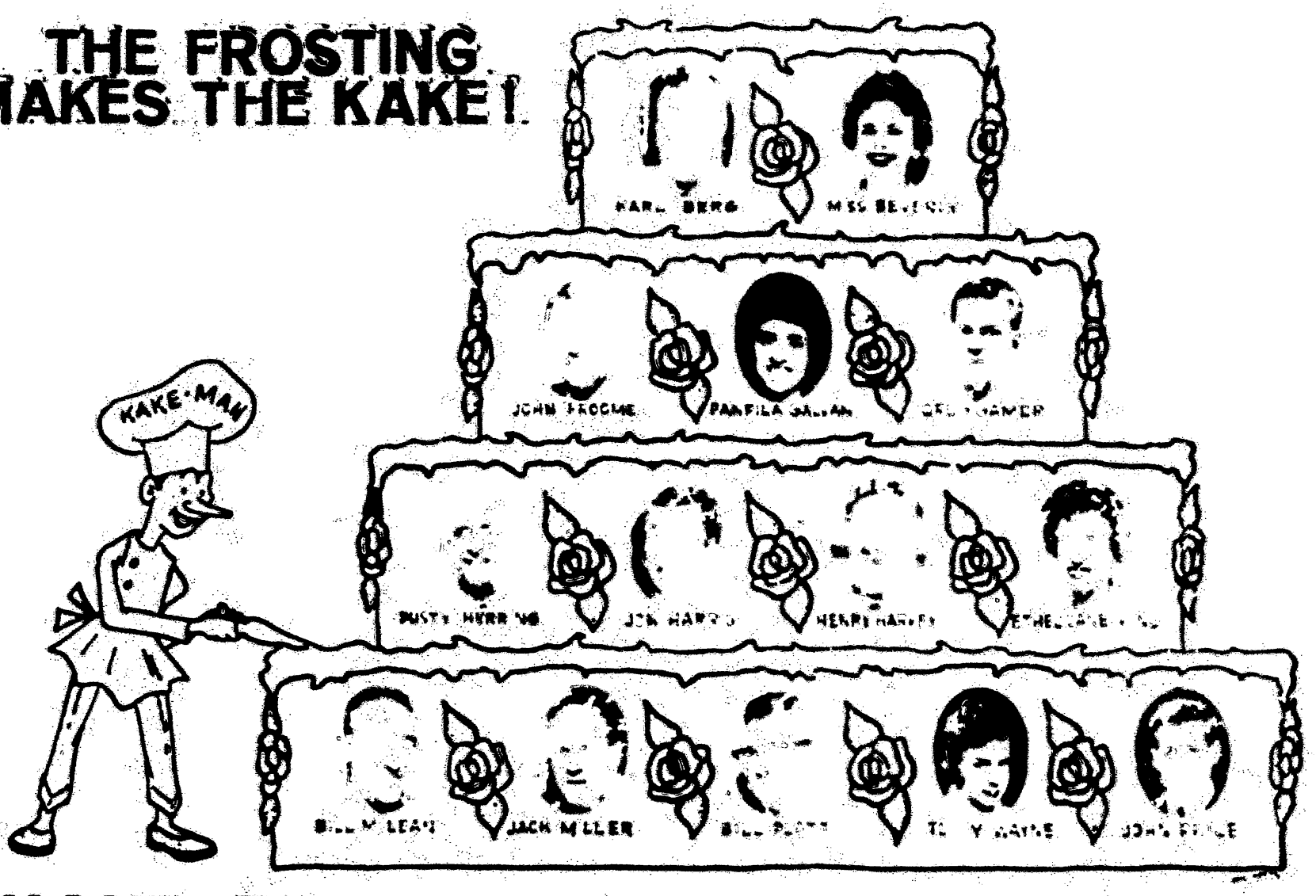
The

Land of Ziggy Zoggo



GEORGE BOOKEL

THE FROSTING MAKES THE KAKE!



KAKE-TV channel 10 --- WICHITA, KANSAS

when VARIETY was 17

The Hardings were "The First Family"

Al Capone was producing "The Untouchables"

Robert Stack (Elliot Ness) was 3 years old

and... WNAC was born in BOSTON

WNAC (40 years young)

and

WNAC-TV (14 years young)

salute VARIETY

57 Years Young!

ROBERT RICHTER

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WBKB — CHICAGO

PAUL L. FRUMKIN

PRODUCER, "KUP'S SHOW", WBKB-TV, CHICAGO

Producer, Kup's "AT RANDOM," 1959-62 (WBBM-TV)

Writer-Producer "SUSAN'S SHOW," 1956-60 (WBBM-TV)

and "SUSAN'S SHOW," 1957 (CBS Television Network)

Writer-Prod., Mike Douglas' "HI LADIES," 1953-55 (WGN-TV)

TELESISTEMA MEXICANO, S. A.

EDIFICIO TELEVICENTRO — AVENIDA CHAPULTEPEC No. 18
MEXICO 1, D. F.
MEXICAN TELEVISION — 1962 REPORT

[illegible] Mexico [illegible] Telesistema Mexicano S.A. has grown into an industry with a [illegible] and a payroll of [illegible] Advertising and talent [illegible] Mexico City has always paid for talent—actors, singers, comedians, musicians and [illegible]—than a million movies of the stage.

These figures are the result of only five years of hard work. It was in 1955 when two TV channels, 2, 4 and 5—installed in Mexico City merged into the corporation called Televisora Mexicana S.A. Two years earlier, the third channel's [illegible] in the last three years. Telesistema has expanded its [illegible] operation to [illegible] seventeen stations, [illegible] associated with it. Channel [illegible] just [illegible] of [illegible].

Channels 2, 4 and 5 in Mexico City are on the air daily with schedules that vary from ten to sixteen hours. Channel 2 begins its telecasts at eight in the morning and ends around midnight. Channel 4 opens at three in the afternoon and closes around one o'clock in the morning. Channel 5 starts at one in the afternoon and signs off at midnight. The three channel offer a good [illegible] choice of some thirty programs each day. Around seventy per cent of the programs originating Mexico City are produced in the studios of the three channels.

The stations working force has almost reached the 1,000 mark as mentioned above. They are all together in one building [illegible] eighteen studios and [illegible] atop the building the [illegible] and [illegible] matters of maintenance [illegible] units that [illegible]. By [illegible] the equipment and the [illegible] by including the building group department and maintenance, means a very large cut in the cost of operation, thus the company is able to adjust to the economic conditions of [illegible] in the country and which calls for low tariffs. In fact rates for time and facilities are exceptionally low as compared to those in the U.S.A.

Mexicans are very happy with TV mainly the middle-income groups. Their preference is clearly shown in the ratings. Month after month and year after year, nine of the first ten programs are Mexican shows mainly drama, comedy and musicals all produced in the studios. As of this writing there are being telecast forty-two Hollywood film programs dubbed into Spanish every week.

Aside from the seventeen stations and repeaters operated by Telesistema Mexicano has six independent stations located as follows: one in Guadalajara, one in Monterrey, one in Nuevo Laredo, one in Reynosa and two in Ciudad Juarez.

As in the U.S.A. television programming is carefully watched in Mexico by the Government. There is a keen trend towards more informative as well as an increase in educational and culture programs. Now and then certain groups complain about the excess of TV dance [illegible] American films series.

The little screen has created the necessity of thousands of actors and actresses and when in 1950 Mexico City had only two [illegible] stations, it [illegible]

Note:

Readers of VARIETY may as well know that Telesistema Mexicano has no commercial representative in the U.S. or any other foreign countries. Program or spot advertising of imported goods is sold to distributors located in Mexico.

Congratulations VARIETY

HORACE McMAHON

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AS LIEUT. MIKE PARKER
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10 to 11 P.M. WEDNESDAYS—ABC-TV

JACK LESCOULIE

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John Cannon

announcer

● Radio Registry

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(A Bob Star of 1963)

NEW

the JOEY BISHOP SHOW

1962-63

[illegible] P.M.

In COLOR on

NBC-TV

co-starring

ABBY DALTON

with

JOE BESSER

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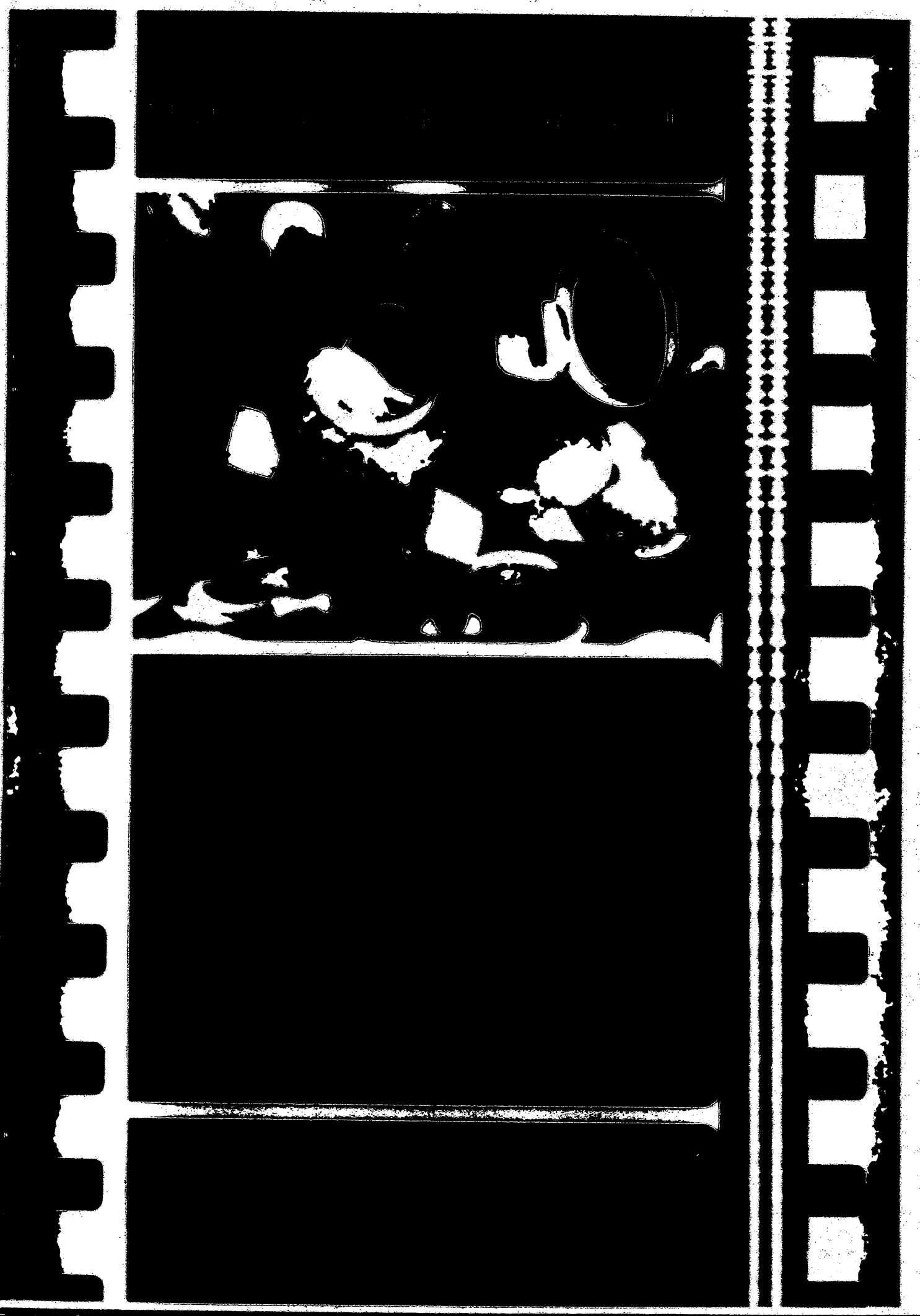

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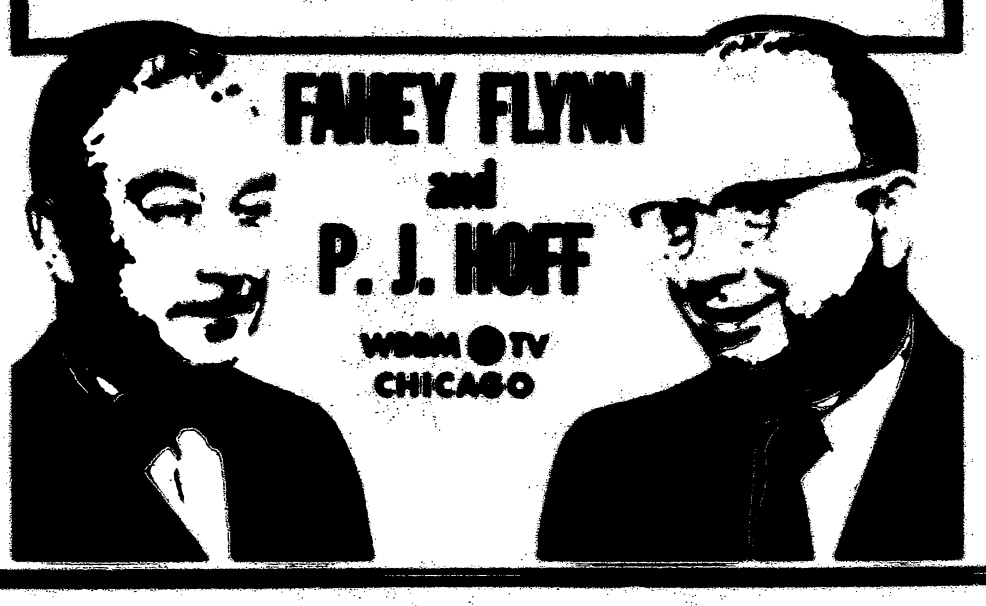

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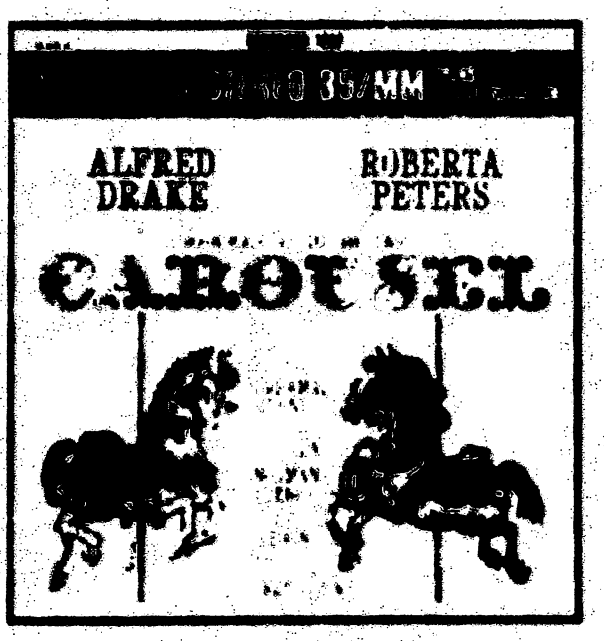

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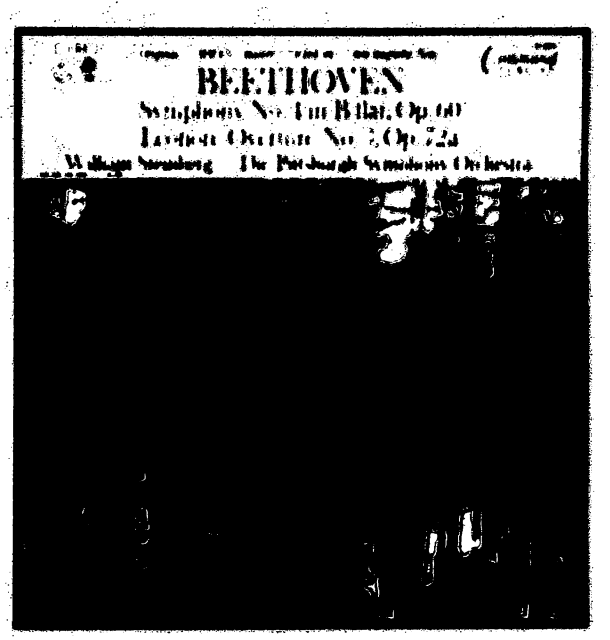

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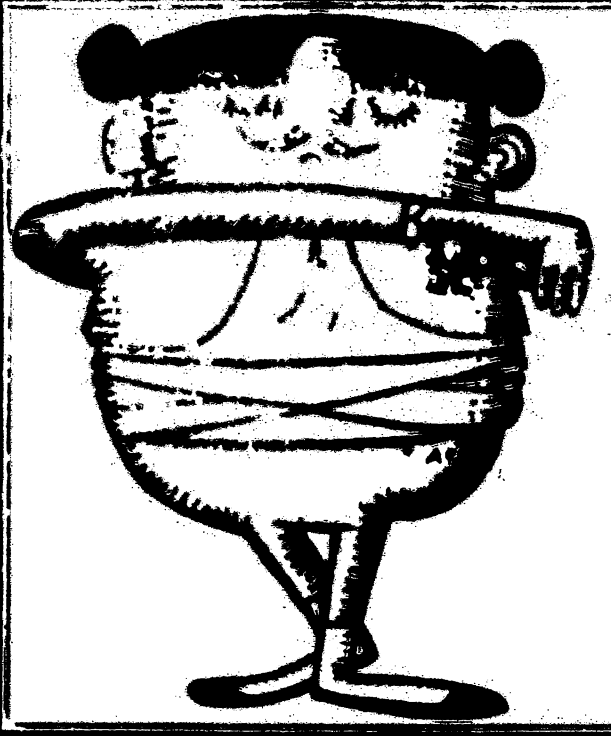

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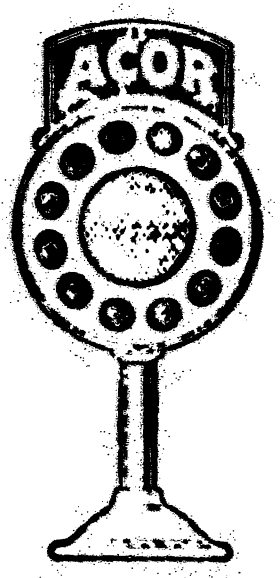

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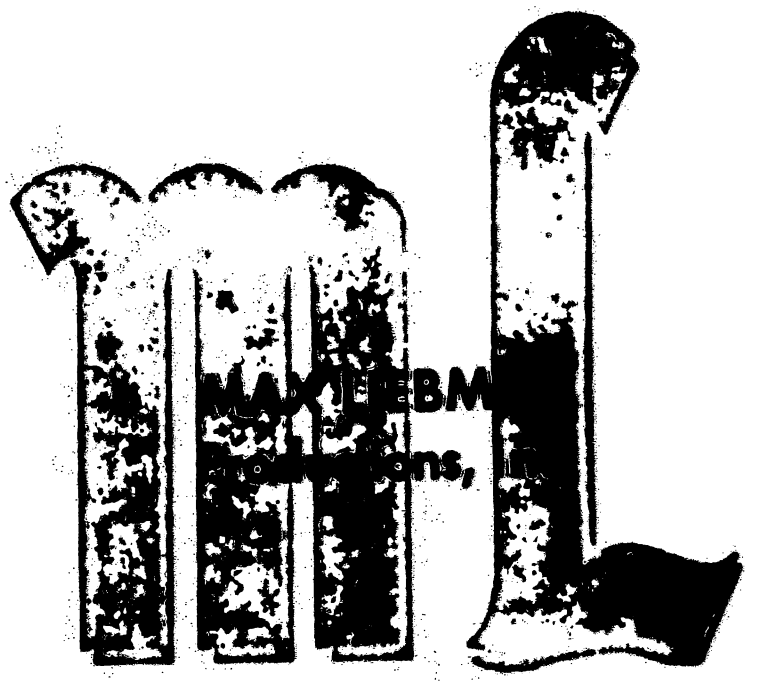
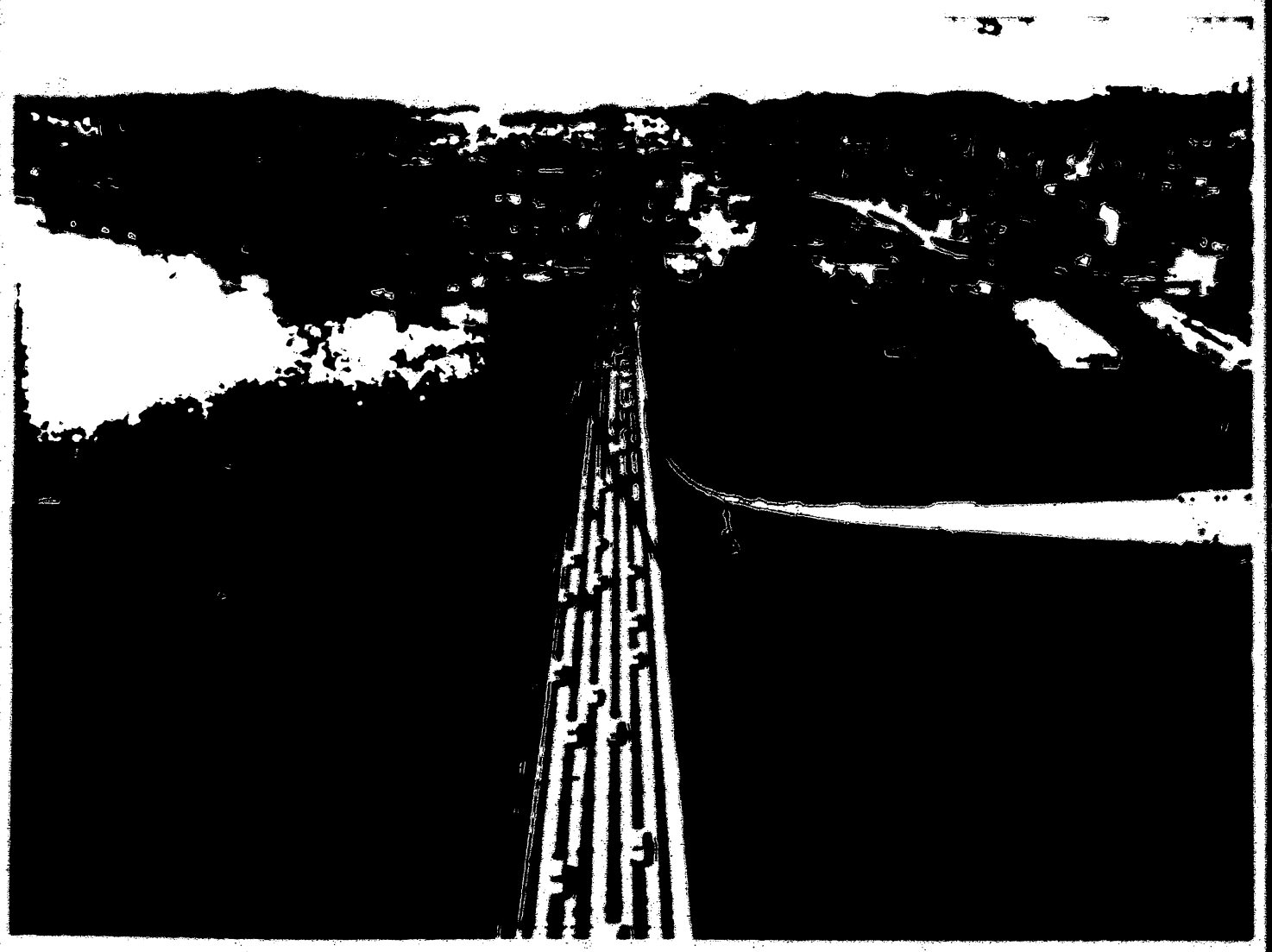


If you lived in San Francisco...



...you'd be sold on KRON-TV

'Amateur Hour'

Continued from page 118

brought in entire companies of talent from Ireland, Israel, Austria and Yugoslavia.

But we'll have to be pardoned if we plead the case for Ames' amateur talent. Despite all the dire forecasters and wreakers-of-havoc, talent is booming in the 50 states. It always has been.

Maria Callas Yet!

It was strictly a grassroots response that discovered Pat Boone, Connie Francis, Paul Wi[illegible], Regina Resnick, Teresa Berger, Vera Prem and Maria Ca[illegible] ... first tastes of appreciation ... Amateur Hour.

From ... we started ... [illegible] ... Regina Resnick ... [illegible] ... Mrs. O. ... A. ... [illegible] ... Hour as ... [illegible] ... Senator Frank Lau[illegible] ... Senator Robert A. Taf[illegible] ... was show business, too, that deserved credit.

Show business knows how set the stage and our kinescope files contain ceremonial clips showing award acceptances from the American Red Cross, Boys Clubs of American, Society of Crippled Children, National Conference of Christians and Jews, American Legion, Veterans of Foreign Wars, Universities, Archbishop Cushing's Children's Fund in Boston, and fund-raising groups all over the U. S. A. For instance, President Eisenhower commended the Amateur Hour for "... the action you took in support of the Crusade for Freedom."

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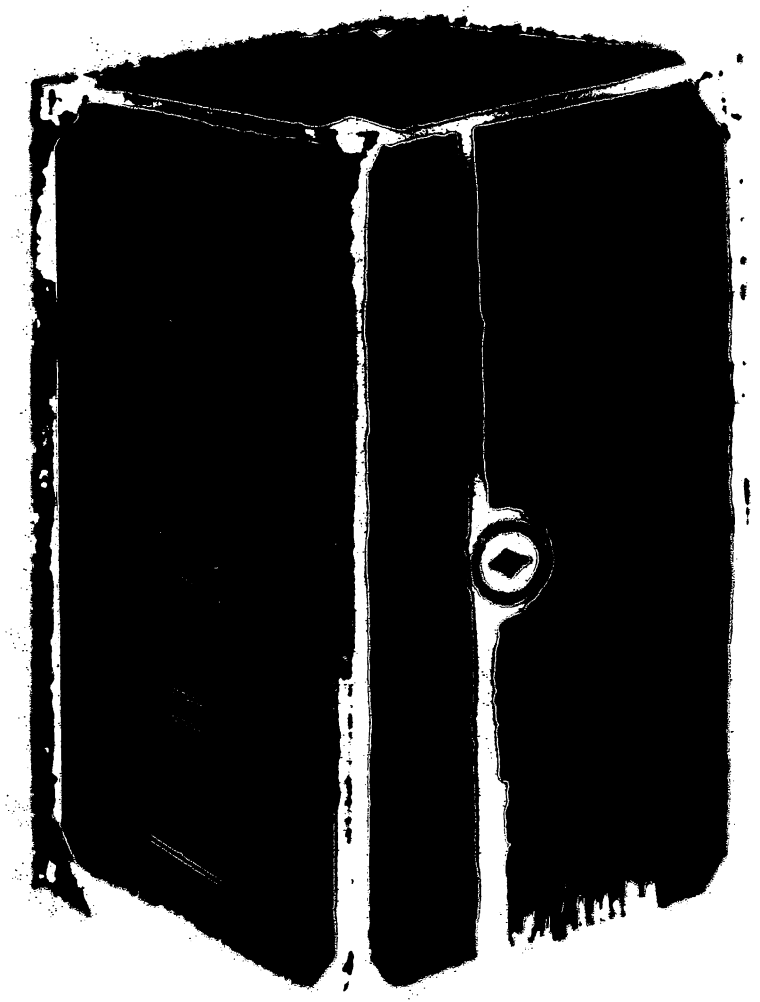

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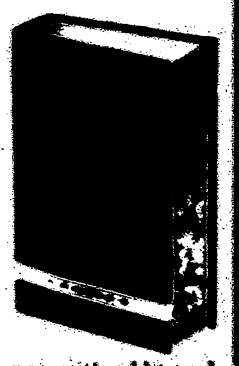

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Daytime TV

Continued from page 116

extremely deep, so and cannot be compared to comparable [illegible] gained by the radio soaps in days gone by. The basic difference is, as it seems to me, do not [illegible] same loyal audience that AM [illegible] enjoyed.

To [illegible] why [illegible] necessary to [illegible] the daytime audience. Parts of the audience is made up of [illegible] groups we are [illegible] the old-ens [illegible] audience. Group #1 is made up of a men 20 to 49, the greater part of which is the young married woman. Group #2 is the over-49 audience. What is most important is that the viewing habits, the housekeeping habits and above all, the buying habits of these two groups differ enormously.

Let's take Group #2 first. Here we are dealing with a woman whose children are adult or close to it and probably married. In fact, her children make up Group #1. Group #2 woman has much less [illegible] to do and far more spare time. She [illegible] [illegible] [illegible]

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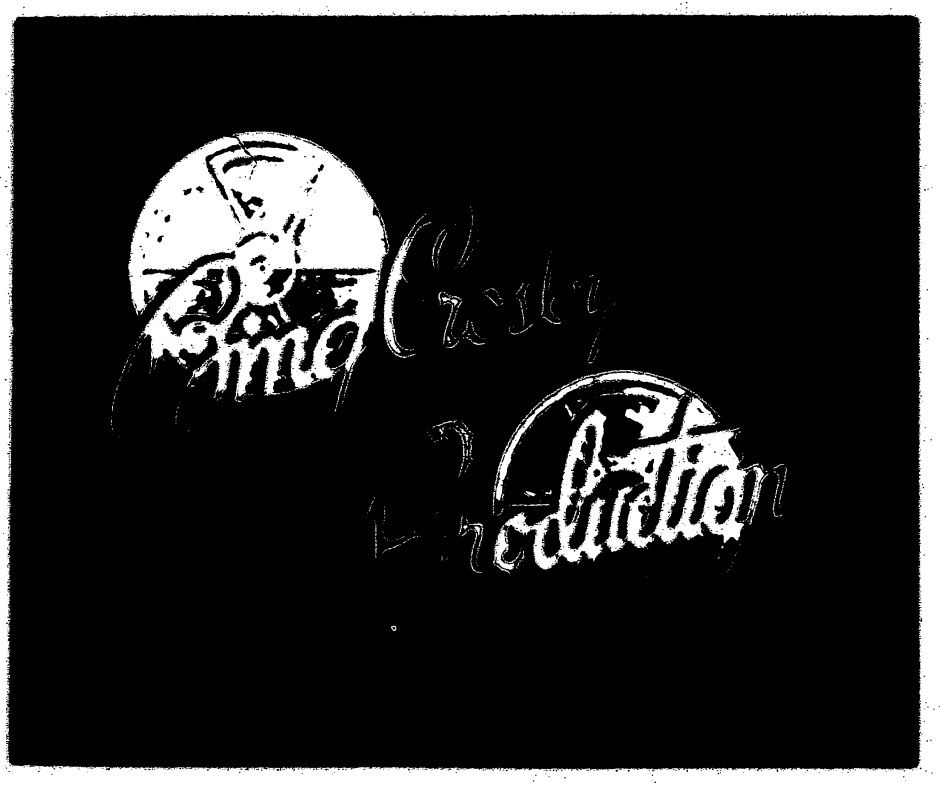

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Aussie TV

Continued from page 118

[illegible] announced in December that it has stopped production on its [illegible] drama Jet Ace [illegible] series because AAE had demanded that additional fees be paid to its members because the series [illegible] in the United States. An AAE spokesman said [illegible] cost was $5,000 to produce and that series [illegible] was bound to [illegible] of the local field adding that a [illegible] to make [illegible] series [illegible] the red.

Subsequent to one of our local producers said their losses amounted to around $50,000 part of which could only be written back by selling [illegible] overseas market without clearance by AAE.

AAE [illegible] prexy Hal Alexander has set the telecasters' additional fees to be paid to its members where foreign productions are sold abroad.

United Kingdom	20
North America	100
Western Europe	20
Eastern Europe	20
Far East	15
[illegible]	10

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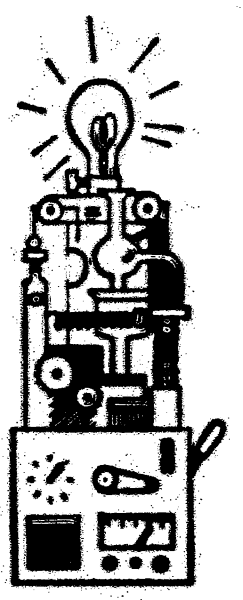

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Argentina Film Talent Check-List

By SAM E. WEISS

Buenos Aires

[illegible]

'Show Biz Is Show Biz in Far East; Romance and Rum Runs Show, That Is

By HOWARD PETRIE

Bangkok

[illegible]

[illegible]

[illegible]

GLOBAL CONCERTS' LOWDOWN

Berlin 1958 Tops

By HANS HOHEN

Top show biz event	Int'l Film Festival June 22-July 3
Most successful playwright	The Late G.B.S. several productions
Most new play	Paddy Chayefsky's "Tenth Man"
Best actress—female	Lea Massari "Pathfinders"
Best actor—male	Kurt Jurgens several roles
Biggest hit	My Fair Lady
Biggest show disappointment	Caribbean ballads
	German musical
Loudest blabbist	Vienna Philharmonic
Most new opera	Bernstein's Young Lovers'
Top song	Speak Softly Love
Most popular comedienne foreign	Caterina Valente
Most popular singer—foreign	Pat Boone
Most popular comedienne—domestic	Carol Burnett
Most popular singer—domestic	Frankie Laine
Most popular new vocalist	Vikki Carr
Most popular tv series	The Deputy
Best radio	Armed Forces Network
Best new gag idea	Bob Hope's U.S.O.
Best dramatic film	Nun's Story
Best pub-ize in documentaries	Ingrid Bergman
Most charming cast	Gina Lollobrigida
Most new producer	Walt Disney
Best bet-a-mus	Ingrid Bergman
Best ballet	Roland Petit

Make Mine Maciste

By SAUL STERNIS

Rome

The battle for supremacy between the American and Italian cinema industries is a interesting development and an integral part of this rivalry began half a century ago although it may not have been intended to be an international battle at the time it got under way. In 1912 Edgar Rice Burroughs wrote a book called "Tarzan of the Apes" which up until the present-day has provided the subject-matter for 26 films all under the same copyright and banner credit. A year later Gabriel D'Annunzio, fashioning a screenplay out of Piero Fosco's "Cabiria" inserted a strong man named "Maciste" into the script, giving birth to a rubber-all-the-way-thru character which has lasted through an amazing number of years and vicissitudes on Roma.

Where Tarzan, in the person of Johnny Weissmuller, Buster Crabbe, Lex Barker, Gordon Scott and others have romped through the jungles of Africa, "Maciste" has found no scarcity of mountains on his native Italy the cameo cut just as well in the world of fact or fiction, antiquity or modern times even of fable or the days of the Bible if a spectacular script is shot up a bit, the formula is simple, and avoid the "Maciste." And since then gentlemen has never been given the benefit of copyright, he can be plucked out of the public domain and used in any conceivable form.

About the only definite requirement for Maciste is that he be an American strongman, or at least that is the way Italian filmmakers have decreed it. Italy a boundless champion, Tolo, however, went against the rule as a result which he called "Tolo and Maciste" which used an Italian in the role—and, and to say for the American element, it embraced all of the others. Perhaps the best description of this fellow's standing is the announced title of a film, which has yet to be made, "Hercules & Goliath vs. Maciste & Hercules." The title for a sequel could probably be increased from an Irving Berlin song, "Anything You Can Do Better."

Maciste Supermen a Tradition

In Roman times "Maciste" has been the "Strongest Gladiator in the World" and at other times he has been the "Strongest Man in the World." Always of all superhumans he has remained to "hell" and he has come back to perform other prodigious feats. "Tarzan" may be happy in his loves and with his ape boy "Maciste" is greater than Alexander the Great because he has fabulous number of models to conquer. Since no one controls the copyright each producer who sends himself of the character brings on his interpretations to more prodigious feats. And there's no fear of being caught in a situation as that which William Randolph Hearst used against Joseph Pulitzer. Suspecting that military-parade were missing surreptitiously from the Journal to the World, Hearst invented a Cuban adventurer named Charlie W Thompson who from one day to the next performed exceptional feats. The Pulitzer paper began to report of Thompson and gave even greater stunts until Hearst confessed that Thompson was an invention and it proved, as a transposition of the names "We Fitch Tar Yarn." No such disaster with "Maciste," the man who never was but always is.

Think of it, "Maciste" has outdone everyone has had his way at the court of Kubla Khan and overcome the Cyclops. He has been to the centre of the earth, in the Valley of the Kings and at the head of the Hordes of North Africa. There has even been an effort to create a "Black Maciste," but the audiences proved to be color-blind and he returned to his natural tint.

And one of the greatest contributions of Maciste to the world of Italian-made spectacle is that he is a character on a chameleon. For example, the American producer has a commitment with his distributors for a Goliath film which he was loath to make. Instead he brought a Maciste—and one is as good or as bad as the other, depending on your taste—and dubbed him as Goliath. At last reports not a customer asked for his money back.

No other film character is made to order as ready for the triple-headers which many American drive-ins offer. One can spend six hours and see nothing but "Maciste." It poses the effective possibilities whose name is a combination of the best features of Mussolini and "macello," the Italian word for butcher. The term gets you coming and going. The only shortage "Maciste" has never performed is to get married and settled down.

The Italian Association of Independent Spectacle Producers can always refer one to Rule 72 which provides: "Any situation which indicates that the character has been allowed to live a normal life or to retire from future activity will be met with summary reference to the Media with the right to not to deter such a performance." And if the rule isn't written, it exists just the same. The same honor that exists among thieves exists among promoters of global.

Anyway, I've been wormed on "Tarzan," I learned all about "Hercules" in school and about "Goliath" in Bible Class. But I found "Maciste" on Italy where there are no books about this exceptional creature. He's the Yin Yanger's gift to the stumbling screen-writer who can always make the character "Maciste" when the going passes the realm of improbability. After all, "Maciste" has done everything, including the impossible, so why shouldn't he do the things that are even more unlikely than something simply impossible.

FEES, RULES & WEIRD CASTING

By DE CASERIO BOYLE

[illegible]

In our capital [illegible] since [illegible] and [illegible] the [illegible] and [illegible] are [illegible] Museum [illegible] a Museum [illegible] that has taken [illegible] [illegible] [illegible]

What Israel Needs: More Festivals

[With Accent on Music—Not Pix]

By MAYER LEVIN

Tel Aviv

I dream of festivals and I do not dare. At least I don't know I am an inventor an idealist or a Utopian visionary. If festivals are to be the needs of a people to feel a unique personality, if Marcus of Tours or Wall St. bring more tourists to Israel than all will be forgotten and the Hilton and the Appollonia and the rest of the skyscraper hotels be empty.

I dream with my dreams a world. Festivals often. I see no festivals of oil. But I am impelled to write a letter to the Press Minister Office of the Department of Tourism offering my vision for at once. Boat loads and planeloads of cultural festival goers of all festival corners will descend on Israel like the seven year locusts except that they will arrive annually and not to devour, but to disgorge dollars. And I, I will be the happy father of a dream realized.

Already I can boast one small piece of a dream realized. A few years ago I dashed off a letter about a festival for the Red Sea port of Elath the spot where the Queen of Sheba arrived to be greeted by Solomon. Why not I suggested. Have a pure beauty elected from amongst the new African states and brought to Elath as the Queen of Sheba to be met in a locale called Solomon. The Queen of Sheba would arrive on a barge with glittering lights and music in the harbor of Elath. All this would take place during the Passover holiday when throngs of Israelis and tourists go down to the port town of the Red Sea. Newsreels, television crews would make the scene world famous and put Elath on the good will beams in the all important African states.

And lo and behold I picked up the Jerusalem Post last Passover and read about a festival in Elath with a beautiful Queen of Sheba arriving on a vessel winking with colored lights and music playing and a King Solomon to greet her.

Invitation Went Astray

Though I wasn't even invited to see the activation of my idea I felt gladness. All for the cause, and much as we love Israel and love living here we couldn't think of trying to change the character of the population by suggesting the introduction of thanksgiving turkeys. This would encourage idea givers and there are too many of them in this tiny land anyway.

Even the absence of a thank you has failed to stop me. I have a more important vision for Elath something quite serious.

It is a Passover encampment in which the great Feast of Liberation will be celebrated by people coming there from all over the world to reenact the Exodus. Elath is at the edge of the Sinai trail.

I would have a vast encampment of black desert tents of the sort still seen amongst the Bedouins. The visitors would feast on whole roasted sheep, with matzoth baked on the rocks. They would go out for a distance into the Sinai desert to experience the trek across the barren hills. And on the eve of Passover from the mountains high above the Elath shore a voice would thunder out the Ten Commandments.

On the second day the Passover as a world symbol of liberation from slavery would be marked by the pronouncement of the Liberation Award. This would be an award of the stature of the Nobel prize to be given a world prize for the greatest single act of liberation of the preceding year. The award might be made to an individual for a political act for a personal example a scientist discovers a creative work a book a musical composition a work of art. The award might be made to a group to a nation. Its sole criteria would be the advancement of human liberty.

And on the following days to give the great holiday a festive festival spirit, the ceremonial arrival of the Queen of Sheba would be again enacted as a world ancient example of good relations between nations.

I am certain that some peace inspired philanthropist will arise eager as Nobel to have his name forever connected with so great a prize and offer an endowment for an Liberation Award.

Not is this the sum of my Festive dreams for Israel. There already exists with two seasons behind it an Israel Music Festival graced by the attendance of such important creators as Stravinsky such important performers as Van Cliburn. However the festival has no particular character to distinguish it from the large number of annual artistic events on all continents.

I would make the Israel festival as important to new music as Cannes and Venice are to new films instead of performing standard classics I would have the

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Vienna's Critics: Mit Der Strudel

By EMIL MAASS

Vienna.

One reason it's repeated so often that Vienna is not what it was may be because it isn't. Among the changes are the critics. They are today a tepid lot. One of them, Otto F. Beer of Neue Osterreich is a good writer but neutral to even open to the awful accusation against a reviewer that he likes to praise. In an event he's rather benevolent and a playwright of some standing, too.

In times gone the coffeehouses were the great exchange points for reviews as to all other news of the town. All papers were stocked and all were read leisure being the great ideal of the Viennese. They drank coffee consumed pastries were out the coffeehouse copies and were reasonably opinionated about the opera the operetta as the dramatic repertory of the moment.

Otto Basil, Raoul Zuta Franz Tasse musk and Rudiger Engerth (ballet) etc. are others of the Neue Osterreich on the staff. The Kurier plies us Herbert Schneider a double-edged sword - eminent and slashing. Mon Paul Blaha covers West German premieres, while Liselotte Espenhahn is living Lad to achieve recognition. Express' reviewer Karl Luchl is probably akin to a tough Broadway critic. Some think him unkind. G. Obuna, Dr. Werba and Gerald Grosz also cover events.

Traditional-toned Die Presse (formerly Neue Freie Presse) when the late Julius Korngold was on staff is now giving amusements top attention. Peter Ramonde (despite his Italian name) is a good Viennese critic. Acceptable are F. Thun and Michael Alexander. Erwin Mahrig covers often the opera. Gerfried Kraus, Heinrich Kralik and G. Roehn good for music, ballet, etc. Florian Kienzl is the roving critic.

Other newspapers and reviewers are:

"Neue Oest. Tageszeitung"	Alexander Weissenbek, Ernst Wurm
"Die Presse"	Franz Heinrich
"Volksstimme"	M. Kauer, Max Haller, Marcel Rubin
"Wiener Zeitung"	Norbert Tschulik
"Kleines Zeitung"	Franz Endler and Hans Weigl. Latter the most talked about man certainly a good writer and almost everything. Not even sparing Franz Lehar.
"Arbeiter Zeitung"	M. Walden, De Ruit
"Volksblatt"	Paul Knapp, De Jucz, Erik Werba

Rome's Prime Tourist Attraction Of 1962: The Ecumenical Council

By E. S. GINGER

Rome

More than 1000 men including hundreds of figures well known in countries all over the world as radio or television personalities on an estimated maximum budget of not less than $6,000,000 clothing and suiting is destined by such figures as Michelangelo, Bernini and Bramante. These were the elements that dominated Roman life and conversation this fall.

It was not a new film production designed to rival "Ben Hur" or Cleopatra and it occupied no lot at Cinecitta. It was, of course, the Second Vatican Council in session at St. Peter's in Vatican City. Not only an historic event in the life of Christianity and the world it also afforded an unparalleled spectacle which was Rome's greatest feat of "show".

Produced by an organization with almost 2000 years of experience in both making history and producing spectacles the Second Vatican Council is the 21st in a series of such productions. The last of which closed its Rome run after 11 months only because of the invasion of Rome by enemy troops in 1870. The previous council at Trent more than 300 years earlier had run (including extended vacation periods) for three years. 2nd Lone set for replacements, some 18 years.

Most observers here would not think the show business comparison sacrilegious and many churchmen have made the same comparison in talking to reporters. What stands out of course is the tremendous preparation and organization on a worldwide scale necessary to bring cardinals, bishops their staffs consultants and observers together. This organization must be continued until the Councils end to house and feed these thousands as well as to organize their work.

Press Coverage

The Council is of course a major event for press coverage. More than 1000 correspondents have been accredited to the Council's press office. The press pass, a small blue imitation leather folder, stamped with the papal arms in gold carries the reporter's photograph and signature inside. It has become so popular a souvenir that media executives passing through Rome arrange accreditation for themselves so that they can get a press pass too.

Handling the press has been a subject of controversy and confusion from the moment the council was announced. In the United States it's recalled in the resignation earlier this year of Msgr. John F. Kelly as director of the National Catholic Welfare Conference Information Bureau the official public relations arm of the American Catholic hierarchy. Msgr. Kelly resigned in protest against the lack of adequate preparation for handling the press during the Council.

An Italian press journalist, Msgr. Fausto Vallainc was appointed press officer for the Council early this year and operated from an office in Vatican City until shortly before the opening of the council when press headquarters were moved to the Via della Conciliazione, the broad boulevard that leads to St. Peter's Sq. Here the day the council opened press liaison officers were set up staffed by priests from all the language groups and for the first time press officers were available in languages other than Italian.

Msgr. James Tuck of Dallas, the Catholic News Service bureau chief in Rome, is doubling as spokesman for the American bishops.

Entrance to the press headquarters is through a large hall in which the credentials counter for Council participants has been set up. Reporters have had the experience of spending their way through crowds of bishops each an impressive figure but some in the costumes of their countries to reach the counter to pick up their press pass.

The press situation has improved since the opening of the Council because of briefing sessions set up for reporters from certain countries by the bishops from those countries. A practice initiated by the Dutch and French hierarchies, the American hierarchy is now also following suit.

Lace (Not Henry) Has Its Rights

A complete film record of the Council is being made by the Italian government-controlled producer Luce which has an exclusive contract with the Vatican for this. Never before have so many high-powered lights and cameras been installed at so many points, not only in St. Peter's Basilica but in the Vatican itself. Early material so far privately demonstrates that this will be most important religious footage ever filmed but full plans for commercial use have not yet been announced.

Radio and television coverage as well as press coverage suffers from lack of serious Catholic historical background on the part of many correspondents on the scene, resulting in criticism such as that by Bishop Fulton J. Sheen in his Sunday sermon of a special mass for the correspondents. One of the most talked about examples of this is the substitution by the N.Y. Herald Tribune of Washington expert Sandro de Gramont for veteran Rome and Vatican reporter Barrett McGurn just before the Council opened.

Gossip was the best source

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Rome Blackmail Meller Scheduled for London

London

Harold Fielding has acquired the West End rights to Philip King's home blackmail play "Has Anybody Seen Our Ship?" which recently opened a three-out engagement at the Connaught Worthing. Major alterations are being made to the text and it's planned to have a short tour before bringing the show into town towards the end of January or early February. Author-agent Eric Glass arranged the deal.

It is understood that the key players in the original production will be retained for the West End version, particularly Ian McShane and Derek Fowlds. The former is a newcomer who has achieved prominence in British pictures.

Argentina Talent Check-List

Continued from page 136

radio actress Olga Casares Pearson, with comedian Luis Tasca slated for a prominent role.

QUINTAR, Fund Short producer "Los Anclados" "The Anchored."

SALLAS, Salvador Producer Federico Ascardi - Has just completed "Paper Boats" an Hispano-Argentine-Brazilian coproduction, with Spain's muppet actor Pablito Calvo which is to have all-out Italian distribution.

SANTILLAN, Diego Producer-director-man Soler - Directed "El Hombre Señalado" "The Marked Man" now making "Pesadilla" "Nightmare" with a cast headed by Pedro Lopez Lagar.

SARMIENTO, John Producer D'Arn Film Specializes in zany comedy and this year had a big money maker with comedian Jose Marrone "El Mago de las Finanzas" "The Wizard Moneymaker." Now working on "La Señor Soltado" with Pepe Biondi from an Abel Santa Cruz script and will then produce and direct "When The Sun Lies Warm on the Beach" with the year's hit tune by Carlos and Hans Rickal as back-ground and theme song.

SASLAVSKY, Luis Producer Guido Parsuer & Cecilia Maldaun - started his movie career as La Nacion critic then graduated to directing and has a host of pictures to his credit. Worked for Warner's in Paris and has latterly directed films in Spain. Now here working on an Hispano-Argentine coproduction "Las Ratas" "The Rats" with Aurora Bautista starred. Highly intellectual.

SOLITO, Mario Alternates acting with directing, and has worked 25 years in pictures. First was "La Soul of the Randonceon." Best products: Prisoners of the Earth, Viento Norte, North Wind, Los Hombres del Rio, Three Men of the River, Yo Quiero Vivir Contigo, To Die With You, Barrio Gris (Grey Suburb), "El Curandero" "The Healer," Rosaura a Las Diez" Now busy on a coproduction deal to make "Sucesos" with Spain.

SUMNER, Carlos Prominent in the forties for his comedies. Not recently active.

TORRE NILSSON, Leopoldo Producer Notre Gallet. Rated the outstanding director of the new Enterprise in obtaining foreign markets for its properties. Has at a vital point in his career. Married Torre Rios, he began career as assistant to his father. Has long list of credits to his own name, but has disappointed with last 2 pictures "Homenaje a

the Siesta Hour" and "Seven Times Seven" which were official Argentine entries at Venice and Cannes this year. Works in conjunction with Beatriz Guido as script writer to whom is married. Notable films: "El Guapo del 900" "Piel de Verano" "Summer Skin" "Too Young" "The Fall" "The House of the Angel" "The Kidnapper" "Fin de Fiesta" "The Hand in the Trap" Critics' prize Cannes 1961. Plan to make "The Wall" with Sidney Poitier and Kim Hunter postponed due to local political events. Selected to pick international films on Unesco Jury. Now making "The Terrace" with puppet Maria Isabel Cavalho also plans "Lavalle is Dead" by author Ernesto Sabato in collaboration with Alain Robbe Grillet of Marienbad fame as Franco-Japanese-Argentine coproduction.

TINAYRE, Daniel Got his early training with Paramount in Paris. Invariably directs his wife, Martha Legrand and has a penchant for melodrama, though made comedies and whodunits in the early years of his career. Most recent pictures: "En la Ardiente Oscuridad" "La Patota" a best seller. "El Ruban" won the best direction IVC award for 1961. "Two Sisters" with the Legrand twin sisters teamed is an for the first time in many years. Now preparing "The Cricket is Not an Insect" from a Dante Sierra novel adapted by Eduardo Borras, with an all-star cast working on a part percentage basis to lift and re-establish the local industry. In 1963 will work on a pact with coproduction.

VIERA, Emilio with scripter Abel Santa Cruz as producer to make "La Fin del Mundo" "The End of the World." Recently released a screen version of a TV hit program "El Candido Perez Ladies' Doctor" from a Santa Cruz script with J. C. Thoers and Julia Sandoval of the TV cast.

VINOLY BARRETO, Roman Producer Salvador Sana-Federico Ascardi. Recently won the Victoria Grand Prize at Venice in the kiddy-films section for "Los Papeo Boats" with Spanish child actor Pablito Calvo. Marcelino, Pan y Vino fame coproducing with Castilla Cinematografica and Ascardi Preparing "Un Si Lunque Momento" from a Silvina Bullrich novel and "La Familia Falcon" another TV hit to be taken to the screen.

WILENSKI, Osias Shorts producer. Now to make 1st feature "The Pursuer" with a strong cast from a Julio Cortazar story.

Royal Winnipeg Ballet's Nassau and Jamaica Dates

Kingston

Royal Winnipeg Ballet performs in Nassau this week, then opens a fortnight run in Jamaica, commencing Jan. 9, as part of the local Independence celebrations. Stand will be under Celebrity Concerts of the Caribbean auspices.

The company, 42 strong, will present 11 works during the two weeks, six of them by contemporary Canadian choreographers. It will mark first appearance of a Dominion theatrical troupe in the Islands.

London Legit's Price Is Right, But It Also Has Its Critics' Troubles

By LESLIE A. MACDONNELL

[illegible] Secy. of West End Theatre Mgrs.

London

The Theatre in London is still very much alive and now that we have got over the original impact of television which fortunately in London only operates on two channels there is undoubtedly a marked return and renewed interest

Apart from the 3,000,000 residents in Greater London there is of course a very large transient public and at the moment there are a number of plays in the provinces queueing up waiting for West End theatres

Although we have some very fine critics we also have two or three who rely on their 'bitchy' tactics, but fortunately the public realizes that these reviewers are just trying to be clever at the expense of good critical judgment and in consequence their published statements cease to be believed

There is one outstanding example at the moment which has been playing to capacity business in spite of really scathing notices by one of the critics

The top prices of seats are of course [illegible] and [illegible]

Hong Kong Films For Wide Export

By ERNIE PEREIRA

Hong Kong

This Island colony's Mandarin film industry believes its product is about ripe to step into the commercial big league of the world Part of this optimism is based on the fact that Hong Kong [illegible] being the [illegible] to [illegible] often [illegible] a [illegible] already known [illegible]

Whereas [illegible] regarded as [illegible] for [illegible] the Mandarin [illegible] have [illegible] and European features Shaw's [illegible] Mandarin version of Madame Wu Tsin and Mary Kwo for [illegible] [illegible] [illegible]

Aussie Showmen Salute The 'New' Frugal Approach To B.O. Problems

By ERNEST TURNER

THE ODDITIES OF GERMAN NATURE

By [illegible]

Next To Beer, Munich Loves Theatre

By [illegible]

Boggiere Blast, Boy Boomer

(Continued from page 138)

Group Tour of Europe For Equity Members

Actors Equity is offering a group tour of Europe for its members. The trip, to cover a four-week period from next May 26-June 23, is priced at under $1200 per person. The sum will cover all air and land transportation, hotel accommodations, practically all meals, tips, taxes, admission fees, sightseeing and other items.

The land portion of the tour, to include visits to dramatic festivals, film studios and theatres, will cover England, Holland, Belgium, Switzerland, Italy and France.

The Film Play's The Thing, Now More Than Ever

By ARTHUR WATKYN

London

On Dec 31 I retired from the presidency of the British Film Producers Assn concluding 15 happy years in the British film industry.

For nine years I was secretary to the British Board of Film Censors under the presidency of Sir Sidney Harris and most interesting years they were. I believe the British film censorship system, which as a typical British compromise to be one of the best in the world but is generally known, the statutory power to pass or reject films is vested in no more no 700 local authorities spread over Britain.

So far back as 1912 however the film industry itself set up its own voluntary body composed of members without any actual interest in or connection with the film business to view all films and certificate them for exhibition.

Success Elusive In Music Legit

By HAROLD L. MYERS

(Director J. C. Williamson Theatres)

Melbourne

The theatrical position in Australia for the year just closed has been rather disappointing for most managements. Th big successes of the year have been the visit here under the Williamson Management of Victor Borge and the Williamson-Tait presentation of an imported Russian Variety Co and a brief visit of an important unit of the Moiseiwitsch Ballet three young soprano hopefuls. The concert star of the year was Marian Anderson who created a wonderful impression and certainly was besieged with invitations to social functions and was the honor guest of the Governor-General of New Zealand during her tour of that country.

The Elizabethan Theatre Trust, an organization subsidized by the Commonwealth and the various State Governments presented a Grand Opera season during the year which failed to draw but the repertoire was quite a novelty there first Australian production of Khatchaturian's Gayaneh and first appearance in Australia of Joan Hammond in opera both with and without greater success with Don Giovanni. The only opera with an all-Australian cast was Faust.

The Firm of J. C. Williamson is presenting The Western Brothers, which failed to draw and a production with Cantor's Comedy Variety Show Eddie Fisher, Vic Damone and Carroll Levis is booked to achieve success with Vaud Hardy Bella Johns Jan Clayton Peter Falconi with Mona Vale and Ward Wee Theatre Sound of Music and Carroll Levis Discoveries.

Mr Paul Lyon is now in Melbourne to Williamson Theatres Ltd to assist generally in the management of the Princess Theatre and is still planning the proposed Opera Festival for the Her Majesty's Theatre in Melbourne and a return to Musical Comedy of 1963 in addition to repeating the Gilbert & Sullivan Season of 1962 and will, it is to be hoped, be able to complete the year in 1963 for a complete tour of the cities not yet played in Australia and New Zealand.

Never Play Dull

The outstanding feature of the year just was the success of the celebrations of the 150th anniversary of the birth of Port C. J. Dennis known popularly the world over as The Sentimental Bloke. With an Australian cast it ran for 11 months in Melbourne and as soon as the New Zealand tour has ended a company will be formed to play the smaller towns of Australia. Some 20 towns have already been booked for a bus and truck tour and the tour looks like lasting a year at least.

Then came the Board's decision to set up a statutory body with the power to censor films for exhibition in public cinemas and the Board's function was to advise the Home Secretary on the application of the Act and to hear appeals against the decisions of the local authorities. The Board consisted of a President, Vice-President and 12 members appointed by the Home Secretary and I was appointed President. The Board operates a classification system whereby films are graded U for universal exhibition A of a more adult character children only to be admitted if accompanied by parents and X for adults only. This system works very well and allows the board the requisite flexibility in its decisions, and also avoids as far as possible interfering with the presentation of strictly adult subjects to the cinema public.

From the British Board of Film Censors to the British Film Producers Assn was a step as it were on to the other side of the fence. From 1958 as president of the BFPA it became my duty to represent the makers of films and if necessary to complain to the Censorship Board about any harsh treatment of my members' films. Happily this has only been necessary on very few occasions.

The British Film Producers Assn. 21 years old this month, has 30 members and has played a leading part in the history in promoting the interests of film producers in Britain. Amongst the Association's many and major achievements has been the introduction of the British Film Production Fund, whereby through a levy on the boxoffice something like $11,000,000 is made available each year for the production of British films. The Association also played an important part, together with other sections of the British film industry, in securing the total abolition of cinema entertainments tax.

TV's Inroads Have Two

My five years as president have been important ones in the whole pattern of our industry and they have been far from easy years, containing perhaps more than their fair share of problems. The growth of television in the United Kingdom has been accompanied by a sharp decline in cinema attendances and we have been occupied with all the attendant problems which this has raised.

Although the cinematic cinema-going habit is a thing of the past, the public will still turn out in larger numbers than ever for a good film. This is the challenge and I am confident that producers both here and in other countries will accept it. The film must be of the highest quality, both in direction performances and story and nothing else will serve. I would emphasize above all the story and the vital part that must be played in any successful film by a good story and by one of the key men in the industry since unless a good story is at the start and the treatment and writing of it is the concern of exciting work by producers of resource and stature it is no

I still believe that the cinema is a medium of the world and I regret to say that I do not see in the immediate future any prospect of the British film industry regaining the position it held in the years between the wars. But I am still optimistic about the future of the film industry as a whole and I am sure that if the producers will give the best service to the entertainment of the world they will be rewarded by the prosperity they seek in full.

U.S. Tops '62 Japanese Foreign Film Imports

Tokyo

A total of 241 foreign pictures were released in Japan during 1962 with Metro topping the list with 24 pictures with 20th in second of 18 films to all.

Breakdown of the companies imports: Metro 24 MGM 17 Par 17 20th-Fox 14 Universal 17 United Artists 12 Warner Bros 13 Columbia 12 and Col 7.

Breakdown of major Nationality Films: 24 Texas, 22 Nippon Herald 19 Daei, 18 Nikkatsu 8 Shochiku, 7 Chuo, 7 Toho, 5 Shin Eiga, 2 and Toho, 2

South African Legitimate

By EVELYN LEVINSON

Johannesburg

Three events that made import in 1962 were : the unexpected, memorable success of unpretentious, homegrown revue "Wot A Mess," 2 the opening of the city's long-awaited 2,000-seat Civic Theatre and 3 "My Fair Lady."

Assembled at the beginning of the year by Leon Gluckman he directed the all-Negro musical, Kwa Kasa, which Jack Hylton imported to London to keep the doors of the Intimate Theatre open while the leading lady of his celebrated show recovered from an accident. Wot A Mess with accent on bokkoms and satirical comedy concluded into the biggest money draw ever seen here in years.

After playing a three-month run at the cosy Intimate and then transferring to the larger Playhouse Theatre, the show went on a tour of the Republic and Central African Federation that lasted until the end of the year. Its big appeal can be assured from the fact that it returned to Johannesburg during the course of the tour no less than four times. Gluckman is planning a new edition for 1963 with most of the same cast and a similar mounting of satire and slapstick music.

Second draw of this absorbing musical was undoubtedly Jeremy Taylor's presentation of his own work, "Mr. Pirzo, Daddy Last." Less than four months has shot on a prevailing blend of Anglo-Afrikaans slang was a nightly showstopper, and the 60 p.m. single has proved the most sensational seller ever to explode on the South African record market—100,000 copies passing over record counters within a few months of release. The song has been sold to Australia, where the Taylor recording is being issued together with an Afrikaans-flavored version, and to the United States and the United Kingdom. Enquiries have also been received from as far afield as Japan.

Civic Theatre, devoted as a home for all the performing arts, opened with a fanfare on Aug 27, when more than 1,000 guests of the Johannesburg City Council, headed by the Prime Minister and Mrs Verwoerd, attended the gala preem of "Tales Of Hoffmann," for which South African soprano Mimi Coertse and director Joseph Witt came from the Vienna State Opera. "Hansel and Gretel" and Verdi's "Ballo In Maschera" with conductor Franco Patane and singers Renato Ramoni and Piero Campogalli as guest artists from Italy completing the successful opera season.

Robert Bolt's "Man For All Seasons," directed by Norman Webster making her second visit to the Republic she staged O'Neill's "A Touch Of The Poet" for National Theatre in 1961 and with British actor William Roderick in the role of Sir Thomas More was presented by the Kaplick-Gluckman management.

The turned out to be the most disappointing presentation to date. The Lillie-cal humor revealed occasional defects in straight drama that marred the play and reduced the management to withdraw it before the end of the scheduled run. Resultantly architect Manfred Hermer called in as a guarantor, part was recommended returning the auditorium. With this attempt to rid various adjustments more to the stage the fault was proven to be in material. An effective Afrikaans translation of Frederick Durrenmatt's The Visit, which followed "A Man For All Seasons," received favorable comment from critics both as regards sound and the production itself. The stage is by Belgian director Fred Kaeser.

It took the combination of Williams' powerful direction and Frank Loesser's musical, The Most Happy Fella, however to display this city's potential to fullest advantage. Presented by the Johannesburg Operatic & Dramatic Society with American baritone Kelvin Stelle in the name role, this happy, tuneful show proved equally suited to the resources of the Civic Theatre.

After opera, drama and musical comedy came ballet, with Covent Garden dancers Maryon Lane and David Blair flying out from London to appear in "Coppelia." Directed by their ex-choreographer Dudley Davies now living in Cape Town, this was the Johannesburg City Ballet's contribution to the festival season which wound up in December with a lively variety bill featuring Dutch conductor Jan Cleber and the Light Orchestra of the South African Broadcasting Corp and headed by South African soprano Kie Russell.

'Lady' Duplicates

Reason for African Consolidated Theatres' delay in presenting My Fair Lady was the company's determination to wait until the best possible cast was available for the South African tour. A deal with Australia's J. C. Williamson Theatres resulted in the arrival of part of the Aussie production, including director Bob Herbert musical director Brian Bunce, technical staff under the aegis of Noman Wentzner, and leading players Muriel Oxley Paul Hogarth John Bankcomb Alfred Doolittle, Anthony Hazell Col Pickering and Minnie Love Mrs Higgins, as well as scenery, costumes and props. The entire show and especially the Rex Doolittle of Scottish actress Diane Todd who played the part in the first American touring company for two years have come in for high praise from critics, most of whom have memories of the London production as yardstick. With special trains bringing country visitors to the show, unprecedented Xmas bookings and a healthy advance situation well into the New Year it looks as though this history-making musical has settled down in Johannesburg for a long record-breaking run.

Several instrumental imported name artists in holiday local productions. Beryl Reid came from Rhodesia to lend her own exciting touch of comedy to sketches and songs in Leonard Sachnik's intimate revue "Something New," at the Playhouse. Two more British visitors who added previous to Sekum Productions were Diane Fleta Robson and Hugh Williams, son of actor-playwright Emlyn Williams, who were seen in Mrs Moffat and Count Dorian Evans the role originally created in London by the author himself in an extensive tour of Emlyn Williams' Welsh drama "The Corn Is Green."

Peroff also for Albert Finney scored a success of stature at the Alexander Theatre with interesting readings of John Steinbeck's "Burning Bright" and "The Andersonville Trial." Teddie Kaufisch presented Irish actor Michael MacLiammoir in his one-man show, "The Importance Of Being Oscar."

Nagoya, March

African Consolidated Theatres toured impressive Nagoya Festival from the Cape to Salisbury in Southern Rhodesia and reaped the warm glow of personality of the Durban-star National Theatre in association with African Consolidated Theatres brought famous French mime Marcel Marceau to the Republic in February and later in the year the two Israeli mimics Mina Kidor and Jaki Arkin displayed different facets of the same ancient art in an entertaining program of pantomime and comedy which they called Vaudeo.

Alan Bunke show production of the Lionel Bart musical "Oliver" registered a solid hit that carried through from the February opening in Johannesburg to extended engagements in the Republic and Federation, being transferred from London to the West End screen "Pleasure and Love" To round off a stimulating year of varied and lively legit offerings, Cole Lesley, in association with Leon Gluckman, presented the zany antics of Lucille Ball in Dear Liar, a comedy by Jerome Kilty based on the correspondence between George Bernard Shaw and Mrs Patrick Campbell. Miss Ball's first visit to South Africa in 14 years, it was also her debut on the legitimate stage.

Vast circulation and World contributions to last year's theatre scene was a production of Samuel Becket's Waiting For Godot" staged by Africans and produced by Alfred Fagan, author of the smash-hit play The Blood Knot which Lewis Gilbert has presented with success in 1961. Its theme of Hope and Despair played by David Phetoe and Canada Malgas as looking like "a couple of dusky Dostoyevskys fresh from the asbestos

State of Italian Film Industry

By VITTORIO MUSSOLINI

Rotterdam

Most important award won by any Yugoslav film was the Oscar which went to Dusan Vukotic in 1962 for his cartoon film, "Erotic." This film was immediately bought for distribution in the U.S.A. and is being shown there to over 4,000 cinemas.

Dusan Vukotic is the Yugoslav filmmaker with the highest number of international prizes to his credit in 1962 alone, his films won a total of 18 awards. Since 1956, when he won his first prize, till 1962 when he received an Oscar he has won a total of 30 awards.

Film director, Veljko Bulajic, has so far won four awards at Pula Film Festivals "Train Without a Timetable" 1959, "When the Fires Started" 1961, "Kozara" 1962 all brought him first prize. "The Golden Arrow" — while "War" 1960 was placed second.

In film co-production Yugoslavia so far cooperated with Italy, France Western Germany Soviet, Union, Greece, Norway, Czechoslovakia, Great Britain and Hungary.

From 1947 when Slavica was the first postwar Yugoslav film until 1962 some 170 feature films have been made here in the same period several thousand short and cartoon films and Newsreels have been locally produced.

Record year was 1961, when 30 features were made in that year, for the first time the entire annual production was not entered in the Pula national film festival, only 18 were selected to compete.

Two crews of Zora Film of Zagreb recently returned from Egypt with two films.

Zagreb Film has started work on the pilot film as a trial run for a 75 minute animated cartoon film, under the working title "The Return to the Land of Oz." The film is being shot by a U.S. management. Negotiations are underway for shooting a pilot film of 25 minutes.

Jadran Film also of Zagreb, concluded recently a pre-agreement with American film producer Bert Gamon for a coproduction of a feature The Suspicious Patient.

Film studio of Sarajevo has also dealt with a German partner to shoot Lupo Rhapsody a half hour trial film. If the partners are satisfied with the trial shooting, producers will produce 12 such films following the film-plan and the direction of Otto Preus.

Jadran Film of Zagreb completed coproduction film with Tivoli Film of Hamburg based on novel of Karl May. Distribution goes to Export-Film, Munich

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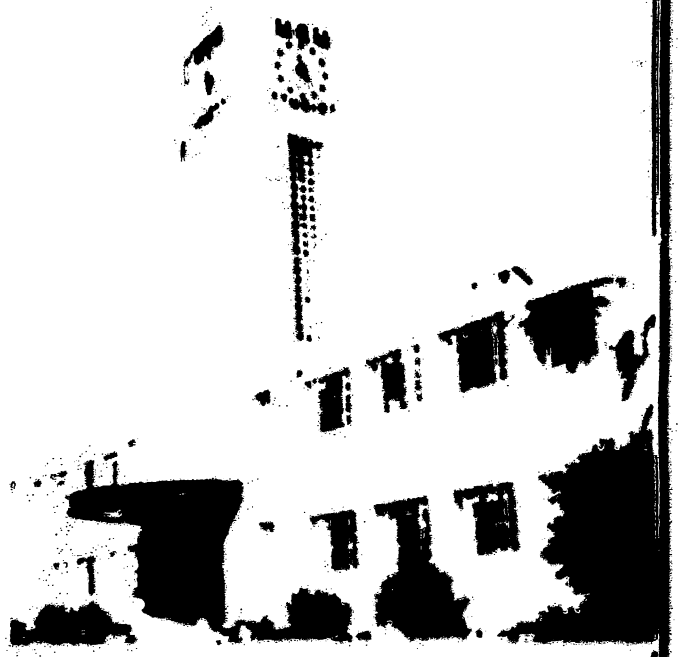

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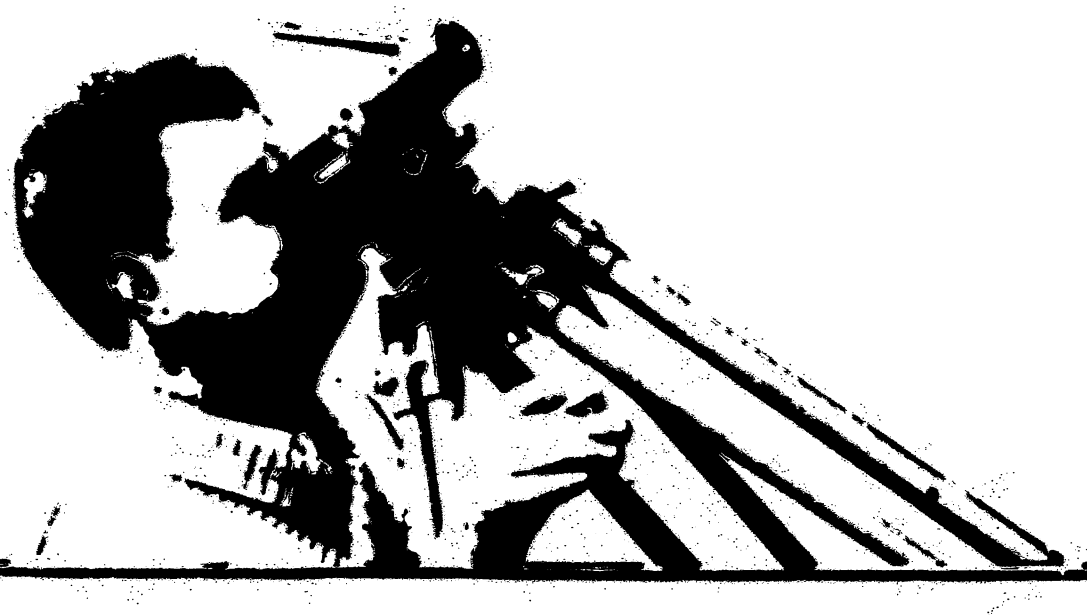

Best of luck to all Americans.

Maurice Chevalier

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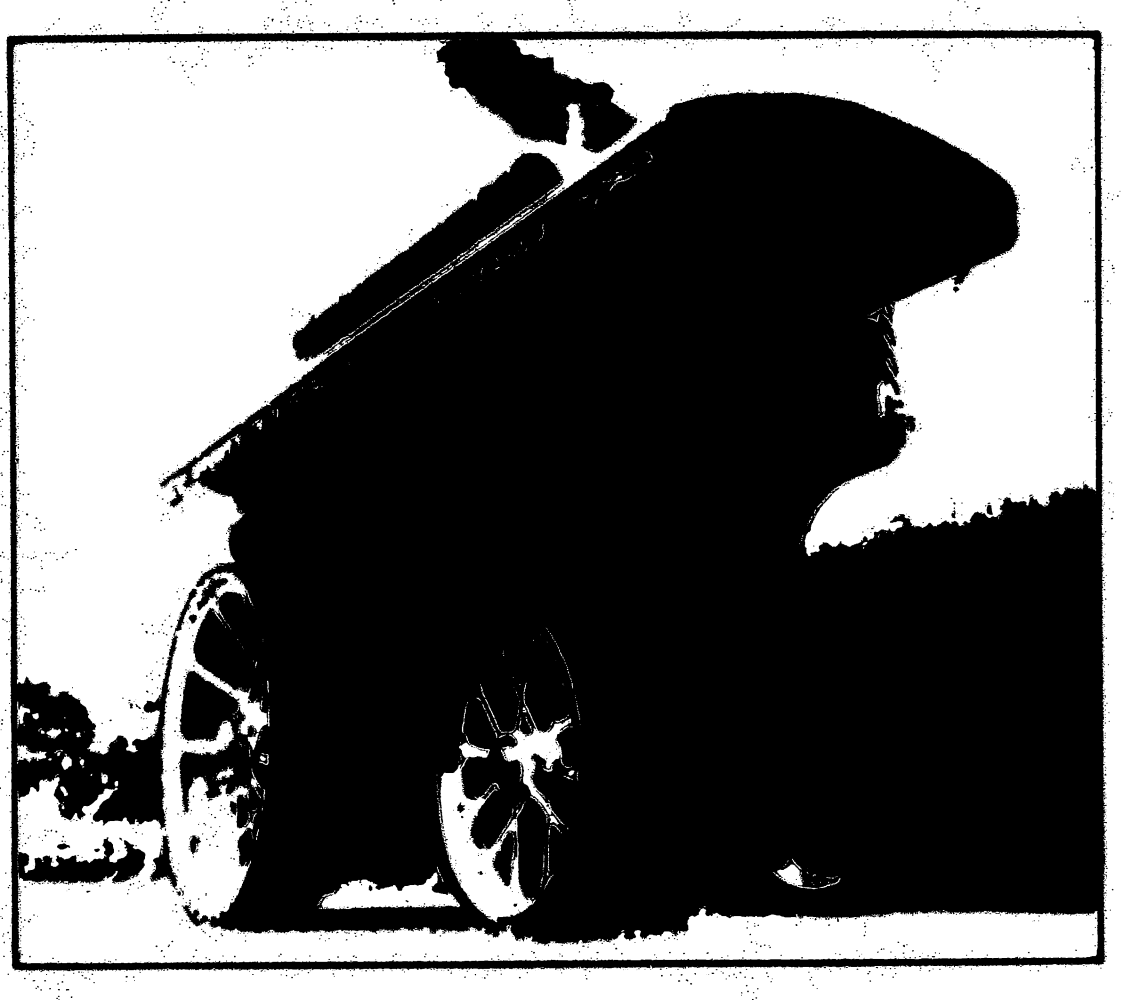

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BRYAN MICHIE REPORTING FROM TWW

I would like to draw attention to some of the programmes produced by TWW. There are brief details below.
In addition, may I remind all TV producers that my programme purchases for TWW include the first run of many filmed series – exclusively for showing on the screens of our two and three quarter million viewers.

Bryan Michie

SOME 1962 TWW PRODUCTIONS

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LLOYD GEORGE A 30-minute feature to celebrate the centenary of the birth of 'The man who won World War I': one of the century's most colourful and controversial figures.

FACES OF WALES The land of St. David in 1962, specially written for TWW by the novelist Gwyn Thomas. (half hour)

DYLAN THOMAS An original film tribute to Dylan Thomas, produced by Jack Howells. (half hour)

LAND OF SONG Music and song from Wales, starring Ivor Emmanuel. (15 minutes)

WALES AND THE WEST John Betjeman and Gwyn Thomas look at many of the interesting places in their region and give their own inimitable comments. (half hour)

The Bath Festival is among many important events from which special programmes are devised. A number of TWW quiz programmes have subsequently received network production. The TWW Remote Unit has been used by CBS for special recordings in Great Britain.

TWW cameramen gained Encyclopaedia Britannica first and second awards for feature news film

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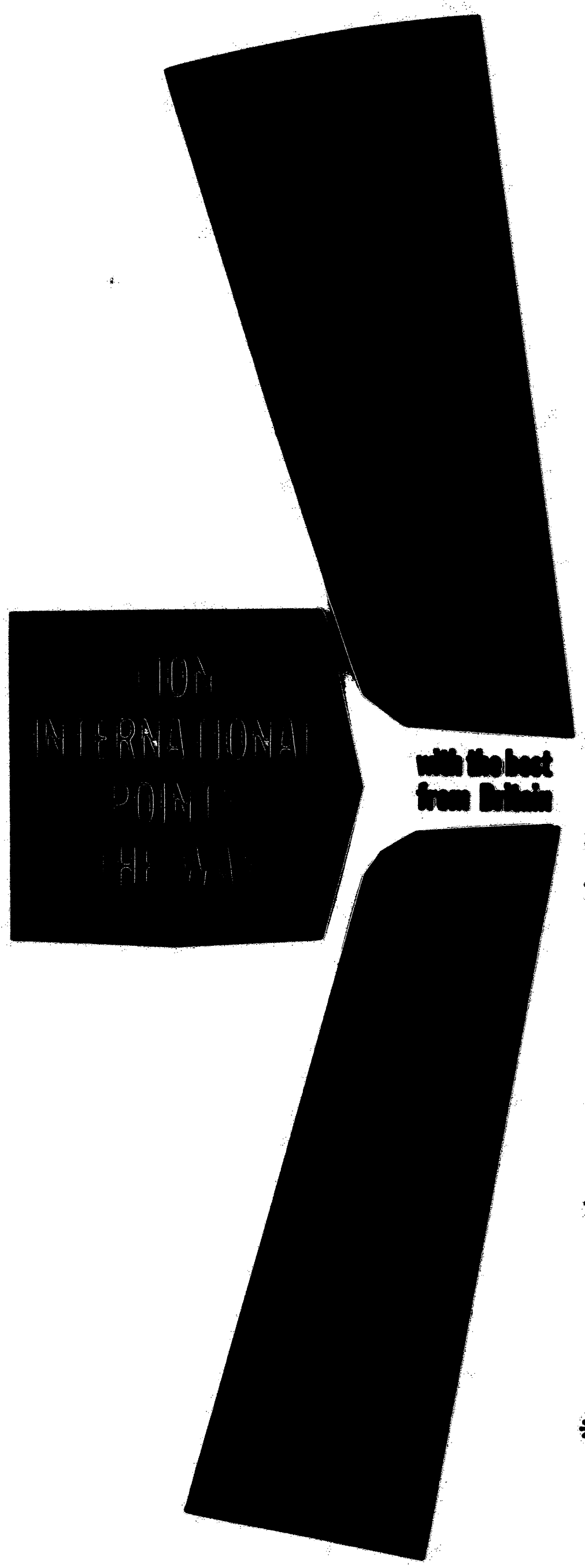

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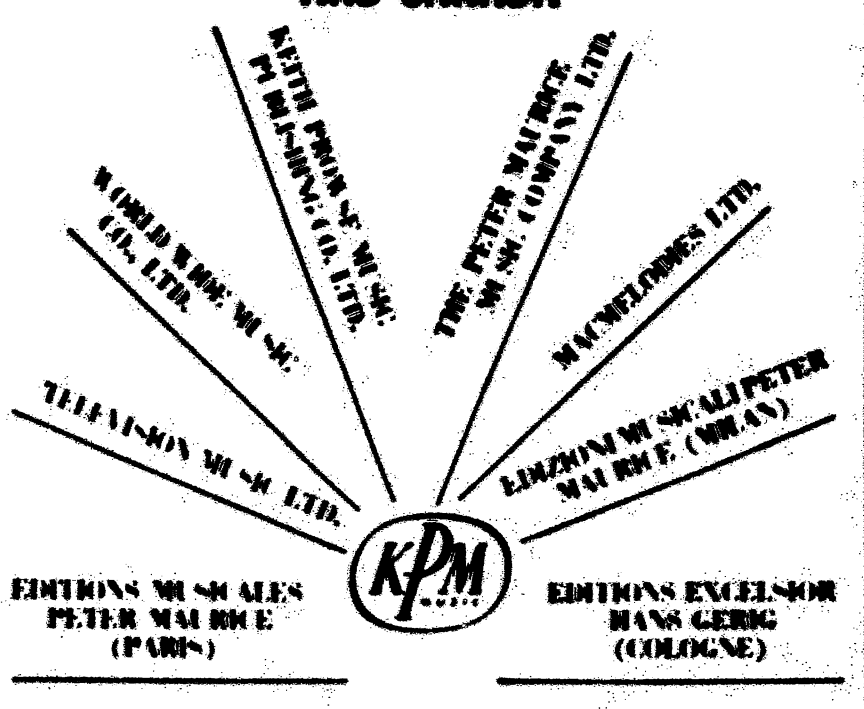

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continued from page 101

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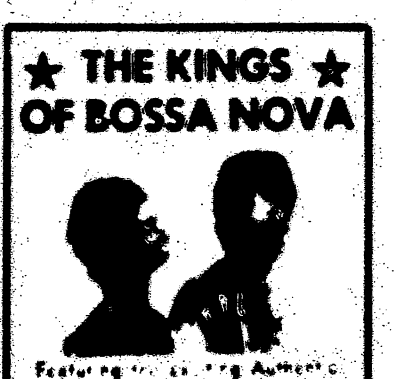

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Rome's Ecumenical Year

Continued from page 116

of fame and an [illegible] one ... [illegible] and some of the Very ... [illegible] ... opera, a pop's concert ... [illegible] ... the Council opened by ... Bill Pepper of Newsweek ... [illegible] ... Pope at the door and ... [illegible] ... inside. In addition to Rome ... [illegible] ... Rome can be credited with ... other celebrities known to be in the picture at any future event. Diplomats from all over the world ... [illegible] ... tion given for its guests by Hawthorn Books ... Grand Hotel, later that same week Cardinals and bishops were ... ard with invitations very few of which they could accept. It's in Rome who expect ... have to remember to provide ... two footmen carrying canes (the traditional ... for the cardinal ... at the door and ... inside. In addition to Rome being host ... Rome can be credited with ... other celebrities known to be in the picture at any future event. Diplomats from all over the world are here as members of special missions to the Council, even the Israelis sent not only their ambassador to Italy but also brought down their ambassador to Switzerland as addition to a religious observer from Israel. Although the Jews are not represented as a religious group among the non-Roman Catholic observers official representatives are present from the Anglican Episcopal, Lutheran, Russian Orthodox, Methodist and other churches. And many individuals, such as Frank M Folsom of RCA and ... Frances Parkinson Keyes and Alden Hatch, have also been present at various Council ceremonial occasions.

This is one production whose run will be determined, not by the public response, but by the "cast" and the producer. There was a recess in December and the Council will not meet again until September, 1963, but it's conceivable will continue their work in Rome during the recess.

The real star of the show, Pope John XXIII, most of whose function is as an absentee host ... a loud and powerful ... is supposed to be anxious to see the Council ... [illegible] ... as it can be.

Nov. 25 marked his first ... [illegible] ... as ... [illegible] ... on public occasions and addresses before ... [illegible] ... he probably also to ... Pope Julius II ... Fifth Lateran Council ... 1512, died that same year before the Council had accomplished anything. The word in Rome is that Pope John XXIII has no intention of emulating this patron of predecessor.

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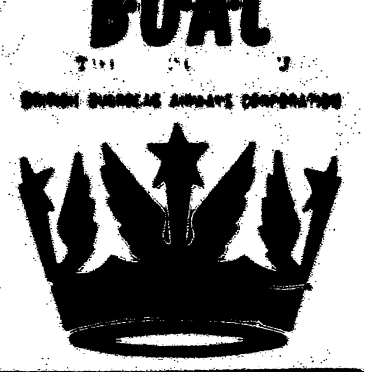

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C & W STARS OF THE TWENTIES

The Story You Are About To Read Really Happened

[And the Names Have Not Been Changed]

By HARRY RUBY

They needed a piano player to play for the silent pictures—and a singer to sing with illustrated slides—at the Claremont Theatre, a nickelodeon that was sandwiched in between a delicatessen store and a butcher's shop on 174th St near 3d Ave. in The Bronx. I tried out for the job with a singer by the name of Harry Cohn—later to become the founder and president of Columbia Pictures.

My piano playing and Harry Cohn's singing left quite a lot to be desired. But we scraped the show could and got the job. EXPLANATION: We stooped the show could because we had members of the Wermuth Vic Gang seated in strategic positions [illegible] and who [illegible] a job [illegible] and [illegible] We said [illegible] [illegible] [illegible]

Evolution of Yesteryear's Tin Pan Alley (And Its Services to Vaude) to the Present

When 'Special Material' Was Better Than Payola—Music Publishers' Obeisance To Vaude Headliners—'I've Got My Punchlines to Keep Me Warm' Is Vet Songsmith's Mellowing Summation of Rich Career

By JACK YELLEN

Time after time we submitted songs to the New York publishers by mail and got them all back with the usual rejection slips. We tried Chicago one brought a check from Will Rossiter for $50. On the title page was a picture of Elizabeth M. Murray, a vaudeville headliner. Miss Murray came to town to top the bill at Shea's. I was then a reporter on the Buffalo Courier, whose city room could have provided a perfect set and cast for "Front Page." Bill Kelly, the sports editor and a friend of Mike Shea's, got us permission to go backstage to see Miss Murray. She proved to be a swell, middle-aged gal who obligingly listened to a song we had just gotten back from Remick's. She offered to take it back to New York and place it. The following week she wrote us that a publisher named J. Fred Helf was willing to give us $100 for the song outright. We jumped at the offer. Not long afterwards I stared bug-eyed at an ad in Variety, wherein Jerome H. Remick & Co. proudly announced that it had acquired from J. Fred Helf "All Aboard for Dixieland." Elizabeth Murray's interpolated hit in Arthur Hammerstein's production of Rudolf Friml's "High Jinks." Years later Monte Gumble told me that Remick had given Helf a $10,000 advance.

Naively believing that a welcome awaited us at Remick's, Cobb and I took a trip to New York, on an $8 10-day round-trip excursion on the Erie. After an all-night ride in the coach we rented a furnished room in the West Thirties and lay down for a nap. When I awoke Cobb was gone. On the day our tickets expired he showed up tanned and beaming, from an all-expense-paid trip to Atlantic City with a friend. When I cooled down we started for Remick's.

For the benefit of those who were born late, a music publisher's office in those days had a spacious auto room surrounded by as many as a dozen rehearsal rooms, each with a piano. Today, a dozen publishers share one room and one piano (ugh). A piano is strictly a non-essential piece.

Remick's was crowded with artists, song pluggers and songwriters. The latter were all waiting for Fred Belcher, the boss and the pride of the New York office. About ten o'clock a fleet white Rolls Royce pulled up, with a public chauffeur and a gorgeous blonde in his seat in the open tonneau, for "the world to see." A liveried attendant opened the door and out stepped Fred Belcher.

Train To Hoboken

We had to make our train in Hoboken so at 11 o'clock I copped a pea with Mose Gumble, the professional manager and we were the first songwriters in Belcher's office. We entered in utter silence. Belcher sat at his desk staring out of the window. He had apparently had a strenuous night. His secretary motioned us to the grand piano and I sang "Are You From Dixie?" and touched to a dozen more. Until finally Belcher spoke.

"Get me a baked apple," he said to his secretary. She silently left to get the baked apple and Cobb and I silently left the office.

Outside of the corner I took a last fast crap look at Broadway. My glance took in the Palace Theatre and a window on which was lettered M. Witmark & Sons Music Publishers. On a sudden impulse we decided we'd give Witmarks a try.

A nice guy named Willie Horowitz beat a knuckle out to our song and in a few moments I was singing it for Julius Witmark. We left his office with a $50 advance and our first royalty contract. What a nice man Cobb and I agreed on the train. When we got home we read the contract. It was for half a cent a copy and 12½% of the mechanical rights.

Some time later Cobb went to Witmark asking for another $25 advance. In reply he got a check for $125 and a bill of sale, which he signed. In his letter Witmark said I could have the same deal. I wasn't interested. I had just been promoted to assistant sports editor.

My first piece of special material was a socko success. I got sucked for writing it on the school fence. But it went over big with the kids and they sang it for months. Too bad there was not an ASCAP then. My current performances for 1962 would have been tremendous.

I was 16 years old and in the seventh grade. Our teacher was a five-by-five battle-axe called Miss Brewer in front of her knapsack bosom and "Pigs" behind her beet-barreled posterior. Hardly a day passed without one of us getting a licking and she continually secured us the dubious class in Buffalo. One day I swiped a piece of chalk, sneaked into the school at night and wrote an obscene couplet.

Next to me to the first strain of "Yankee Doodle" there was a song-idea that would have liked Mitch Miller with envy. There was [illegible] "Pigs" days when we first came into the classroom. Under the impression that she couldn't see us all we gave her the horse laugh. But [illegible] out of P[illegible] voice.

"Mark my words, you little gutter-snipes," she screamed, "some day you'll come to no good."

Her prophecy was not without substance. Fifteen years later I [illegible] at Remick's writing special material for vaudevillians and burlesque comics. And for 40 years I've enjoyed the dubious distinction of achieving Sophie Tucker's ire.

I came to Tin Pan Alley after writing five hits with a fellow Buffalonian named George L. Cobb. We sold them outright to New York publishers. There was no "Ave" to hold plugs like us and heaven only was busy protecting the working girls. Our earlier efforts went to local publishers at a per piece of $5 (cash). They weren't worth any more. One of the publishers was a photographer who gave us certificates good for a dozen photos. It was my job to peddle the certificates for whatever I could get.

To obtain the scriptural passage it was easier for a camel to pass through the eye of a needle than for a would-be songwriter to break into Tin Pan Alley. I dabbled from one publisher to another and cashed in one at the Yonge Street Library. Edgar Leslie, George Meyer, Walter Donaldson, Harry Ruby, Joe McCarthy, Fred E. Ahlert, Grant Clarke, James Mc[illegible] a little [illegible]

JIMMY BLADE
And His Orchestra
4 Months Solid Year
The Comedia House, The Drake
Chicago

I had seen on sheet music I learned they were all staff-writers on drawing accounts and quite capable of providing all the songs the publishers needed. I wrote home to say that as a barbershop on West 47th St. I had sat in a chair next to Irving Berlin—the world's greatest! I'll bet the odds that the Space Men find no greater on any other planet.

A Friendly Face

I encountered a friendly face at Remick's. It belonged to Bennie Bloom who presided over the professional copy counter, a born flop beaut and de-plugger.

"Why don't you try writing special material," Bennie asked me one day, and I in return asked, "What's special material?" He told me.

Many of the successful lyricwriters had started by writing parodies, song-title medleys, recitations, and gags for vaudevillians. Some of them were still doing it for the hoi polloi. Small acts got their special material from hacks hired by the publishers at modest salaries, or from freelancers who peddled their wares for what they could get. Willie Gilbert once took an old overcoat from Al Jolson in payment for a parody. Important performers spent their own dough on special songs by experts—like Blanche Merrill whose price tags ran into thousands of dollars. Fanny Brice was one of her steady and smart customers.

I told Bennie I'd gladly take a crack at any kind of writing I had to eat and the landlady insisted on weekly payment in advance for the $5 flea-bag I slept in. Bloom spoke to Gumble and Mose offered to try me out on a piece-work basis. My first job was for the Farber Girls. Irene and Connie. I wrote them some catchlines on one of Remick's plug songs and Mose gave me $10. The girls added another sawbuck. Others who followed slowly. I made a few bucks on my own, writing stuff of one kind and other for small acts. Some paid me, others got lost in the wilds of the Pantages and Interstate circuits. And I wrote some pop songs with Al Gumble, Mose's brother. They meant nothing. Mel Morris got [illegible] burlesque [illegible] Van & Schenck [illegible] Southern [illegible] parlor. I wrote [illegible]

Buffalo Stopoff

I popped off to Buffalo to see [illegible] and Mr. & Mrs. White [illegible] Song Shop. I met the [illegible] had composed "Oh, Johnny, Oh!" Dosp knew the Shubert Pal[illegible] Gumble was a [illegible] stationed at what is now the Bell Aircraft plant. He wasn't quartered in barracks. He was [illegible] each evening to catch a streetcar among his superiors.

We invited me to stick around and write with him. He was due to be transferred out. We wrote some songs and when his discharge came through we headed for New York. After plenty [illegible] Johnny's In Town" at last we found ourselves up against a brick wall. Gumble got back his former job as professional manager for Forster Music Publishers in Chicago and I followed him to the Windy City.

One of the songs we had written was "Down In the O-H-I-O." I've got the Cutest Little O-Way." We took it to Al Jolson. Jolie liked it especially after Abe offered him a 25% cut. He got the contract sang the song a week and dropped it. Subsequently we lost his interest for $2,500.

Sophie Tucker came to Chicago and on her opening day Abe with a copy of "Down By The O-H-I-O" was in the midst of song pluggers at the Sherman House. He came back to tell me that Sophie said the cat-kimono were too fancy for her. I had never met Sophie Tucker [illegible] a song [illegible]

DEE DEE SHARP
CAMEO RECORDS
Personal Management
Kal Mann and Henry Cole

evening, went back to my hotel and wrote a gaggle of catchlines that scorched the paper. Next day Gilman took me along to her dressing room. A grunt was her acknowledgment of my introduction and she sat deadpanned while I rev'ed off my first special material for her. The first words she ever spoke to me were:

"You Manketa-Blatz, where have you been hiding?"

Wherever I'd been hiding, I could never go back. I didn't realize it then but I was hooked for life as a furnace stoker for a red hot mama.

Hundreds of acts sang "Down By the O-H-I-O" and almost each one had a special version of some kind. My experience at Remick's paid off. I turned out numerous extra catchlines, patters, versions for males, females, two males, two females, male-and-female males and two females, etcetera, etcetera. The title page carried a melange of [illegible] vaudeville and [illegible] each of whom had his own special version. Among them were Eddie Cantor in a Shubert Revue and Van & Schenck on the Keith-Albee Circuit.

Enter Milton Ager

My first royalty check on [illegible] was around $[illegible] and I went back to New York and met Milton Ager.

Ager, a little Prof[illegible] in his style, affectionately called [illegible] had already won ample acclaim on his own as "Everything Is Peaches Down in Georgia" and "Ain't It Nice If It Comes from Dixieland." Two songs I had written and on which I had hoped to get [illegible] were not only by-styles but [illegible] samples of the craftsmanship. The lyrics were by Grant Clarke, a legendary character in Tin Pan Alley lore who was, in my opinion, the Oscar Hammerstein of popular songs.

Ager and I got together around a piano at Feist's and wrote "Don't Put A Tax On The Beautiful Girls." It was fodder for vaudevillians. Milton got the assignment to do a score for a revue for John Murray Anderson and gave me my first chance at a Broadway musical. "What's In A Name?" was a gorgeous flop.

When the show closed we went back to pop songs, but against the curves that professional managers threw us we couldn't get to first base and we finally decided to become our own publishers. As a third partner, to be the business manager we took in Ben Bernstein. It was an unhappy combination from the start. We scraped together a small bankroll and rented two broken-down rooms in a dilapidated building on Broadway. Next to us were Clarke & Leslie with Harry Warren as their piano player.

Our first plug-song was "Down Sin Shark of Marian" I sent it to Miss Lasker, Van & Schenck and Cantor. They sang it but sheet music sales didn't come in recordings didn't materialize and we were soon in hot water financially. One day Max Winslow phoned me for a copy. He wouldn't tell me for [illegible] I met Billy Chandler, our professional manager with it to Waterson, Berlin & Snyder's. Next thing we knew Grace Hayes was singing Down Sin in a cabaret scene in a Jerome Kern show at the Belmont. The song broke and acts started coming to our office. I remember [illegible] Belle Baker, who had turned it down, was back to [illegible] some time. Everybody had to have a different version on. I found myself up to my pelvis in special material again.

We tried a ballad and got no where. Until at last publishers found out payola. What do I mean payola? Why the disk jockeys didn't invent it. Back in the days of innocence, wardrobe trunks, photographs, tickets for the Nights and World Series, and sundries et cetera. We couldn't compete with the bankrolls of the big firms, but we discovered we could be more than a match for them with comedy songs and special material. And so we wrote "Louisville Lou," "Hard-Hearted Hannah," "Hula Lou," "Mama Goes Where Papa Goes," "Bad Boy," "Big Bad Bill Is Sweet William Now," and other such songs. We didn't have to chase the acts. They came to us.

Billy Chandler one day dragged me to Loew's American to hear three of the five acts on the bill sing "Hula Lou," each with a different version. Margaret Young, Margie Coates and Frances Williams played vaudeville with repertoires made up exclusively of our published songs and special material, which eventually got them and others into difficulties.

Public Taste Changing

Public taste was pushing against the fences of Puritanism. Plays like "The Hairy Ape" became the big legit hits, books by F. Scott Fitzgerald and Michael Arlen the bestsellers. Vaudevillians began using merchandise gags and songs. E. F. Albee, concerned about the family trade, went on a moralistic binge. On the callboards of all his theatres appeared a list of songs that acts were ordered not to sing. More than half the songs on the list were Yellen & Ager's.

Sophie Tucker paid no attention to Albee's decree. Her ultimatum was: "Sing my songs, or else!" and she was in a position to make it stick. The cafes of Prohibition days, serving liquor in teacups, were clamoring for her.

When she said my songs, she meant Milton's. Once I had written [illegible] those of other writers [illegible] had become [illegible] sure to [illegible] for Sophie Tucker sang anybody's songs. Ted Shapiro was constantly making the rounds of the publishers for numbers and [illegible] [illegible] [illegible] plug for Leo Feist, publishers, [illegible] Paul Whiteman [illegible] saw her [illegible] and [illegible] [illegible] [illegible]

Following The Script

By ROBERT STOLZ

Vienna

Without underrating the importance of criticism and the work of the critics personally, one experience I encountered years and years in memory.

My debut as the new conductor of the Theater an der Wien was very well received by the local press. I had conducted Johann Strauss' Gypsy Baron with a fantastic success. The audience applauded after every act and during intermissions people spoke about the coming premiere of the new conductor. Next day, Vienna [illegible] was unanimous in its praise. Two pages of stories. Next evening I was sitting in the first row of the orchestra [illegible] when Stolz uses the score [illegible] to make the performance.

[illegible] conducted by Johann Strauss. The Pult [illegible] capacity. I entered and in front of me on the desk I placed a blank score. I turned the pages and the show went on. [illegible] intermission I met by chance my friend [illegible] asked to see me. You see Stolz, he said to me, you use the score was a good one. Now it is all much better. I led him to the desk and showed him the score. It was Carl Millöcker's Bettler Student. He was stupefied. I had put the score there just pretending that I was using it.

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By STANLEY ROTHENBERG

New York

When the Metropolitan Opera Recording Corp. [illegible] a broadcast of the radio broadcast of the Metropolitan Opera and thereafter sold to [illegible] and performed [illegible] phonograph records [illegible] Metropolitan and the [illegible] "Aida" [illegible] against Warner Bros. Columbia Records [illegible] interest as a plaintiff. Federal court, Southern District, New York, Civil [illegible] unfair competition [illegible] perform at Metropolitan [illegible] broadcaster and [illegible] factors. In [illegible] Judge Herlands [illegible] that [illegible] of [illegible] [illegible] [illegible]

Changing Campus & Deb Dansapation Styles

Yale's 'Official' Prom Maestro (For 50 Years) Notes Deteriorating Modes and Manners

By EDDIE WITTSTEIN

New Haven

[illegible] scholarship at Yale [illegible] in 1904 I joined the Sam Lucas [illegible] through my work at Yale [illegible] to enter the dance [illegible] and put [illegible] of a good [illegible] in order [illegible]

To [illegible] began [illegible] and proms [illegible] were changed [illegible] The Cake [illegible] strictly formal [illegible] good looks and [illegible] punch. A great deal of time and effort was put into [illegible] were [illegible] rendered during [illegible] were plans of [illegible] for decorative purposes and [illegible] the class [illegible] were [illegible] and the [illegible] looked at the most. [illegible] one of the [illegible] was [illegible] never to be [illegible] as [illegible] college prom was [illegible] a big part of the social college life and all the young men and ladies were good dancers. One thoroughly enjoyed an evening of dancing, featuring foxtrots one-step and two-step, with a few waltzes.

Today it's different. There is very little planning put into the prom either due to more outside activities or the fact that youth as well as older people, just don't organize things the way they used to. The bright events seem to ever attend the never things. There are no [illegible] and generally no car [illegible] and [illegible] with [illegible] advance. A great deal of the [illegible] atmosphere. The [illegible] and the punch [illegible] and [illegible] a stick [illegible] dance. [illegible]

[illegible] [illegible] [illegible] [

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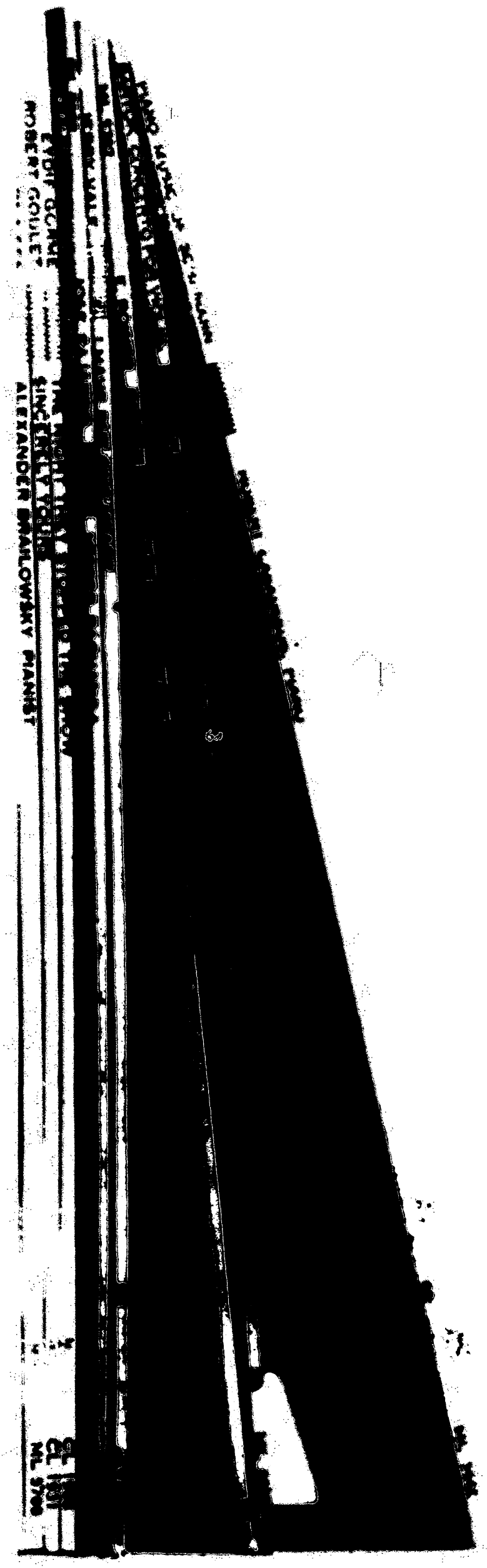

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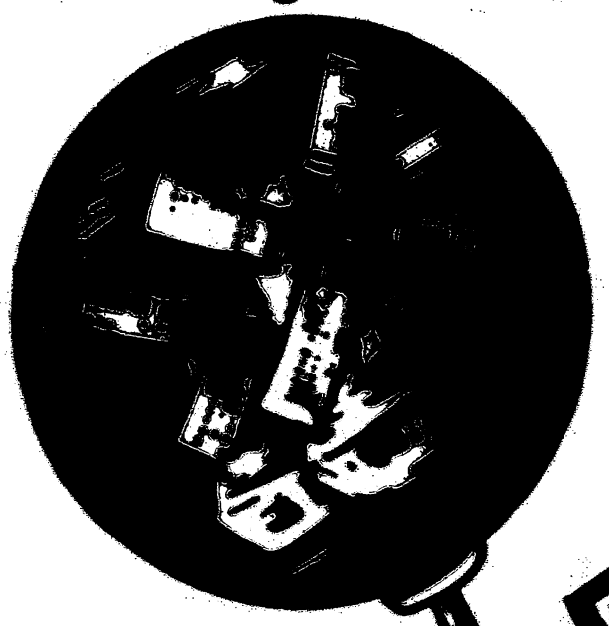

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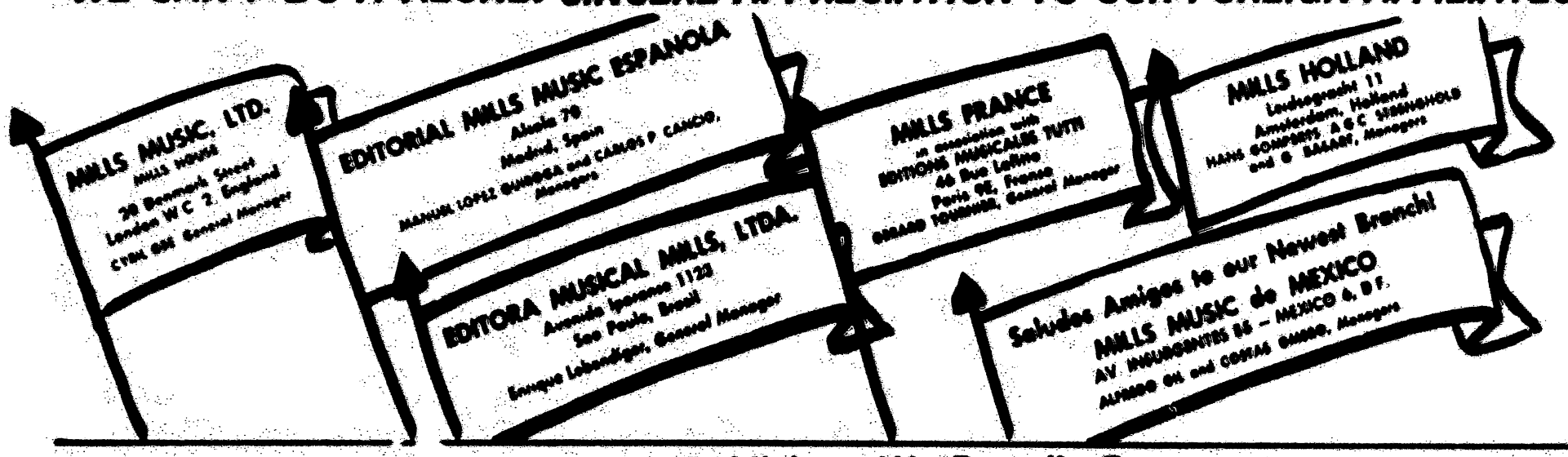

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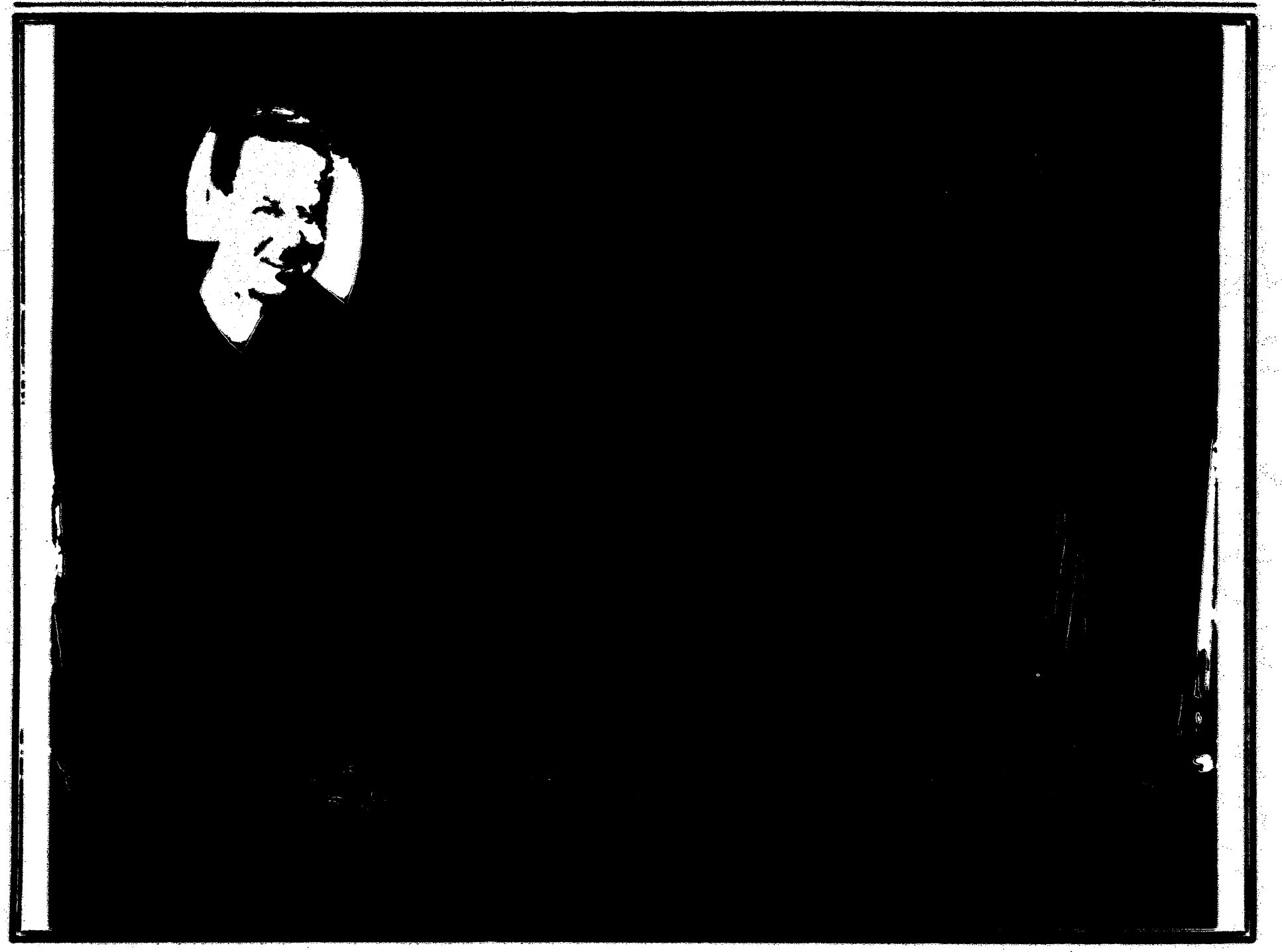

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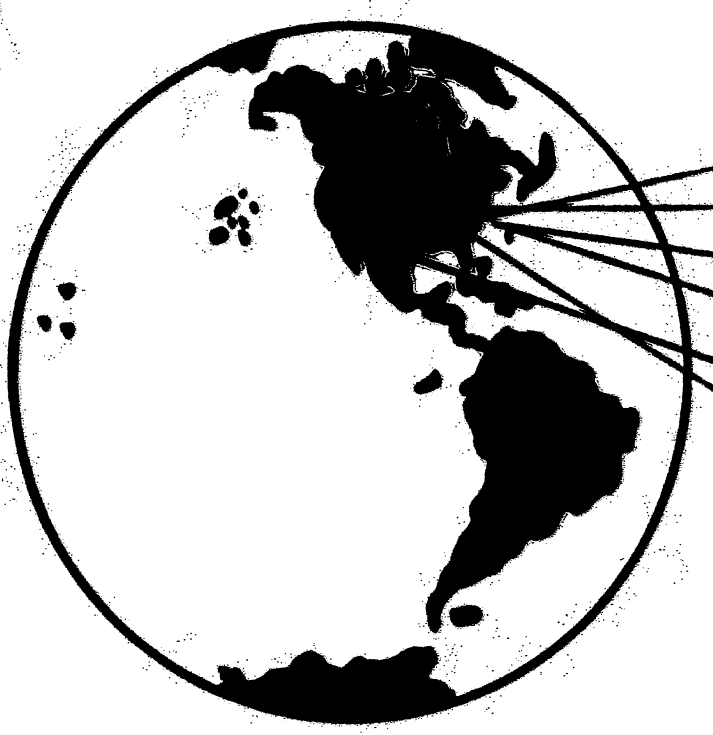

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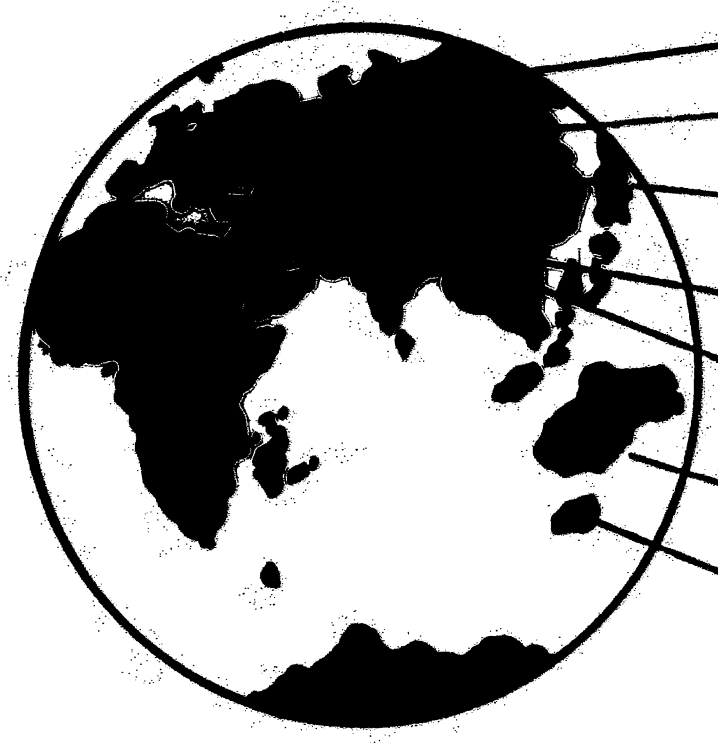

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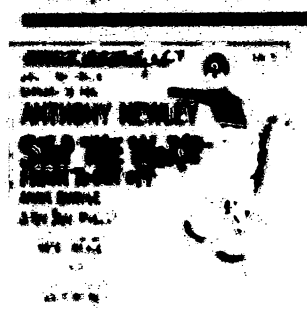

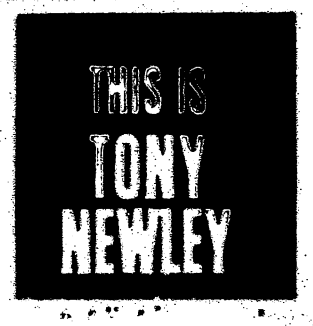

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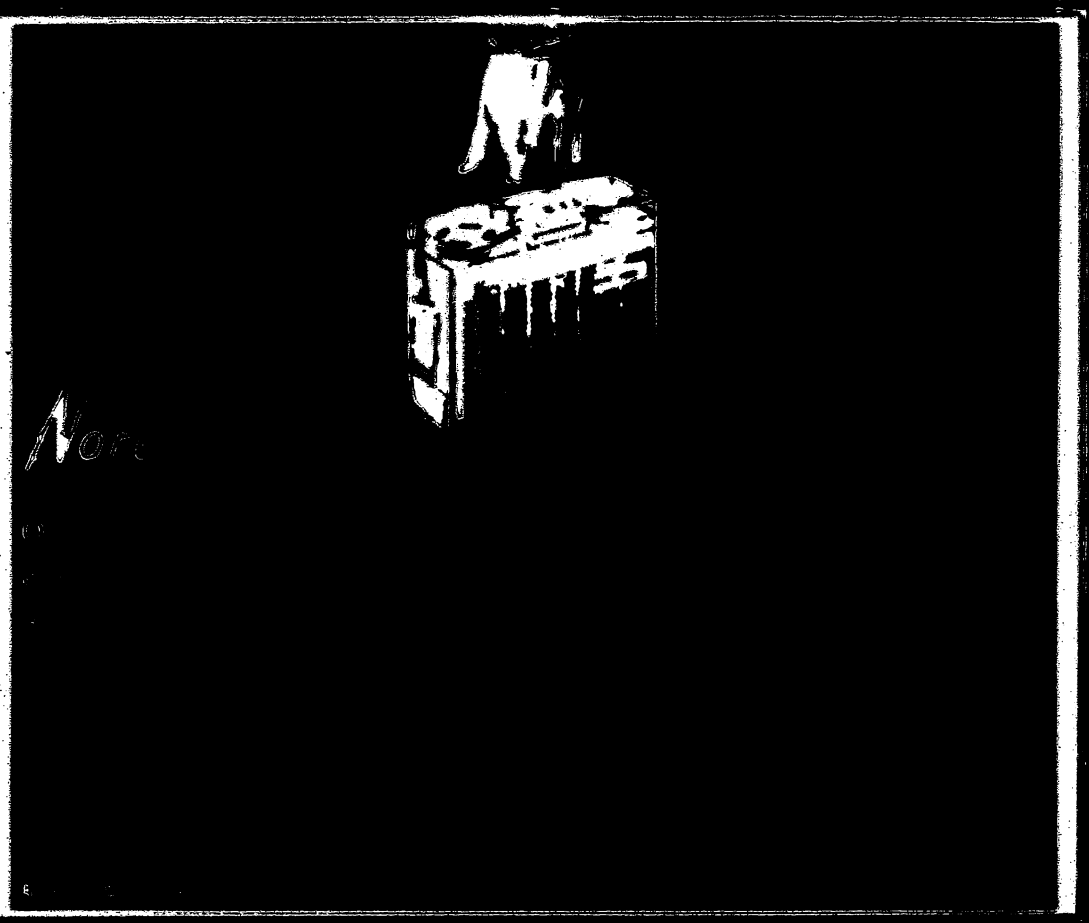

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Changing Cafe Map of Manhattan-& A Look-Back at Cats' Alley (52d St.)

By ABEL GREEN

[illegible] Mart
[illegible] Rockefeller [illegible]
[illegible] name No. 1 [illegible]
[illegible] popular [illegible]
[illegible] Radio [illegible]
[illegible] Rockefeller [illegible]
[illegible] Radio City [illegible]
[illegible] 24 [illegible]
24 [illegible] [illegible]
[illegible] campaign [illegible]
[illegible] the [illegible]
[illegible] Block between [illegible]
Avenues came into [illegible]

A quarter of a century [illegible] part of the continuing [illegible] of midtown Manhattan [illegible] which started with Park Avenue [illegible] to the rehabilitation of [illegible] Ave and its environs and [illegible] has veered to the west side [illegible] to new Swing Street is a less [illegible] ful rue

Where 24 niteries and restaurants crowded No 1 to No 72 West 52d St, two alone remains of the originals. Toots Shor's is on the site of the defunct Leon & Eddie's where Sonny Shor was once the night manager, alternating as bouncer on occasional prerogative that dates back to the Prohibition era. Rose's restaurant is a relative upstart, a straight eatery next door and the Chalet Suisse is the only other original eatery along with 21.

Otherwise West 52d is flanked by the Tishman Bldg on the 6th Ave corner and the Esso Bldg at 5th and the just completed Sperry Rand. Uris Building on 51st and the still building Exxon tower across the street. In between are banks and [illegible] Uris Corp. finance [illegible] Teamsters pension fund [illegible] a chain of [illegible] and [illegible] are such at least [illegible] detailed in lieu

Cats' Alley That Was

[illegible] was [illegible]
[illegible] Damon [illegible]
[illegible] Deadline [illegible]
[illegible]
[illegible]
[

Circus Courage, Discipline & Morals

Washington Women Pretty Sneaky in Enforcing Local Rule Against Circus Children—New Generation Can Only Learn on Lot—Last Season Saw Plenty of Troupes Touring U.S.—Tanbark Turns Dominate Grandstand Shows at Fairs

By CLAIRE AND TONY CONWAY

Circus performers often talk about the hard hours and cruel conditions which exist beneath the Big Top and which occasion for on at least one occasion a thermometer carried up to the flyers' perch registered 100 plus. But it was not the opposite last January when we headed for the Hoosier hinterlands.

But [illegible] Sarasota [illegible] improved [illegible] would have been Sarasota [illegible] there [illegible] the chance to get a brief look at the Big Top [illegible] that day. On through Sarasota and [illegible] Venice and Punta Gorda [illegible] "Greatest Show On Earth."

Reflections were [illegible] with the show and the many who were [illegible] along the trail for a most memorable occasion. Dick Richards had already accomplished wonders [illegible] Bob Dover and Mary Smith in a very few days.

Big Tourist Come-On

The crowds of local people and tourists [illegible] the usual period but because [illegible] the [illegible] of the [illegible] the [illegible] Ringling [illegible] Sarasota [illegible] the opposite last January when we headed for the Hoosier hinterlands.

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By HERMINE MANN
(Charlie's Wife)

I am prepared to give a b[rief] ... I would take all Borscht Belt ... [vac]ation But I ... [vac]ation ... [vac]ation ... [vac]ation

TALENT WILL OUT (ALWAYS)

He Didn't Know The Territory

Kannon Fodder

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Mezzo-Soprano, Pianist
[illegible]

[illegible] excusing the expression down [illegible] Nick and Eddie and I have a meal for the last time.

Well, it happened at the New York Sound Nation Convention. [illegible] and I kept on [illegible]

Progress of Reasoning

[illegible] exactly what it is. [illegible] Is it a matter of [illegible] Is it a matter of [illegible] Is it a matter of [illegible] Is it a matter of [illegible] Is it a matter of [illegible]

So taking one more step into the [illegible] it makes no difference. Is it make no difference. Let the reader be unable to tell which one is sober. Let the authors be unable to tell too.

Then get back to realize the average drunk is convinced he is sober, and is likely to accuse the other partner of being drunk. So we have one more remarkable [illegible]

[illegible] Bar [illegible] are dead [illegible] of [illegible] Bar [illegible] are dead [illegible] of [illegible]

[illegible] [illegible] [illegible] [

Best Wishes, Tony Bennett

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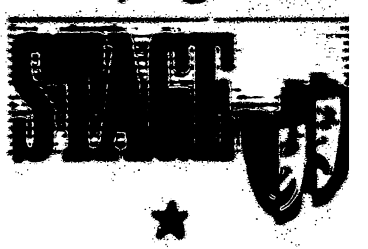

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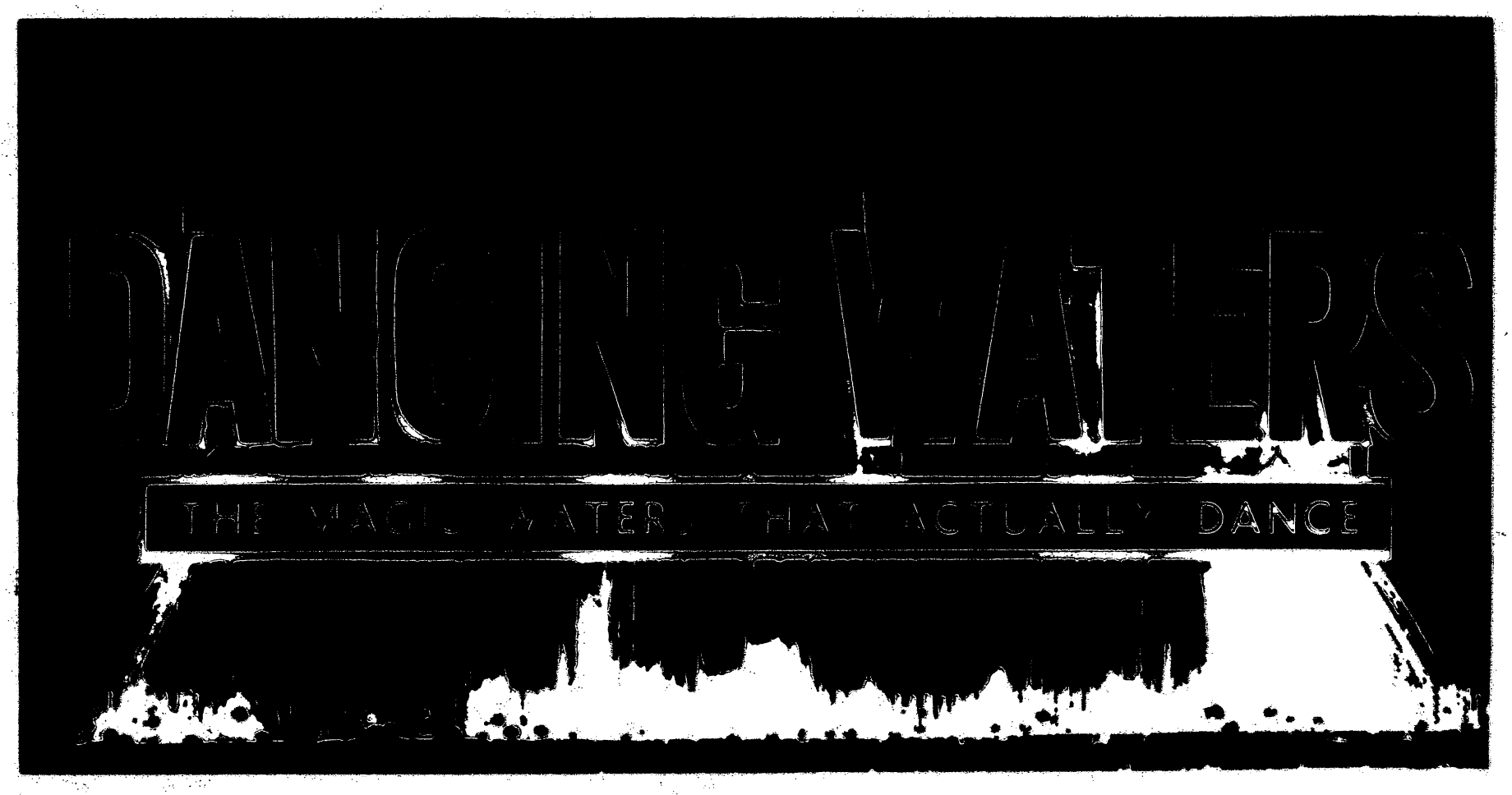

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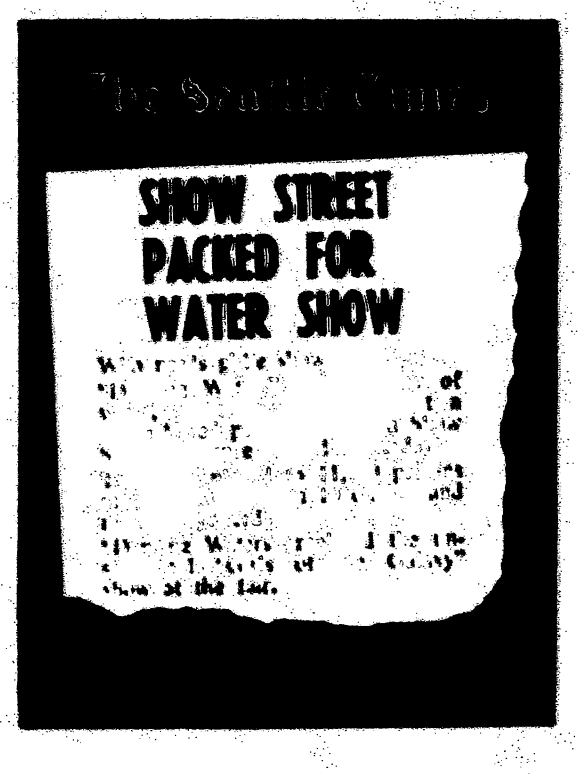
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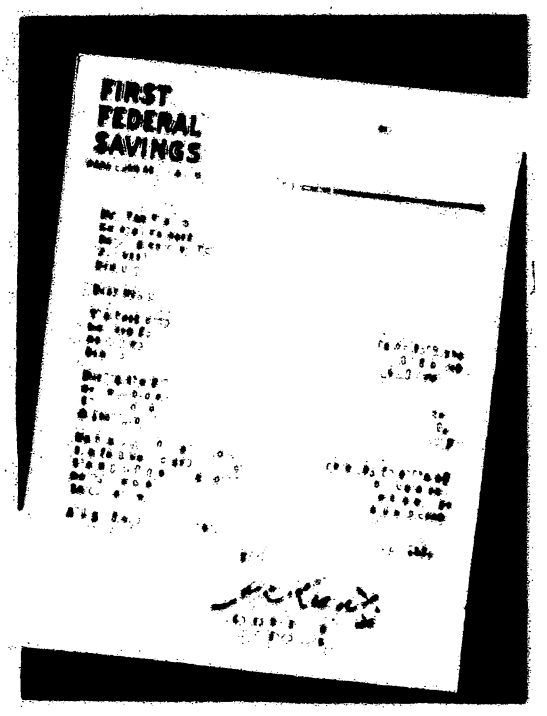

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TED LEWIS

1962

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"D... ... ...

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to all my friends and fans.

SOPHIE TUCKER

Me too, TED SHAPIRO

• *Best Wishes for the NEW YEAR* •

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Talent Will Out

(Continued from page ...)

...New Acts W...

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...Diners Audiences

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Thank you HANS LEDERER

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Greetings
ERROLL GARNER

Playwrights I Have Loved And Lost

ONE WHO THINKS HER PLAYS PROVE THE CASE DECLARES AN AGENT USUALLY DISCOVERS NEW DRAMATISTS FOR SOMEBODY ELSE'S PROFIT — OLD CORRESPONDENCE OFFERED FOR BITTER-SWEET FLAVOR OF RELATIONSHIPS — THE CARE AND FEEDING OF TENDER EGOS DESCRIBED BY BROADWAY SCRIPT HANDLER — POWERHOUSE VERSUS LITTLE MENTS

By CLAIRE LEONARD

[illegible] 21 years of concerned [illegible] I have found that each of my dramatists had an individual style of writing in other respects they were consistently alike. They possessed refreshing new theatre talent personal charm and an ingratiating manner at the start. They were unknown until I launched them, when they became known. They detested Theatre Like actors and playwrights behaved [illegible] I believe playwrights today are the most temperamental cattle in the theatre.

I used to like to feel sorry for myself when [illegible] drove me wrong by deserting me or to stop to question myself. Was I perhaps at fault? Was their escape from total unhappiness? Perhaps the answer could partially be revealed in the letter at the end of this article.

With paternal pride I look up at family [illegible] that lined up the Broadway theatre fronts throughout the year. Robert E. Sherwood's Idiot's Delight, Maxwell Anderson's Both Your Houses, Robert Turney's James Lee Hall's Johnny on a Spot, Jerome Kern and Oscar Hammerstein 2nd's Music in the Air, Moss Hart's Lady in the Dark, Rodgers and Hart's Pal Joey, Cole Porter's Kiss Me Kate and Irving Berlin's Call Me Madam, the humor, pathos and the constant press [illegible] of playwrights' names.

My Golden Hole

[illegible] to be sentimental. I am sentimental. I carry a coin and [illegible] from [illegible] Navy Yard [illegible] Navy Yard [illegible] Jack [illegible] Navy [illegible] my golden hole.

Then, 21 years ago, I was determined to be a playwright. I had written [illegible] Variety's publication office [illegible] Variety's publication office [illegible] Variety's publication office

With Unions, Jets, Inflation:

Built-In Paradox Of Grand Opera

By ROBERT J. LANDRY

Women in Depth

Composer Still Star

Inherited Enthusiasm

The Headaches Ahead

Questions for Tomorrow

Radical Surgery

Stagehands More Fun?

Wigs and Rigs

Pitiful Prospect

Padlocked vs. Piracy: Ziegfeld Hoarded Old Costumes With Fiscal Fondness

By ROBERT BARAL

It is fitting that Variety should mark its 57th anniversary with special stories of the Broadway of yesteryear and of its leaders of showmanship. The story of Ziegfeld, Earl Carroll, the Lyric, Hammerstein's and others in the same genre have provided editorial grist in a number of previous Anniversary Editions. He is also one of the most widely regarded of the old men of the theatre. It is fitting, therefore, that Robert Baral, who has been a student of Ziegfeld and author of the Ziegfeld special number of 'Les Ecrits de Paris' a couple of years ago, should be the one to write of Ziegfeld. Earl Carroll, the Lyric, Hammerstein's and others in the same genre have provided editorial grist in a number of previous Anniversary Editions. He is also one of the most widely regarded of the old men of the theatre. It is fitting, therefore, that Robert Baral, who has been a student of Ziegfeld and author of the Ziegfeld special number of 'Les Ecrits de Paris' a couple of years ago, should be the one to write of Ziegfeld. — Ed.

When a Ziegfeld show closed or folded whatever happened to those fabulous costumes?

Well Flo put them in storage and bolted the door that is what was left after his creditors closed in. A detailed file was kept though just in case Piracy was rampant during The Great Broadway Period and those looks. Ideally as well as mechanically had to be strong.

Robert Baral

Ziegfeld haute couture in its day set the pace and every producer especially the vaudeville and tab-producers, hankered for some of these cast-off creations to spark their touring units. But Ziggy had an ironclad rule from 1915 on when his 'Ziegfeld Follies' went into high gear that his discarded ribbons and bows be guarded. In 1922 this policy paid off.

The Ziegfeld Midnight Frolic folded in 1922 because of prohibition. More than the mere banning of the garden atop the New Amsterdam Theatre it was a sentimental event nostalgic with the early days of Will Rogers, Eddie Cantor, Fred Bahnes's Orchestra, Marx Bros. and many others who made their debut up there.

In February of that year Flo sent out a Ziegfeld Frolic minus the Midnight tag for a brief period with Will Rogers and a chorus of 50 girls. The show comprised the miscellaneous items of 16 editions of the Frolic which had made history in the New Amsterdam roof theatre over the years. Gene Buck was co-producer with revenue for the trek. Ned Wayburn and Leon Errol did Rube Space and Will Rogers was to do [illegible]

ED BEGLEY

Georges Variety [illegible] Art Series

[illegible] time as The Amazon and Egyptian Days.

Included in the [illegible] of American beauties were Annette Kellermann, Helen Gates, Eva Clark, Olive Osborne, Doris Lloyd, Diana Gordon, Mary McDonald, Pearl Eaton, Phoebe Lee, Jane Roberts, Marcelle, Lorle Hallie Mannin, Lucille Harmon among others. Besides Will Rogers, Hamilton Tynan, James Dutz, Al Gloss, Artie West and Alexander Gray were also present for civil [illegible] assignments.

But right after this short tour back to the vaults for the costumes. This was 40 years ago. Since then are now in anybody's ken. Next Flo was about to enter his own [illegible] period.

However even Flo's Follies Revue, The Century Supremacy, Artie Dodge, Louise [illegible] and Sons Girls [illegible] [illegible] and [illegible] [illegible] [illegible]

BRITAIN'S LORD BLUE-PENCIL

Put Amateur Actors On A Paying Basis

(THEY PAY THE HIRED AUDIENCE)

By CARL WINSTON

My cure for amateur theatre is to change the concept so that the audience will not pay to attend performances but be paid. About $5 a head would be the nominal rate for sitting through the whole performance. Those who flea after the first act would forfeit $2, after the second act, $1. This would put the audience under some sort of practical discipline.

The real financial cure of my reform of the amateur theatre would be a series of fees assessed against the players and other arty folk. These are tentative rates:

DIRECTORS Directors who have never been backstage, but attend the theatre regularly and therefore have a complete command of all aspects of the drama. $150. If they have strident voices, a petulant manner and are bothered with personal problems, $500.

PLUMP MATRONS For plump housewives who essay roles originally played by Helen Hayes, Katharine Cornell or Tallulah Bankhead. — $250. If they date discuss the size of their parts on the phone, $350. If they expect interviews and pictures in the paper, $400.

CIVIC LEADERS For leaders of theatre and drama societies who have no talent nor desire but want to see their names on the programmes, off as good sports, $175.

BEN MOTHERS For Ben Mothers and general cronies [illegible] to get out of the house, $250.

GREASEPAINTERS For anyone who is female who says "Don't you think you have come a long way in the theatre, Dahling?" has been [illegible] $225.

ADMITTED N.T.'S For [illegible] but still [illegible] $25.

'SUREFIRE' MUSICALS

By EDWIN BRONNER

"We're calling Stanley Holloway's part of Cousin Cedric in 'Camelot' the Uncle Willie role. Don't worry with Jane Pickens as Blanche and Robert Morse as Stanley, how could Tennessee possibly say no.

• • •

"Wouldn't it be nice if Lerner & Loewe [illegible]

• • •

"[illegible]

• • •

"[illegible]

• • •

"[

MAYHEM BY TYPEWRITER

Dorothy Parker

Percy Hammond

Richard Maney

Walter Kerr

Tallulah Bankhead in 'No Worries' delivers the personal effects of a Waterlogic play

Dorothy Parker,

Harry Ruby

Robert Benchley

Claudia Cassidy

Union

Andre Sennwald

Gilbert W. Gabriel:

Ashton Stevens:

Gene Fowler

Madison Mooremin News head-

Percy Hammond

Alexander Woollcott

Dark Dean

Ashton Stevens

Percy Hammond

Noel Coward

Ashton Stevens:

Robert Garrison

Alfred Lunt

James Whittaker

Groucho Marx

George S. Kaufman

Clifton Webb

Lot In The Dirt

Union

When Dan Frohman barred **Alan Dale, Sam Chamberlain,** editor of the American, roomed with a three column LaPome which he cartooned. This was a cartoon, but a photograph of Mr Daniel

Ashton Stevens:

Percy Hammond:

Robert Benny Little

Burns Mantle:

Union

Ashton Stevens:

Union

Percy Hammond:

Sydney Grundy:

Ashton Upshaw:

Laurette Taylor:

To Ashton Stevens re

Union:

Percy Hammond:

Ashton Stevens:

Union playwright,

George Tyler

Richard Mansfield

Percy Hammond

Ashton Stevens

Ashton Stevens

Percy Hammond

Gilbert Gabriel

Union

Ray Ashton Stevens,

Mrs. Stella Campbell:

Aristotle 384-322 B.C., on the writing and life of the theatre

True story:

Also true:

DELFONT'S VIDRAMAS INTO WEST END LEGIT

London

Bernard Delfont

Wichita's Same-Night SRO For Hayes-Evans and Stern

Wichita

Hannen Swaffer, Vintage 1927

London As It Looks

By HANNEN SWAFFER

The Man Who Knows

Jazz Approaching Its Funeral

Plain Words About 'Illness'

It All Ends in Smoke

The Dry Drinkwater

Sybil Thorndike Does It Again

Actor Decorated From a King

Ruth Terry's Letters

STAGE, CONCERT, CIRCUS LADIES

So I Took The $50,000

By ROBERT DOWNING

When last October Variety the NY Times and some of the wire services informed a breathless world that the University of Texas had paid $50,000 for the theatre collection of a reasonably colorless Broadway stage manager certain events were sure to occur.

However the press failed to [illegible]

1. Payments will be made in small amounts over several years [illegible] to obviate [illegible] to spend even so affluent a school as Texas the burden of pay[illegible] all that moola at one time.

2. Since the collection included almost 10000 books not to mention literally dozens of cases of [illegible] total gathered during the past 24 years it might occur to the [illegible] that I had spent [illegible] Suppose I [illegible] $2 a [illegible] Does $20000 from $50000 and the [illegible] cross [illegible] Didn't also the approximately $2000 I spent during 150 [illegible] [illegible] sorting and [illegible] and the [illegible]

It's difficult to say what the [illegible] could become personally [illegible] countless [illegible] and amounting to [illegible] years would be [illegible] [illegible] and [illegible] professionals [illegible] [illegible] [illegible]

FIRST PLAYS

By ROBIN BRONNER

[illegible] plays [illegible] to [illegible] Random House [illegible] states that it is probably a bad omen if an author's first play is a hit, adding that it usually takes one or two plays by a new author before audiences can feel [illegible] comfortable with him to consider [illegible] and he has to say."

To illustrate his thesis Mr. Inge reminds that "Come Back, Little Sheba" 1950 was bombarded by several critics and that some of the reviews since have almost violent repentance" to the Shirley Booth-Sidney Blackmer starrer. Moreover, the production of that play's success for only a few weeks and then began to dwindle to the size of tea parties."

Such viewpoint-ing is a poser's paradise. It's also up the question of whether or not Mr. Inge's hit play deserved the "searching analysis of derision" it received from certain quarters. On the whole "Sheba" [illegible] with the press and public than most critics' favorites by new dramatists.

Arthur Miller's "I've Men Who Had All The Luck" 1944; Tennessee Williams' "Battle Of Angels" 1940; Mary Chase's "Mrs. McThing" 1952; Dore Schary's "Sunrise At Campobello" 1957; Ben Hecht's "The Front Page" 1928; Sidney Howard's "Sounds" 1921; these and many other dramaturgical debuts were something less than triumphs, unfortunately sometimes, of course the script itself was at fault, sometimes an inept production got in the way of the author and his audience, and sometimes the play was simply ahead of its time.

The latter may have been the trouble with "The Trumpet Shall Sound," a short-lived entry of the 1926 season. Only one or two of the more tolerant reporters pointed out that despite its shortcomings the drama contained some "beautifully written" scenes and that it might not be a bad idea to encourage its young author, Thornton Wilder, to continue playwriting.

Norman Ahead of His Time?

William Saroyan's "My Heart's In The Highlands" (1939) probably was ahead of its time for while many critics saluted the piece as charming, most others dismissed it as "James Saroyan trying to be Robert Louis Stevenson." One of the experts quoted a line by the author. "What is the Gettysburg address of this civil war to expect when even bewilderment of American reverent were so fast as to caution The Group Theatre to pay no further attention to Mr. Saroyan's babbling." Though censure had kind words for the cast including Philip Loeb's "The Poet and Sainted Lamb" as Pa Sun and for the beautiful sets of Robert Lewis' direction. "My Heart's In The Highlands" was forced to call it quits after only 43 performances.

Lionel Barrymore's "Jo The White Desert" (1926) [illegible] Broadhurst with George Abbott in the leading role, this tragedy of a child addict's seduced one of the most conservative reviewers, [illegible] opium-crazed [illegible] touched up with [illegible] gentlemen of the press Commonly they took to offense the following [illegible] "Jo" was the unbelievable "What Price Glory" written in collaboration with Laurence Stallings.

Another play which outraged the conservatives was Vaudeville Horses" 1902, a hurry attack on [illegible] of vaudevillians by Richard Nothing [illegible] more in vain to be [illegible] in print's [illegible] that play was produced in New [illegible] & Lee Shubert [illegible] one cuts not [illegible] on the author's mind, but on [illegible] well.

"I'll Leave It To You" and has [illegible] keeps lofty, the [illegible] hoodoo on him at the [illegible] the bar and [illegible]

[illegible] over summed up the majority opinion by [illegible] comparable. This [illegible] [illegible] [illegible] to win renown as a playwright.

London's top drama critic meanwhile had duly informed his readers that Shaw had no "specific [illegible] to the theatre" and the British production of Maugham's "Home" had been withdrawn after [illegible] performances.

Maugham and Coward

Another dramatist's first play, "A Man Of Honour" (1904) had a similarly brief run. After two performances [illegible] and the notices in the press, it was as dead as mutton" recalls the author. W. S. Maugham. A light-comedy concoction "I'll Leave It To You" (1920) served as Noel Coward's introduction to the perils of playwriting. It was Coward [illegible] and [illegible] [illegible] [illegible] and can live [illegible]

"I'll Leave It To You" best [illegible] Gilbert Miller [illegible] [illegible] [illegible] intrigued [illegible] [illegible] effort seems to have [illegible] whatever in common [illegible] [illegible] plays like "The [illegible] Power" [illegible] for example, [illegible] [illegible] [illegible]

Bringing Culture To Cornbelt

By NED ALVORD

MIMI BENZELL
"MILK AND HONEY"
Harriet Kaplan—Lily Vardi

RETURN DECEMBER TEN REGARDS

It was a coincidence that the very date now occupied as it always was the same as that desired by Deborah He hastened to deal on Colonel's terms

The Ole Heart-to-Heart

One Davis did to impress locals with his show's boxoffice potency consisted of three pocket datebooks "You know Jake some of the boys say I press our business Well as a matter of fact I do That is to the chumps Look at this," and Colonel handed the tower the book with the red cover That's pressed a hundred Now I'll show you the pure quill" The article with the green cover was produced Since Davis had been so confidential Jake signed himself one of the smart ones Davis didn't dare feel

Not for public scrutiny, safe in an inside pocket, was the record of the actual receipts—$200 less than the green "pure quill" Brainwashing is not a new invention of the Bolsheviki or the Chinese Agrarian Reformers

A Wise Woman had a cast of five actors and a staff of seven agents To this day no finer line of amusement lithography has adorned windows and billboards This was a Davis venture Marie Lamoure, a gorgeous Danville beauty, was the star She had never been on the stage before Her talent as an actress was commensurate with her experience But, on the printing at least, she

One-Nighters, Toujours

[illegible] Colonel and Mrs [illegible] Davis [illegible] Dakota [illegible] Milwaukee It would be [illegible] to relate that Marie went on to [illegible] her name in lights on Broadway But it did Broadway the author of these lines knows [illegible] affection for [illegible] must report that such was not the case Well treatment or were they friends of Marie sold her a bill of goods It was she who was caught Chumps to buy tickets not Davis Her first season as a star was her last

Of all his achievements the al fresco performance of 'As You Like It' would have rated the Pulitzer Prize for Hocus Pocus

It was during the hardest of the Democratic Hard Times of the no-always-Gay '90s Earl Davis couldn't connect with a deal To provide nutriment for an invalid wife and sell he would invade a rolling mill or railroad headquarters where only men were employed and peddle an early stage version of men's zippers The dramatic fokum sold zippers and Colonel and his spouse were never minus pabulum

Stratford-on-the-Prairie

But, though the wolf was thwarted of its prey, peddling fasteners was not his forte Without disclosing his plan he inveigled William Owen, the Edwin Booth of Eldora and Concordia who conducted a school of elocution on Chicago's Michigan Blvd Owen was to get a troupe up in "As You Like It" within a fortnight The Shakespearean star had costumes for most of the Bard's works As an added starter Davis touched Owen for a sawbuck Most of the loan went to the C B & Q for a ticket to Macomb Ill The Normal School was holding a summer session

His first quest was the local Mrs Astor It was in her recon parlor in the Cumberland mansion on the hill that he made his pitch Not only was she the chatelaine the social arbiter of McDonough County but

Stemming Up

The patroness invitations were required to devastate the county like the grasshoppers in Kansas Anyone wearing a white collar — linen paper or celluloid would have his arm twisted for at least a pair at a buck a copy Refusal would make a man lose caste as though he carried 'Marching Through Georgia' at the corner of Peachtree & Marietta Davis wasn't the originator of this pistol-at-the-head salesmanship Chautauqua had used it for years

Subscription blanks were so drawn that in law one's nature was liable for all the others With this prime collateral Davis had no difficulty in discounting the paper almost at face value Now it would be able to buy transportation for the troupe and spring the actors out of hock at the Revere House, Palace Richmond and Ontario hotels Then too it would enable the entrepreneur to catch the early evening train out of town

Davis took a double take After the 1000 customers at $1 per had been cared for with 10 reserved seats there was an acre or more of lawn that could be transited with half-dollar general admissions If he could attract the hoi polloi that might not be too interested in the classic it could add up to a tidy bundle He needed more pull than Shakespeare

To bait the blue collar element he sought a youth who as a manufacturer's salesman [illegible] and mass [illegible] the locals had dreams of being the champion [illegible] athlete of the world He [illegible] yellow [illegible] orange [illegible]

Zukoko Rewrites Bard

The versatile Frank [illegible] a combo box like Barnum [illegible] had brought to [illegible] Bryan [illegible] it was in the straight [illegible] capacity [illegible] of [illegible] manager [illegible] he [illegible] performance [illegible] of [illegible]

The [illegible] publicity [illegible] more like athlete [illegible] to Hamlet Shakespeare and the Orlando into the Broken [illegible] not a shot from the [illegible] four-hitters Some of the [illegible] place [illegible] even [illegible] as to [illegible] box [illegible] on the [illegible] When Charles [illegible] the proper flop [illegible] [illegible] supporters [illegible] quite a [illegible] commotion By the time several citizens were [illegible] combat Colonel [illegible] much [illegible] [illegible] as well [illegible]

So successful was the Mc [illegible] sensible that Davis and [illegible] went on to establish No 2 Stratford-on-Avons at Cedar Falls Ia, Stevens Point Wis Bloomington Ill and Kearney Neb all [illegible] having Normal Schools Take advantage a stag band on the [illegible] Totem Pole-to [illegible] undertaker to "mortician," reporter to "newsman" or even "journalist" or a waiter to "party girl" such institutions are now "State Teachers' Colleges"

Strictly an 80-20 Man

He didn't rush matters Cross [illegible] conditions or [illegible] case of a G A R [illegible] excursion [illegible] Grand Army [illegible] Shiloh and Appomattox [illegible] suffered [illegible] [illegible] [illegible]

New Stylized Staging for Concert Platform Opera, and Its Problems

By DR. IRWIN LEVY

Dr. Irwin Levy

[illegible] Hall [illegible] 22 New York [illegible] Concert Opera [illegible] Vestale" [illegible] Spontini's [illegible] Mercadante [illegible] Mozart [illegible] Verdi [illegible] Puccini [illegible] Meyerbeer [illegible] Rossini [illegible] Massenet [illegible] Donizetti [illegible] Bellini [illegible] Gluck [illegible] Handel [illegible] Rameau [illegible] Cherubini [illegible] Gounod [illegible] Boito [illegible] Leoncavallo [illegible] Giordano [illegible] Cilea [illegible] Mascagni [illegible] Wolf-Ferrari [illegible] Zandonai [illegible] Alfano [illegible] Respighi [illegible] Pizzetti [illegible] Malipiero [illegible] Dallapiccola [illegible] Ghedini [illegible] Casella [illegible] Rieti [illegible] Petrassi [illegible] Peri [illegible] Monteverdi [illegible] Cavalieri [illegible] Caccini [illegible] Rossi [illegible] Landi [illegible] Cesti [illegible] Stradella [illegible] Scarlatti [illegible] Durante [illegible] Leo [illegible] Vinci [illegible] Pergolesi [illegible] Jommelli [illegible] Traetta [illegible] Piccinni [illegible] Sacchini [illegible] Paisiello [illegible] Cimarosa [illegible] Salieri [illegible] Martini [illegible] Mayr [illegible] Paer [illegible] Meyerbeer [illegible] Auber [illegible] Halevy [illegible] Boieldieu [illegible] Adam [illegible] Thomas [illegible] Gounod [illegible] Bizet [illegible] Delibes [illegible] Massenet [illegible] Saint-Saens [illegible] Lalo [illegible] Chabrier [illegible] Faure [illegible] Debussy [illegible] Ravel [illegible] Roussel [illegible] Milhaud [illegible] Honegger [illegible] Poulenc [illegible] Auric [illegible] Tailleferre [illegible] Sauguet [illegible] Jolivet [illegible] Messiaen [illegible] Barraine [illegible] Boulez [illegible] Henry [illegible] Schaeffer [illegible] Berio [illegible] Maderna [illegible] Nono [illegible] Pousseur [illegible] Bussotti [illegible] Donatoni [illegible] Clementi [illegible] Castiglioni [illegible] Togni [illegible] Fusco [illegible] Guarnieri [illegible] Mignone [illegible] Villa-Lobos [illegible] Ginastera [illegible] Revueltas [illegible] Chavez [illegible] Carpenter [illegible] Thomson [illegible] Copland [illegible] Harris [illegible] Piston [illegible] Sessions [illegible] Schuman [illegible] Barber [illegible] Menotti [illegible] Bernstein [illegible] Foss [illegible] Diamond [illegible] Sessions [illegible] Babbitt [illegible] Wuorinen [illegible] Davidovsky [illegible] Ussachevsky [illegible] Luening [illegible] Cage [illegible] Brown [illegible] Feldman [illegible] Wolff [illegible] Tudor [illegible] Cunningham [illegible] Graham [illegible] Greater [illegible] [illegible] [illegible]

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Jerome Hines

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By ALBERT LEWIS*

[illegible]

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FUCHS SPARKS LARK!

NEW YORK POST
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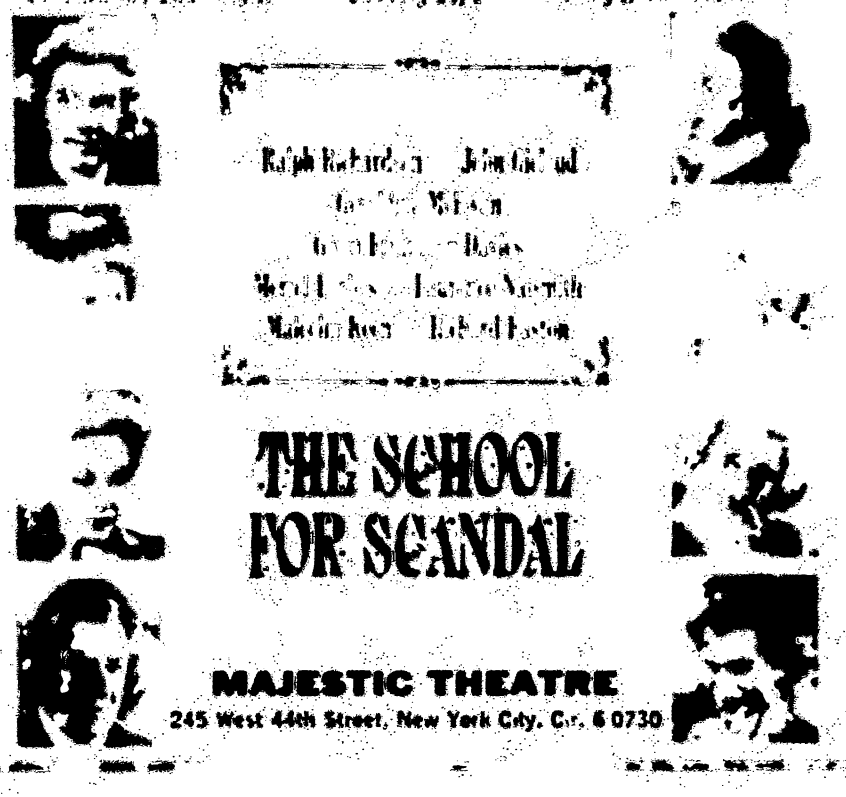

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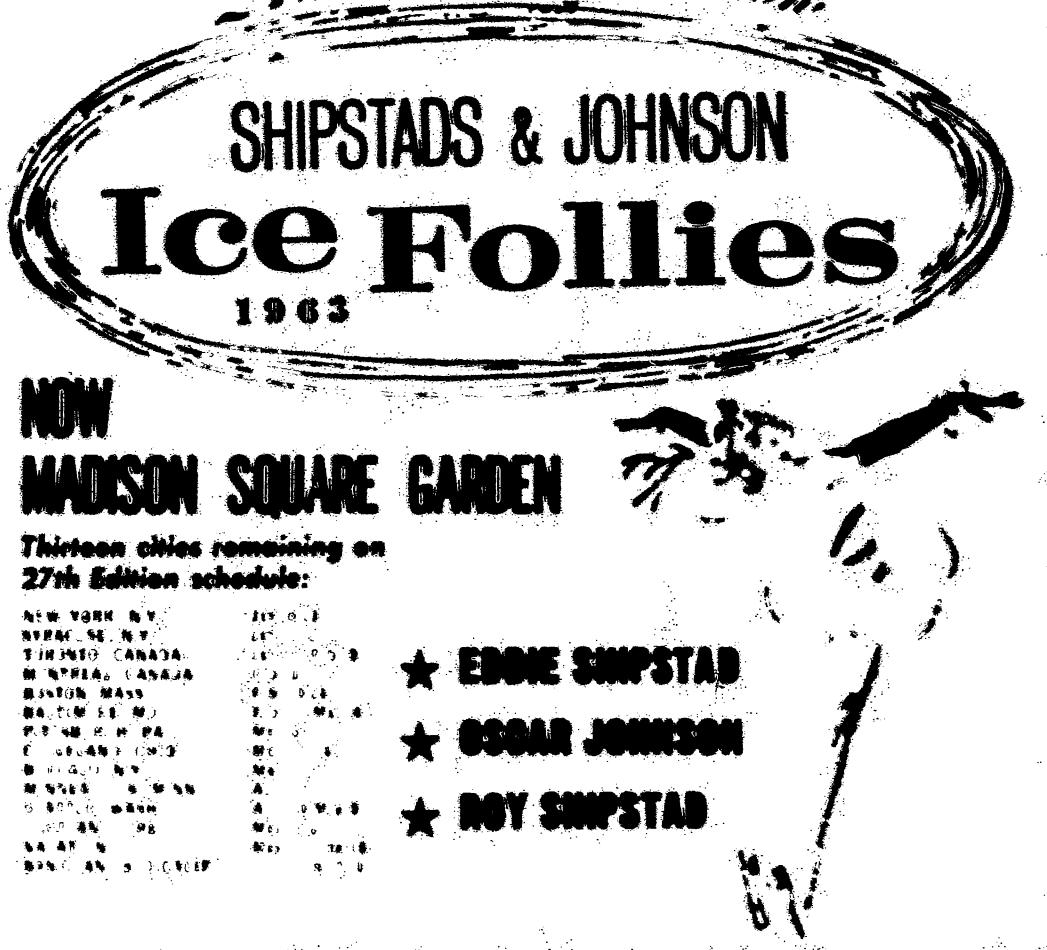

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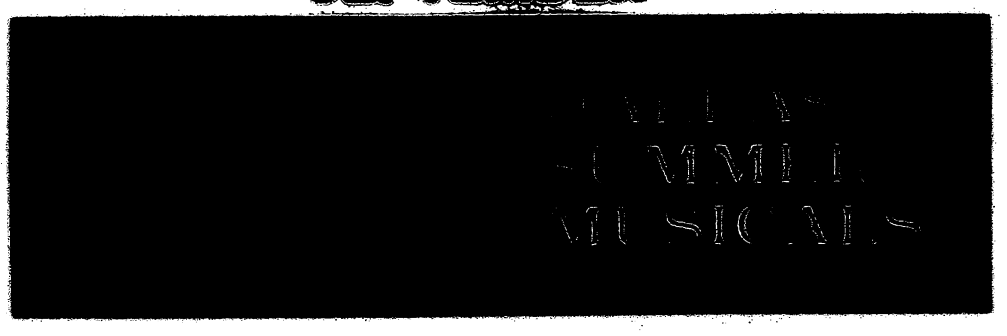

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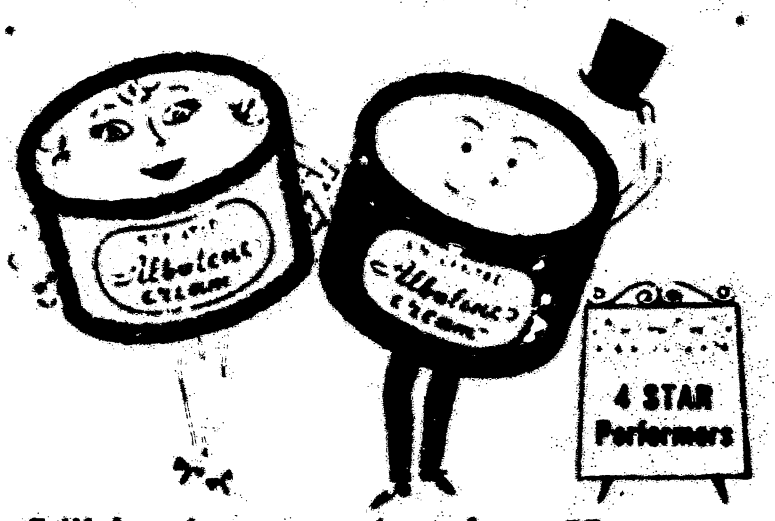

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USSR 'Paternally' Demanding

Continued from page 241

[illegible] the Lavrovsky "Faust" represented the traditional pattern of production.

[illegible] all over Russia are much larger than stages in the United States, [illegible] seating capacity [illegible] 2,000. I saw in Moscow and Leningrad productions of course not used. The size of the orchestra larger at the Bolshoi than at the Metropolitan [illegible] an acoustical problem [illegible] lack of stage [illegible] of the voices. It seemed to me that the singers had to [illegible] a bit of their [illegible] and decided vocal color, [illegible] to project with orchestra in such a huge house.

Large Stage Area

[illegible] of Act and the [illegible] opera I sang in Russia were done as they became the Russians were interested in knowing how we produced them. The director would take down all my directions and suggestions, even to the slightest and smallest details. I was particularly amazed to find that when I sang in Faust in Leningrad, the second company was also being rehearsed with my suggestions. It appeared that with four hours to [illegible] rehearsal schedule they soon became as proficient in the new [illegible] as the first cast.

Once attached to the company, the singer is responsible for the rest of his life. It goes from performing to maintenance, including [illegible] even as the star must [illegible] interested in the outside world as well and would welcome every possible opportunity [illegible] abroad and expand [illegible] horizons.

Incomes & Benefits

Next to Lenin's statue and of course there was no way for me to [illegible] that the average Russian [illegible] does not have a [illegible] to be discussed in terms of purchasing power. He pays [illegible] rents and enjoys given [illegible] including the People's Palace [illegible] and even a Soviet of Love. Many [illegible] posted in the [illegible] just as the Worker of the Month. Stars in Russia can own [illegible] cars and some have handsome country homes or dachas as I understand. Also, appearing on a calendar is approximately equivalent to having arrived in Russia, the epitome of success and official approval.

[illegible] a very strong interest in opera and a great appreciation [illegible] to [illegible] found in Russia or [illegible] has always seemed [illegible] the idea to me.

As a visiting artist, I did sing Boris in Russian while a Georgian company sang in Georgian, but this is not the general pattern and far more the exception than the rule. Contrarily, they do not applaud with the wild enthusiasm of Western audiences for their own artists. Rather, their attitude toward the [illegible] artist is one of appreciation and [illegible] for myself I could never complain about the tremendous ovation of my debut at the Bolshoi [illegible] reception [illegible] I was [illegible] to [illegible] a performance [illegible] for my debut that he has been accepted and welcomed by his audience. [illegible] and [illegible] shared by artists in the [illegible] vocal ability on the operatic side and [illegible] own experience with other artists and [illegible] additional performances I [illegible] to [illegible] There is much [illegible] to be done in the area of operatic production in Russia.

[illegible] artists in the movies and [illegible] have stressed [illegible] not learn the [illegible] basics of [illegible] own [illegible] [illegible] work to become [illegible] [illegible] part of [illegible] and add [illegible] [illegible] personality. In Russia, [illegible] [illegible] [illegible]

Best Wishes, VARIETY

JUDY HOLLIDAY

JUDY HOLLIDAY
in
"HOT SPOT"

OPENING
MAJESTIC THEATRE, MARCH 21, 1963

OBITUARIES

DICK POWELL

Dick Powell, 58 who parlayed a lungs and singing voice into a multi-million dollar business, died of cancer Wednesday, 2 at his Hollywood home. At his bedside were his actress-wife June Allyson, their children and his two brothers.

First information that he was ill came in late summer when it was disclosed that Powell then prexy of Four Star Television was suffering from flu-a-like but he maintained he was confident of whipping the ailment and was continuing his career without interruption. He was hospitalized in November with what at first was diagnosed as a muscular spasm of his back but on Dec. 19 his physician reported him to be a very sick man.

During the 31 years he had been in Hollywood, Powell successively was crooner actor, dramatic star, film director and producer, stage director and an all-out figure in television. He was regarded one of the leaders of both the film and tv industries and one of Hollywood's most liked and respected men.

He was the moving figure in Four Star Television which he organized with Charles Boyer and David Niven but as Four Star Playhouse in 1952 and guided its progress into one of the major video forces of the industry. He relinquished his post as chief executive officer and chairman of the board a year ago this month, taking over as prez.

Born in Little Rock, Powell entered his professional career as a singer doing engagements with local dance orchs. Later joining the Kentucky Cardinals a band which he was 20 and following year 25 auditioned to Charlie Davis' orch in Indianapolis as a singer and banjo player.

Moving from one band to another in the midwest, he landed a job as singing emcee for stage shows at the Stanley and Enright Theatres, Pittsburgh. A Warner Bros. talent scout caught him and he made his film bow in "Blessed Event" as a crooner which led to doing such musicals as "42d Street," "Gold-diggers," "20 Million Sweethearts," "Flirtation Walk" and "Shipmates Forever."

When Warners refused to cast him in dramatic roles, still referring to him as a crooner, Powell made the step by signing with RKO for star role in "Murder, My Sweet," which presented him as a tough private eye. He was soon doing radio shows—earlier he emceed "Hollywood Hotel" for several years on the airwaves such as "Richard Rogue" and "Richard Diamond, Private Detective." Simultaneously, his career continued in dramatic channels on the screen.

In the same year—1952—that he formed "Four Star Playhouse," Powell inked a director pact with RKO, first pic being "Split Second," and following year his contract was rewritten as a producer-director. Under this arrangement, he turned out "The Conqueror."

He took a leave-of-absence to direct the original legit company of "The Caine Mutiny Court Martial" then returned to RKO to star in "Susan Slept Here." In 1953, he moved to Columbia where he produced-directed "You Can't Run Away From It."

Powell in 1956 signed a long-term producer-director deal at 20th-Fox, where he did "The Enemy Below" and "The Hunters" but his Four Star activities kept him so busy that in 1960 he obtained an extended leave of absence.

Upon his Hollywood operations following completion of "Four Star Playhouse" as a video series, Dick Powell's Zanuck-Tarz Theatre in 1956, and in 1961 "Dick Powell Show" [illegible] series which he co-starred. He was forced to bow out of this in early December, due to continuing poor health. His last appearance as an actor was "The Court Martial of Captain Wolff" on this series Dec. 11.

As a further indication of Four Star's growth under Powell's leadership, capital stock was offered the public for first time in September, 1960. Issue was sold out the first day it was offered.

Survivors are his widow, actress June Allyson, he formerly was married and divorced from Joan Blondell, and four children, Ellen, Norman (Miss Blondell's first by a former marriage but whom Powell adopted), Pamela, whom he and Miss Allyson adopted, and Richard. 12. The two brothers are Howard, a v.p. of the Illinois Central Railroad and Lubber, retired v.p. of the International Harvester Co.

JACK CARSON

Jack Carson, 52, veteran character actor who was stardom in films, legit and tv, died of cancer Jan. 2 at his Encino, Cal., home. He discovered he had the disease last October when he underwent an operation on his esophagus. However, he kept the nature of his illness a secret from his friends for more than two months.

Carson whose last tv appearance was on Walt Disney's "Wonderful World of Color" four months ago collapsed last August on the stage of the Great Mill Theatre, Andover, N.J., where he was rehearsing "Cook's Choice" at the straw-hat-ter. Doctors then diagnosed his illness as a stomach disorder.

A native of Carman, Manitoba, Canada, he had more than a score of screen credits including "Star in New York," "Vivacious Lady," "Carefree," "Destry Rides Again," "Strawberry Blonde," "Male Animal," "Arsenic and Old Lace" and "A Star Is Born." He was especially known for his costar roles with Dennis Morgan in such pictures as "Two Guys from Texas."

Wed three times he is survived by his third wife, Sandra Tucker, two children by his first marriage to singer Kay St. Germain, Joan and Kathryn, a brother, Robert, and his mother. His marriage to Miss St. Germain was terminated by divorce as was the union to actress Eva Arden, his second.

COL. JAMES M. STINSON

Col. James M. Stinson, 70, president and co-founder of Lancaster Newspapers, Inc., pioneer broadcasting and television executive, died Dec. 31 in Lancaster, Pa.

Among survivors are his son, John R. Stinson, an executive publisher of the Intelligencer Journal and Lancaster New Era and Lancaster Sunday News. The latter also operated a broadcasting-television complex of several stations. Stinson Stations, Inc., keyed to pioneer WGAL radio and WGAL-TV, in Lancaster.

At the time of his death and for seven years past, he was treasurer of the American Newspaper Publishers' Assn. and was formerly a director of the board of the Bureau of Advertising of ANPA.

Head of the publishing [illegible]

ARTHUR GOTTLIEB

Arthur Gottlieb, 63, film and tv producer, died Dec. 24 of a heart attack in New York, where he had gone on a business trip from his estate in a Toronto suburb. He was the husband of Gladys Glad, one-time Ziegfeld "Follies" star and widow of writer Mark Hellinger.

Brooklyn-born, he entered the Canadian film industry in 1932 founder and prexy of Film Laboratories of Canada Ltd., he built a $2,000,000 plant in Toronto in 1935 where he subsequently produced such tv series as "Tugboat Annie," "Cannonball," "Last of the Mohicans" and "Undercover," using Canadian and Hollywood actors.

At the time of his death, he was considering filming some of the late writer's works left to Miss Glad.

Survived by his wife an adopted son and daughter.

JEAN FORBES ROBERTSON

Jean Forbes-Robertson, [illegible] died Dec. 24 in London. A member of the celebrated [illegible] family, she was the daughter of Sir James Forbes-Robertson and [illegible] Gertrude Kingston.

She made her stage debut in South Africa in 1920 and after touring Australia and New Zealand returned to London to make her London debut in 1923. During World War II she was one of the [illegible] Paris, playing [illegible].

She leaves Robertson, a [illegible] the principal [illegible] and number [illegible].

IN MEMORY
ROBERT LEONARD
Lillian, Roy and Marilyn

[illegible] was a [illegible] [illegible] N. Y. [illegible] Pictures [illegible] Hall, Inc. [illegible] and Lancaster Sunday News. The latter also operated a broadcasting-television complex of several stations. Stinson Stations, Inc., keyed to pioneer WGAL radio and WGAL-TV, in Lancaster.

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Survived by his wife an adopted son and daughter.

MARY S. HUMS

[illegible] Mary S. Hums, [illegible] Dec. 21 in New York. [illegible] Hums was [illegible] Pictures [illegible] Hall, Inc. [illegible] and Lancaster Sunday News. The latter also operated a broadcasting-television complex of several stations. Stinson Stations, Inc., keyed to pioneer WGAL radio and WGAL-TV, in Lancaster.

At the time of his death and for seven years past, he was treasurer of the American Newspaper Publishers' Assn. and was formerly a director of the board of the Bureau of Advertising of ANPA.

Head of the publishing [illegible]

ROBERT GINZLER

Robert Ginzler, 53, of [illegible] died Dec. 26 in New York. [illegible] had been working on a [illegible] before [illegible] Ginzler was [illegible] Broadway [illegible] Bureau [illegible] Boston [illegible] Ginzler was [illegible] Broadway [illegible] Bureau [illegible] Boston [illegible].

MARGUERITE N. KOWALEWSKA

Dr. Marguerite N. Kowalewska, 82, [illegible] died Dec. 26 in Paris. [illegible] Mayor of Paris, she was a [illegible] of the National Council [illegible] she [illegible] General Mayor [illegible] [illegible] [illegible]

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"You'll be missing a great treat if you don't catch Pearl Bailey in her sixteen song and laugh out at the Waldorf's Empire Room. We enjoyed every hilarious second of it last night. You've never heard 'Indian Love Call' sung like Pearl Bailey does the famed chant. The most hilarious spoof of a serious number that ever tickled the risibilities."
—LOUIS SOBOL, N.Y. Journal-American

"Pearl Bailey—great as always." —EARL WILSON, N.Y. Post

"Pearl Bailey's a great clown . . . a hilarious doll whose sense of insanity is self-aimed and delightful, a remarkable lady clown whose comedy comic plan is deceptive, reflecting far more of a blueprint than its random, seemingly improvised effect might seem, the mark of the true comedienne."
—JACK O'BRIAN, N.Y. Journal-American

"Pearl, who opened last night with a bang at the Empire Room of the Waldorf-Astoria, is an impeccable rhythm singer. Take 'I Left My Heart in San Francisco.' Someone set the style by singing it on a down-out passe to the West Coast city. Pearl doesn't see it that way. She does it for its beat, not because she's pining for the town . . . She has never been better."
—LEONARD HARRIS, N.Y. World-Telegram & Sun

SHOREHAM
Washington D.C.

"If there is a more entertaining lass than Pearl Bailey in all of show business, she hasn't put in an appearance around here. Miss Bailey's considerable talent, unique style and deftness with a tuned-every comedy line are well known via TV and movies. In person, face to face across a dance floor, the skill and inimitable manner are magnified. Miss Bailey makes time fly at well over the speed of sound . . . She could stay on four hours without wearing out her welcome . . . her audience still would be eager for more . . . Pearl Bailey's terrific, that's what all of this means."
—HARRY MacARTHUR, The Washington D.C. Evening Star

"Pearl Bailey, who is making her first appearance at the Shoreham Hotel, is an artist who improves the current after-dark scene enormously . . . she will be the solid smash of the season . . . An immensely winning performer, she has command of things the moment she reshapes into view . . . A show-stopper if there ever was one . . . A genial, certainly personable, gentleman named Nick Dibicio is her conductor, and Lloyd Phillips is her pianist of 11 years. This show will make Shoreham history . . . Miss Bailey is nothing short of fabulous . . . Luckily—for all of you."
—DON HEARN, Washington D.C. Daily News

HOLIDAY HOUSE
Pittsburgh

"Talented may be a pretty thinly worn expression for showbiz but on Pearl Bailey it fits fine. Few, if any, performers making the rounds today can outdo this energetic and versatile songstress-actress-comedienne who is packing the Holiday House this week."
—HENRY WARD, Pittsburgh Press

"Pearlie Mae, oh my, Pearlie Mae, she's enough to spoil a night club audience for anyone else, and that's known as an understatement. The large supper club room at the Holiday House has been filled to the last seat for every show. To say the show is good isn't good enough. It's double-barreled A-1, with Pearlie Mae making all the bulls-eyes. She's an incomparable entertainer. It's a wise bet that she'll be drawing sell-out crowds for the Holiday House every night of her engagement there and no one in the whole wide-world of entertainment deserves them more."
—Pittsburgh Post-Gazette

CURRENT SMASH!

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Las Vegas

"Pearl Bailey's many appearances as a headliner in Las Vegas—her first was 16 years ago—have solidified her rep as one of the Strip's few dependable blockbusters. At her peak in this latest outing, her showmanship is something rising sitzery performers profitably could study and absorb. In staging show, she wisely gives herself more time and more singing. Her distinctive vocal styling, with just the right amount of personalized comedy added, makes her act a wonderful hunk of entertainment."
—FORREST DUKE, Daily Variety

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TV MAYBE DIFFERENT COME FALL

Charlton Heston Raps the Lack Of 'Responsibility' by Actors

Tokyo, Jan. 15.

Although in a position to join their ranks, Charlton Heston does not lend support to those actors who, by usurping the authority of the producer, director and screenwriter, and by other omnipotent acts, cause a picture's shooting schedule to be prolonged and its budget to soar.

"In my view, it's thoroughly reprehensible," Heston told VARIETY. "I think the whole question of professional responsibility is an extremely important one and I'm afraid the abdication and even denial of that responsibility extends into our whole society.

"You can't really throw rocks at an actor for not coming to work without throwing rocks at parents who permit their kids to stay out late and race hot rods. That type of behavior is true of far too many actors," said Heston.

"I was raised in the theatre under a very tough stage manager," he submitted. "I have all my arguments with the producer and director off the set. When I work with a new director, I say to him that I have a loud voice and strong opinions, but if he ever gets tired of listening to me, he should tell me to do it his way because that's the way he wants it done.

"I feel very strongly that a director is supposed to be the boss. Naturally you have to accept this authority. I think you must. Art was never created by democracy."

Sporting a beard for his unaccustomed role as John the Baptist in George Stevens' "The Greatest Story Ever Told" (UA), Heston also

(Continued on page 72)

Virgin Islands' War on Homos

San Juan, Jan. 15.

Virgin Island's Gov. Ralph Paiewonsky has pledged a strong effort to "drive the homosexuals out of St. Thomas." The action is spurred by the recent fatal knifing of a Virgin Island's government-employed publicist.

Long-time residents of St. Thomas told VARIETY they believe the Governor's action will affect the entertainment industry in the Virgin Islands. It is believed that certain of the island's musicians, nightclub owners, entertainers, clothes designers and artists could be affected.

The murder of Sheldon Nulty, chief of the Virgin Island's Commerce Dept. News Bureau, was reportedly surrounded with homosexual overtones. Nulty, in identifying his assailant on his death bed said the knifing was caused by "jealousy," according to one St. Thomas newspaper report.

"I understand the entire homo-

(Continued on page 84)

Bach as Boxoffice

Truism of recent years that there is a growing and dependable market for gourmet music received fresh confirmation between Oct. 10 and Dec. 20 when pianist Rosalyn Tureck gave six all-Bach recitals in New York City. The first at Town Hall grossed $4,800, very big there. Repeating the program ("Goldberg Variations") in Philharmonic on Dec. 16, Miss Tureck drew near 2,500 people for $7,500.

Remaining Bach recitals were Dec. 1, 15 and 20 at the YMHA and Dec. 7 at the Metropolitan Museum. No grosses available on them but all were capacity.

Castro Pirating U.S. Disks to Aid Ailing Economy

Hollywood, Jan. 15.

Fidel Castro's Communist regime in Cuba, economically desperate, is attempting to pirate American disks and albums for sale in European countries and the U.S.

All U.S. labels which sell abroad through their own offices or indie distribs have become aware of the move, thanks to their overseas reps who have received catalog solicitations offering bootleg shellac and forwarding same to this country.

The Castro gambit is blunt, working this way:

After the Communist takeover of Cuba, with resultant expropriation of all American business, all

(Continued on page 84)

Cardinal Simplifying Rites For Weddings, Burials; Church Musicians Sore

Paris, Jan. 15.

New, simpler forms of wedding and funeral services have just been introduced in Catholic churches here, much to the horror and dismay of organists and choirmasters. All the heads of the latter seem to be for nought, since the church reform was instituted on the express orders of Cardinal Feltin, who feels that both weddings and funerals have been too "theatrical" in the past and "more suitable to a concert hall than a church."

There were seven grades of ceremonies for both funerals and weddings in France in the past,

(Continued on page 84)

ALREADY SOME PROMISING SIGNS

By GEORGE ROSEN

While the television networks are still in a state of major turmoil in designing their programming schedules for next fall, there are some concrete signs to suggest that things might be better in '63-'64. Certainly not since Newton Minow hit Page 1 with his "vast wasteland" pronunciamento a couple years ago has there been such promising evidence of "something different" on the horizon with an eye toward upgrading both the entertainment and "enlightenment" aspects of tv programming.

For one, the quintet of attractions already disclosed by CBS-TV in its bid to make '63-'64 different and better undoubtedly augurs well for the fall campaign. The recent revelation that CBS will inject a half-hour (7 to 7:30) network news program, the introduction of a weekly hour-long historical drama series under the aegis of John Houseman (and which looks headed for a Friday 7:30 to 8:30 slotting by virtue of its built-in appeal for youngsters and the campus crowd); the signing of both Danny Kaye and Judy Garland in individ-

(Continued on page 84)

Moulin Rouge May Be Supermarket

Paris, Jan. 15.

Another and blow will be dealt to the nostalgia-lovers of the world when it is announced, in a few weeks that the Moulin Rouge is to disappear. The famed cabaret, long a tourist magnet nearly equalling the Eiffel Tower as a "strictly Paris" reminder in the sky was brought to international attention, of course, by the feature film of that title about Toulouse-Lautrec. It has been a bistro, dancery, vaudery and cinema and has struggled for some years.

Now the land has been bought by a syndicate which wants to turn it into a super market—unless the government steps in to stop the sale. Which is possible.

Crazy Sex on Wane

Washington, Jan. 15.

According to a report just submitted by Production Code chief Geoffrey Shurlock to Motion Picture Assn. of America prez Eric Johnston, Hollywood's production schedule showed "an overwhelming trend towards wholesome film themes" in the second half of 1962.

The current emphasis, Shurlock said, is on themes suitable for mass audience consumption. As specific subject matter, he reported that no pic or script submitted in the last six months deals with juvenile delinquency, dope addiction, prostitution, abortion or gangsterism.

High Court Upholds ASCAP Refusal To Grant TVers New Type License

Washington, Jan. 15.

The U.S. Supreme Court yesterday (Monday) ruled, in effect, that no duty is imposed on the American Society of Authors, Composers and Publishers to accept a type of license which is neither allowed nor prohibited by previous court-approved antitrust decrees.

Action came when the tribunal refused to hear an appeal of over 200 local television stations wanting to change the terms under which they broadcast copyrighted music.

The denial affirmed an earlier decision against the stations last Sept. 14 by Federal Judge Sylvester J. Ryan in New York.

The case was taken to court by the stations after ASCAP rejected a new type of license which would apply only to music played on programs produced by the individual station. This would require separate ASCAP licenses for outside producers of pre-recorded programs. Previously, tv stations have operated under a blanket license allowing use of ASCAP music on all local programs regardless of producer.

The stations appealed to the Supreme Court, saying Judge Ryan's decision "affects the rights and interest not only of the television broadcasting industry, which pays about $10,000,000 a year to ASCAP . . . but of all present and prospective commercial users of music . . ."

Exhibs Clean Up

Frankfurt, Jan. 15.

A West German firm has just come up with a novel idea to save the film business—install washing machines in theatre lobbies.

A customer would thus be able to buy a ticket to the movies, bring his dirty wash along and deposit it in one of the coin-operated machines, and pick up his clean clothes when the film ends.

With the normal expectation of eight or 10 machines filled, a theatre owner could pick up about $200 a day extra.

Union Okay Due, Moscow Circus To Play for Chaplin

Approval by the American Guild of Variety Artists' national board for the importation of the Moscow State Circus from the Soviet Union into the U.S., is virtually assured according to the flow of votes still coming in, said Bobby Faye, AGVA national administrative secretary. Ballots asking whether the Russ attraction should come into the U.S., probably in 1963, for up to 12 weeks, were mailed out last week. Faye says the majority indicate approval of the step.

Circus would tour the U.S. under the aegis of Morris Chalton, producer of "Holiday On Ice" and who brought the first American ice-show into Russia two years ago. It was previously erroneously reported here that Sol Hurok, who had sought permission to bring in

(Continued on page 84)

International Talent Flavor for Inaugural Anni of Prez Kennedy

Salute to President John F. Kennedy's Second Anniversary of inaugural on Jan. 18 from the National Guard Armory in Washington is presenting the N.Y. City Ballet's patriotic "Stars and Stripes," the fun piece VARIETY once suggested the company ought to show the Russians.

Gene Kelly and Kirk Douglas are dividing the emcee chores. Other talent lined up by stager Dick Adler includes Yves Montand who interrupts his new legit show rehearsals in Paris to fly to the capital.

George Burns and Carol Chan-

(Continued on page 72)

Kerr as Merrick's 'Oliver' Twister

By ROBE MORRISON

David Merrick pulled off a parlay last week, bringing in a whopping boxoffice hit and simultaneously indulging his hobby of critic-baiting. The smash show was "Oliver" and the reviewer was Walter Kerr, of the N.Y. Herald Tribune.

"Oliver" drew generally enthusiastic-to-ecstatic notices and has started off to standee-limit business and a constant, long line at the boxoffice. Merrick's needling of Kerr has already provided lively material for discussion in legit circles, despite the newspaper strike, and may ultimately outlast "Oliver" as an item of Broadway interest.

Meanwhile, Merrick has become a "critic" himself, giving "Oliver" a rave review in a stunt appearance on WNEW-TV, New York. And as an added touch to the situation, television and film producer David Susskind, in the role of radio critic and commentator on WINS, New York, gave a glowing review of "Oliver" and made two attacks on Merrick, who interrupted

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Area of U.S. Ignorance: Canada; Unique Policies Govern Its Radio

By J. EYMAN POTTS

Montreal, Jan 15

A Canadian travelling in the U.S., unlike his American cousins on a visit to Canada, has a difficult time trying to find out what's happening 'back home.' While Canadian newspapers, radio and tv newscasts and periodicals give excellent coverage to the American scene, little if anything can be found in U.S. news media reporting the activities of their northern neighbors.

And if a Canadian away from home cannot obtain at least a smattering of Canadian news, it follows that Mr. Average American Citizen has little opportunity to learn anything of the unfolding developments in this country of 18,000,000 who today play a vital role in the economy and security of the American nation.

As this pertains to Canada's foreign policy, its internal politics, economic and social struggles, so it must be in radio and television that our achievements in the art of broadcasting pass unheralded and unrecognized by most American broadcasters.

Because of its leadership in electronic entertainment American radio has been emulated by Canadian operators. We've copied the good.

(Continued on page 84)

Schmeltz at the Met

Beer, sausages and dancing until 3 a.m. in Sherry's and the Opera Club followed last Saturday (15) evening's performance at the Met Opera. The occasion was a party for all members of the company and their spouses. It bespeaks a litteryday rapport in the organization.

Earlier at a rehearsal the orchestra had burst forth with "Happy Birthday" theme for Managing Director Rudolf Bing who had just clicked 61.

Stella Adler's Bid To Moscow Panel

At the invitation of the Konstantin Stanislavsky Museum, Stella Adler flew to Moscow Tues. (15) to take part in the Stanislavsky Centenary, commemorating the 100th anniversary of the birth of the founder (with Nemirovich-Danchenko) of the Moscow Art Theatre.

A 10-day celebration and program of plays, lectures and receptions will begin Thursday (17) in Moscow, centered around the Theatre and the Museum, which is housed in the home where Stanislavsky lived and worked during the last 17 years of his life.

Miss Adler, who conducts her Theatre Studio opposite Lincoln Center on Broadway, was introduced to Stanislavsky in Paris by Chekhov's widow and became his pupil there the year before his death in 1938. She also trained with Richard Boleslavsky and Mme. Ouspenskaya, both Moscow Art Theatre grads. According to Laurence Kitchin's "Mid-Century Drama," just published in England, "as a leading light of the Group Theatre," Miss Adler was "the pipeline between The Method and Stanislavsky, himself," and referring to her appearance in Great Britain in "Oh, Dad, Poor Dad" in 1961, "she may count as the most significant American theatre personality to have visited London since the war." She will remain in Russia for about two weeks.

Big Master at B'nai B'rith For LeRoy; Cag 'How To Succeed Without Trying'

Hollywood, Jan. 13.

Mervyn LeRoy's gang, about 1,200, from show biz, sports, government and other areas mustered Sunday night (13) at Beverly Hills chapter of B'nai B'rith Receipts (reportedly close to $60,000) go to charitable endeavors.

Honorary chairman of affairs was L. A. Dodgers prexy Walter O'Malley. He had been the 1961 "Man Of The Year" but never got to deliver his acceptance speech then because LeRoy, as chairman, fainted and was rushed to hospital to accompaniment of radio-tv bulletins and newspaper flashes, which performance all but blacked out O'Malley.

Dodger chief drew first of evening's laughs inspired by ribbing of LeRoy, in recounting an anecdote about Rabbi Edgar Magnin, who said the invocation. O'Malley recalled that at a gathering, which included his L. A. Angels counterpart Bob Reynolds, rabbi had remarked "I pray for the Dodgers." This kind of partisanship by a man of the cloth was more than Reynolds could suffer in silence so he prodded Rabbi about the Angels. Magnin replied "they're

(Continued on page 84)

Bergner Wins Schiller Prize; Worth $2,500

Mannheim, Jan. 15

Schiller Prize goes Jan. 27 to actress Elisabeth Bergner who will come here to receive it.

The prize, given every two years, by the city of Mannheim has been previously received by Marx Wigman dancer; Juergen Fehling stage director; Friedrich Duerrenmatt Swiss author and Theodor Eschenburg historian.

JACKIE GLEASON

[illegible] of CBS's high rated TV show [illegible]

"It was a distinct pleasure to have [illegible] appear on my program and even a greater pleasure to have him present the world premiere performance of his new song, 'Love.' He is the greatest—an exciting talent and a wonderful gentleman."

Heifetz Teaching Rare Television Treat Via Krell

By LEONARD L. LEVINSON

Following in the wake of his Martha Graham and Pablo Casals films for educational tv, producer Nathan Krell has completed on film a "Jascha Heifetz Master Class" series. It combines informality of atmosphere with fine music and allows this virtuoso of the fiddle to communicate his know-how to a small group of students while the camera and soundtrack catches it all. Violinist is articulate both verbally and with the bow. Many of his comments are witty.

"Do it any way you want—just as it comes out," he says. And "it would be nice if you (student and accompanist) finished together." "You're throwing your bow too much and you might lose it one of these days." "That was a debut

(Continued on page 69)

Hungarian Coloring Book Tells Caroline Re U'SSR

Two Hungarian refugees have recently published a coloring book for adults which has aroused much interest. On page 1 a little Russian girl, Nyetochka, writes to her companion Caroline at the White House in Washington explaining that coloring books first originated in the Soviet Union.

The following text is an example of what appears in the book: This is my Granddaddy Nikita appropriate design to color, granddaddy holds a shoe in one hand a shovel in the other." He is an important man. He is the honorary-president of the USSR. He is not only my granddaddy, but also the one of all good little boys and girls in Russia. If you, dear Caroline, are perhaps also a good little girl, also you might be able to grow up as one of granddaddy's Yakuta grandchildren. He likes to kiss babies, especially American babies. He also likes to fish—especially in murky waters. He says the best fishing place is Cuba, that is why he sent his fishing fleet of 120 boats there and I am sure he is going to catch a big fish in Latin America. I wish he had taken me along on the biggest of his boats "Rupture" which is a very modern boat, has all the newest devices for fishing and can even fire rockets.

The book is published by The Bookmaker of Manhattan. The authors are Ilona Fabian and Victor Vasz[illegible] Geth.

Rumor Re George Jessel

George Jessel as an ambassador for—not to—Israel is mentioned as a possibility. It was an item in the Walter Winchell syndicated column, not seen in NY, because of the news blackout.

Jessel in Chicago at the Sherman, says he'll be flying to Israel after the date. He knows nothing of the deal. It would involve loss of U.S. citizenship, he points out.

New York Coin Behind Corfu Casino; Haul 600 Guests From the Mainland

By CONNIE SOLOTAKIS

Athens, Jan. 15.

Greece has introduced gambling on the island of Corfu—lying between Greece and Italy—as an added lure for tourists.

Operated by Baron Hartmann von Richthofen, lawyer who runs the Baden Baden and Constance, Germany, casinos, the Casino in Greece had a splashy (unlimited champagne) opening Dec. 26 with some 600 especially invited guests drawn from Europe. But no glamor was included, not a big Greek ship owner or even a Greek starlet on hand to cut the ribbon. A Greek Government official did that bit.

Operation, consisting of seven roulette tables and three for baccarat, eschews any dice or American games. It's housed in the Achilleion, three story former resort palace of the Empress Elisabeth of Austria and later of Kaiser Wilhelm II.

Lit up outside like a monument, the casino building has been restored to its general decor of 1900, including liveried doormen.

Presently, new guests consume about 600 bottles of cuvee champ

(Continued on page 72)

Helps Keep Calm

W. Berlin, Jan. 15

Visitor to West Berlin who likes to spend an evening absorbing some culture can choose among the following attractions:

223 feature films, 14 legit plays one opera, one operetta, four political concerts, two musicals, five concerts and 38 lectures.

Canada Tourism Feels N.Y. Silence

Montreal, Jan. 15.

Effects of the New York newspaper strike are being felt in the Montreal area not only with the loss of a 20,000 daily circulation of the Manhattan dailies, but in the pulp and paper and tourist industries as well.

According to Charles Benjamin, president of Benjamin News Co., which distributes bulk of NY dailies here, the NY News alone has a circulation of some 12,000 daily, and "it'll mean a loss of at least 25% for possibly two months, even after they resume publication."

The tourist industry, in the Laurentians particularly, has been hit because absence of Sunday editions, such as the NY Times with heavy travel and resort advertising, has cut the number of inquiries and reservations.

Additionally, with live news of NY shooting available only through the wire services and limited space in the local press, even the NY hotel and theatre bookings from Montreal have been hit.

The pulp and paper industry which supplies a vital part of news-

(Continued on page 84)

House Bill Would Make Nat'l Anthem Changes

Washington, Jan. 15.

A bill is in the Congressional hopper to adopt specific words and music for the National Anthem. Introduced by Rep. Joel Broyhill (R-Va.), the measure would put basic words of Francis Scott Key poem into law.

Some minor changes are included such as replacing the ampersand in the Key manuscript with the word "and." Also the word, "power," in fourth line of fourth stanza has been capitalized in response to data that it was meant to refer to God.

Music in Broyhill bill was prepared by National Music Council. That arrangement is now being used by U.S. Army Band.

Peter Cadbury: A Man To Put It On the Line, Wants Other Properties

London, Jan. 15.

Television boss and ticket broker Peter Cadbury, who has just put around $60,000 into a film version of the Harold Pinter play, "The Caretaker" along with seven other first-time angels, likes the game. He is ready to find other properties he'd like a piece of—preferably involving an investment of around half that figure.

Cadbury, chairman of Westward Television and the Keith Prowse brokerage said that while confirming that he also just gobbled up two other businesses under the Prowse umbrella. He has bought Squires, a desk mail order business, and one of London's leading classical disk firms, Henry Stave.

"But my big enthusiasm at the moment is to invest in production ventures," he says, "preferably films. I'd like to put money into comparatively small budget pictures which stand a much better chance of bringing back a higher percentage profit. I'm not interested in 'epics' at the moment. Perhaps later."

Recently the Prowse company—the U.K.'s biggest ticket brokerage—dipped its toes deeply into the film guarantee business by underwriting the finished "Lawrence of Arabia," "Mutiny on the Bounty" and "How the West Was Won" as Britain's first ever luxury deals for pictures.

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HERO TODAY, GONE TOMORROW

Vogel Free of Bitterness

Joseph R. Vogel today is a former film corporation president whose only plans are for a vacation. He's relieved—and unburdened. "I've had only four weeks off in the last six and a half years and I need a holiday," he stated.

Vogel is taking his walk unembittered. He agrees that some mistakes were made, that he as president has had to take responsibility, and, indeed, if he were sitting as just only a board member he too might have been sore at the president. Vogel dropped no names but it seemed clear that the board was not happy with Sol C. Siegel as production head and held Vogel, as president, accountable.

Vogel is particularly sanguine about the Metro future, asserting the company is in strong position and will come out all right with the controversial (budget-wise) "Mutiny on the Bounty." When Vogel took the chief exec's job in 1956, it must be noted, MGM was in fiscal ebbtide.

Youngstein as Exec Producer

ECA Gets Best-Selling 'Tall Sale' for Lumet Direction —Also 'Honeybear' with Warren Beatty

"Fail Safe," recent novel by Eugene Burdick and Harvey Wheeler, has been purchased by Entertainment Corp. of America and will be produced and directed for that Max Youngstein-headed company by Sidney Lumet. This was disclosed by Youngstein at a press conference in New York last Friday (11).

Youngstein is to be exec producer on the picture which is scheduling to go into production in mid-April and is to be ready for release in late summer. Novel is a Book-of-the-Month selection and is tops on the Publisher's Weekly fiction list. McGraw Hill is the publisher.

It was disclosed yesterday (Tues.) that ECA also has wrapped up a deal to film "Honeybear, I Think I Love You" with Warren Beatty as star and again with Youngstein as exec producer. Original story and screenplay is by Charles Eastman.

Disclosed just previously was an arrangement in association with Robert Mitchum calling for the production of "The Winston Affair."

ECA obviously is moving fast in obtaining and developing properties for the screen Company, in which Youngstein is associated with Jerry Perlman and Charles Kamorelli, since its formation only a few months ago, has firmed deals for 11 projects and these entail commitments measuring up to $3,000,000.

While there has been much speculation about money sources for ECA, the fact of the matter is that all revenues so far has been provided by Television Industries Inc., this being the ECA parent company.

'Fall of Rome' Starts Despite Sierra Snowfall

Madrid, Jan. 15.

Defying meteorological and geographical statistics, producer Sam Bronston sent a 350-man unit into the snow-blanketed slopes of the Guadarrama Mountains to officially put The Fall of the Roman Empire into production yesterday (14) as scheduled, during the worst weather month of the year. For his fourth major production in Spain over the past five-year period, Bronston has recalled his "El Cid" director Anthony Mann and almost the entire roster of technicians and department heads to jump off on a six-week location foray with sequences in which Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer, Omar Sharif and some 2,500 extras will romp in the Sierra snow as Roman legions and raiding barbarians clash at the northernmost limits of the Roman Empire in the second century.

Topping the cast is Sophia Loren who reports for duty and her share of snowflakes filming the early part of February.

With highway transit from Madrid to the location area 40 miles distant a daily downer from snowbacked or ice roads lead ng over

(Continued on page 17)

Dangers of Satire

Minneapolis, Jan. 15.

After six months abroad with the 4-H International Farm Youth Program, three young Minnesotans told an Evening Star interviewer that "movies and tourists are the U.S.'s worst exports to other lands."

They agreed, as far as the motion pictures we send over are concerned, harm is done to this country.

"My host family in Norway took me to an American screen comedy once," said Dan Kranenman, 20, spokesman for the group. "In one scene the hero is hungry for Italian food, so he hops into his private plane and goes to Italy for it.

"I had a terrible time convincing them this wasn't typical in America."

Work Creation' Support by 20th For Screenplays

In order to assure the company of a constant flow of story material, 20th-Fox has decided to sponsor both established and new writers by underwriting "work in progress" in a series of option steps.

According to 20th prez Darryl F. Zanuck, the company "can render an important service by cooperating with writers at the inception of their work." If the company likes a proposed idea, it will give the writer an advanced payment to develop it, with further payments contingent upon 20th's approval of the work in progress.

The policy will be administered by Richard D. Zanuck, production head at the Coast studio, and Henry Klinger, story department head in New York.

JOE VOGEL OUT AS METRO CHIEF

By GENE ARNEEL

Hero today and gone tomorrow. This in essence is the story of Joseph R. Vogel, deposed by his own decision as president of Metro-Goldwyn-Mayer. New president and chief exec of MGM is Robert H. O'Brien, who had been exec v.p.

Vogel has become chairman of the board, replacing George L. Killion. Terse and unsentimental announcement of the changes were made by Killion, who said he had recommended Vogel for the chairmanship, which means little in effect. Killion at the same time became a member of the exec committee—this being a post which had been held by Vogel.

Whether chairman Vogel will remain with MGM, or soon decide to bow out entirely, is conjectural. He and all other 14 members of the board are candidates for reelection at the annual meeting in N.Y. Feb. 20. The MGM board of 15 members is independent in the truest sense and there can be no doubt that certain of the members would like to see Vogel entirely out.

The board met last Wednesday (9) and it was at this session that the president relinquished his job and Bob O'Brien, who for long had been groomed for the position, was formally named to take over. Vogel said he wanted to quit; he was fully aware of, and acknowledged, the disharmony at the top echelon.

There was no question as to this. The board was dissatisfied with the dropoff in earnings, the fact that $166,000,000 was tied up in current inventory plus the realization that certain major productions were just going into release and which should have been circulated long ago.

As one insider put it, there was "give and take" on both sides—Vogel argued and most of the rest of the board argued against him. The delayed releases included "Mutiny on the Bounty," brought in at a cost of $19,000,000. Both sides concede this entry will be all right fiscally in the end but the key point is that this and others just have been too late in arriving. MGM stock on the N.Y. Stock Exchange fell from 35⅜ to 33⅜ per common share.

Vogel, the hero five years ago when under his helmsmanship MGM was financially resuscitated and survived the attempted raid of a wrestling crew of dissident stockholders, wanted no more of the aggravation and decided to turn in his resignation. Actually he is known to have had thoughts of doing this some months ago. Now, though, the barbs from the board had become more than he wanted to stand and, in full knowledge that his own man, O'Brien, would take over, he called it quits.

Vogel hired O'Brien in August, 1957, as v.p. and treasurer and it was in December, 1961 that

(Continued on page 20)

Marlon Brando's $5-Mil Action Vs Saturday Evening Post On 'Sulking' Article

Los Angeles, Jan. 15.

Marlon Brando demands $5,000,000 damages for an article printed about him in the Saturday Evening Post in a libel suit filed in Superior Court against Curtis Publishing Co. and Curtis Circulation Co. Yarn, which appeared in June 16, 1962 issue under title of "$6,000,000 Down the Drain," allegedly recounted his actions during the filming of Metro's "Mutiny on the Bounty."

Actor listed eight specific charges made in article about him which he claimed as false and libelous statements. Article, he said, carried the subtitle "The Mutiny of Marlon Brando. A petulant superstar turns paradise into a movie-makers' nightmare. How Brando broke the budget in a marathon remake of 'Mutiny on the Bounty'."

Complaint also stated that on the mag cover, in large, prominently display type and with his picture, were the words "Marlon Brando — How He Wasted $6,000,000 By Sulking on the Set."

Charges which Brando claims false are as follows:

(1.) Wasting $6,000,000 of producers' funds in production of film and with unnecessarily causing months of extra work on production.

(2.) Being uncooperative, petulant, recalcitrant, argumentative and sulking in making of picture.

(3.) Being unprofessional, ridiculous and a nightmare to work with.

(4.) Being unwilling to act in role of Fletcher Christian.

(5.) Not knowing his lines, with being unprepared to perform at necessary time, and with merely going through the motions of performing in his role for many weeks.

(6.) Responsible for destroying system of motion picture production whereby starring performers were granted opportunity to exercise a degree of control over the

(Continued on page 17)

Italo Oscar Pic?

Rome, Jan. 15.

A tough race for the selection of Italy's foreign film Oscar candidate is predicted here, with naming of the local competitor imminent.

Though no official preselection list has been revealed, the following 1962 features are felt to be among the top contenders for the single nomination, with almost equal chances at this writing:

"Salvatore Giuliano" Vides Production directed by Francesco Rosi; "The Four Days of Naples" Titanus Production directed by Nanny Loy; "Eclipse" Hakim production directed by Michelangelo Antonioni; "Family Chronicle," Titanus Production directed by Valerio Zurlini; "Arturo's Island," Titanus Production directed by Damiano Damiani; "Boccaccio '70" Panti production directed by Federico Fellini, Luchino Visconti, Mario Monicelli, and Vittorio DeSica.

There is also local talk that "Mondo Cane," produced by Cineric with Gualtiero Jacopetti directing, could be nominated in the documentary feature class. "Mondo" is slated for a U.S. spring release.

Producers, Plus Story Ed Thorsen, Of MGM Payroll

Hollywood, Jan. 15.

Coincidental with Metro-Goldwyn-Mayer's major management changes in New York, three of the company's producers are ending long term arrangements at the studio. Story head Marjorie Thorsen, additionally, leaves this month.

John Houseman, Edmond Grainger and Robert J. Enders will terminate their current pacts within the next two months, upon completion of current film property preparations.

Houseman ends a ten-year association with MGM effective Feb. 1, when he will report to CBS to prepare the American historical dramatic series, as yet untitled.

During his tenure at the studio, Houseman produced such films as "The Bad and the Beautiful," "Executive Suite," "Julius Caesar" and, most recently, "All Fall Down," latter one of the two American entries in the last Cannes Film Festival.

Grainger, it was revealed by studio head Robert M. Weitman, has gone off salary after being with the studio since 1956. Producer recently had been the sole contract

(Continued on page 17)

Janet Leigh Steps In Where MacLaine Refuses

Hollywood, Jan. 15.

Janet Leigh replaces Shirley MacLaine in top femme role of Hal Wallis' "Wives and Lovers" new tab for "First Wife," and filming will start late this month. Miss MacLaine nixed reporting for assignment on grounds that starting date exceeded tenure of her seven-year pact with producer.

Litigation is now in the courts, actress contending contract Wallis has is in violation of California Labor Code, and producer claiming pact is valid.

READY FOR SEALING

Poe In Rome For 20th-Hagging Closing

On the eve of his departure from New York to Rome Saturday (12), 20th-Fox global sales veep Seymour Poe expressed confidence that the 20th-Hagging deal for the distribution of 20th product in Italy would be signed in Rome before today (Wed.), when Poe is scheduled to fly on to Tel Aviv, Nairobi and South Africa.

According to Poe, all the details of the agreement, whereby the Hagging Brothers will set up a new company to handle 20th films, have been set and all that remained to be done was the actual signing.

Exec is due back in New York in about two weeks.

Stanley's Regular 30c

Directors of Stanley Warner voted a regular quarterly dividend of 30c per share on the company's common stock.

It's payable Feb. 25 to holders of record Feb. 8.

Always Technologically Shifting: Now Every Car Its Own Screen

Albuquerque, Jan. 15.

If the City Commission gives the green light to the leasing of the land, Albuquerque will be the test spot for a novel new type of ozoner which will do away with a single screen and replace it with individual ones for each auto.

Tagged the Autoscope Drive-In Theatre, new house will be built on nine acres of land here with spaces for 250 cars, according to L. M. Weldon of Dennison, Texas. Proposed theatre got past the city planning commission last week, and next moves to city commission on Jan. 28. No opposition is anticipated.

"Each person has the best seat in the house" says Weldon, who notes that the process uses a single projector which sends image through a patented image-splitting device, which transmits it to 250 screens, measuring 2½ x 4 feet each. Image-splitter is made up of prisms, first surface mirrors and lens.

Ozoner will be shaped like a circle with concession booth and projection booth occupying the center. About 150 feet from the center is planned the first circle of screens, and about 74 feet beyond them is the second and last circle of screens.

Idea has been tested in small town of Buffalo, Mo., for the past seven years using 120 screen operation. "We've got it up to 250 images now and feel we can increase it still more," Weldon said.

Weldon plans the projection room on a flat surface and the first line of screens on same level. Second screen line will be on slight rise.

Weldon credits Tom Smith, engineer for his Dallas-based firm Autoscope Drive In Theatre Co., with perfection of the idea.

If proposed house gets green light from city commission, construction will start immediately, with opening planned for spring.

If idea succeeds in Albuquerque, Weldon's firm plans construction in other cities across the country.

British Producers Want Their Quota Laws to Apply Against 70m Films

London, Jan. 15.

Both film producers' associations here are going all out to have 70m included in the British quota laws. Neither will detail just how they think this can work or what since they are coming for, but both confirm that they have asked the Board of Trade to confer with the Cinematograph Films' Council towards making the change law.

The fact that, as yet, there is only one British product in that format does not deter them. They believe firmly that the only reason there have been no pictures made here in 70m is lack of confidence in the ability to get them distributed. The suggestion that finance will not be easy to find on 70m scale for a picture which isn't guaranteed a true world sale is dismissed as hypothetical until the first refusal emerges.

Also dismissed by the producers' groups as of immediate relevance, but not necessarily true of the future, is the fact that there are not sufficient 70m houses in Britain to warrant such a move. They maintain that in this egg and hen question, the more films there are in 70m the more intense will be the inducement to build locations to show them.

ALLEGES NOTES PAST DUE

Lion Int'l Sues on Control of Negatives

Lion International has filed a $250,000 injunction suit in N. Y. Federal Court against First National Television Distributing Corp., Bernard L. Schubert, and Movielab.

Complaint states that First National Tele was given exclusive rights to three features for a total payment of $64,000, alleging default on the balance of $20,000. Notes, according to the action, were endorsed by Schubert.

The suit seeks to enjoin Movielab from delivery of prints and negatives to the defendant.

N.Y. to L.A.

Mildred Freed Alberg
Jack Bradsky
Clancy Brothers
Cy Kaplan
Fred Kleene
Lou Levy
Tommy Makem
Mike Merrick
Sidney Michaels
Gene Moskowitz
Harold Rand
Bert Sorrelson
Edward A. Walpin

L.A. to N.Y.

Carol Burnett
Frank Capra
Kirk Douglas
Henry King
Shirley Knight
Jerry Levy
Jeff Livingston
Patti Page
Jack Rael
Lee Remick
Cliff Robertson
Art Van Horn
Robert Webber
David Weisbart
Ralph Wheelwright
Dan A. Wertman
Richard Zanuck

U.S. to Europe

Stella Adler
Joseph Anthony
Frank Capra
Billy De Wolfe
Carl Dudley
Percy Faith
Leonard S. Field
James Edward Grant
Sol Hurok
Robert L. Joseph
Mitchell R. Lesser
Edward Morey
Bill Ross
Fred Sands
Joe Schrum
Alfred R. Stern
Verrill Thompson
Nat Weiss
Al Wilde
Stanley Wilson

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BERKELEY SQUARE, LONDON W1
See Cuba Gateway—Montevideo, London or Your Travel Agent

Entertainment Corp. Sets Mitchum Film Overseas

Hollywood, Jan. 15.

Entertainment Corp. of America's first feature will be "The Winston Affair," to star Robert Mitchum and a joint production effort with Marlon Brando's Pennebaker Productions and Mitchum's Talbot Inc.

Film rolls in early May under producership of Walter Seltzer and will be leased in England and India.

Mirisch Action: Say Ustinov Cost 'Panther' Losses

United Artists issued a press statement last week disclosing that the Mirisch Company is bringing a suit against actor Peter Ustinov for allegedly failing to honor a commitment to perform a starring role in "The Pink Panther," comedy now shooting in Rome. Martin Jurow is producer of the feature under the Mirisch banner for UA release.

"Exact amount of the damages is thought to be in the area of $175,000," according to the UA statement. The distributor alleges that just prior to Nov. 5 starting date Mirisch received a wire saying Ustinov would not report. Peter Sellers subsequently was signed as a replacement, joining David Niven, Robert Wagner and Capucine in the cast.

UA statement contends production time was lost while the substitution was being effected and additional losses were accrued due to a rearrangement of the production schedule.

Ustinov has been legally served in New York, it was further said.

Harold Mirisch, president of the Mirisch Co., was quoted as saying: "The motion picture industry exists on the strength of agreements. We stand ready at all times to abide by our commitments, and must insist that others do the same by theirs . . . We believe that a central issue is at stake here for the motion picture industry, in that the basis for production activity will be seriously impaired if this point is not upheld publicly for all to see."

Europe to U.S.

Bryan Blackburn
Leslie Fabor
Mike J. Frankovich
Dick Kallman
Yves Montand
Peter Reeves
Charles Schnee
Andrea Rogerio
Joan Sutherland
David Turner
Michael Wilding
Sonny Zahl

U Pfd. Again Pays $1.06

Board of Directors of Universal Pictures has declared a quarterly dividend of $1.06 per share on the 4¼% Cumulative Preferred Stock of the company.

The dividend is payable March 11,962 to stockholders of record at the close of business Feb. 15, 1963.

Telemeter Hockey Big-Screens To Big Attendance

Toronto, Jan. 15.

With some 12 away-from-home Maple Leaf hockey games to go in coming season, College Theatre here, a 1,600-seater owned by Famous Players Canadian, is currently supplementing the approximately 5,000 home-set subscribers of Trans-Canada Telemeter at Etobicoke, a Toronto suburb.

The cost of each away-from-home Maple Leafs' game at the College is $2.50 top—running to $3-$3.25—on the Eidophor screen (27'2 by 17'2 feet), with the movie house fluctuating but nearing capacity in Maple Leafs vs. Canadiens games.

College Theatre customers don't get a feature film, but home-set owners in Etobicoke can dial to the other two Telemeter channels if they dislike hockey. Both, however, get the game—which runs 2-2½ hours—free of commercials.

With usual hush-hush and "no comment" attitude, Eugene E. Pitzgibbons, prexy, Trans-Canada Telemeter, admitted that Maple Leaf out-of-town games were "near capacity" in attendance at the mid-town College Theatre but said the 5,000 home-set owners made up a total of approximately 25% of hockey bulls.

Furthermore, Fitzgibbons also pointed out that there was an annual "service charge" of $15 to home-set owners, that the turnover in Etobicoke apartment dwellers was around 20% per six-month period; that the difficulty of a revenue report was based on 60-day returns that precluded any figure on collections.

Fitzgibbons refused to discuss costs of the College Theatre installation but said the use of the screen—and the coin boxes of the approximately 5,000 home-set subscribers in Etobicoke—was being serviced by Telemeter technicians for all out-of-town hockey games in which the Maple Leafs were participating.

In the case of College Theatre patronage, Fitzgibbons stressed that 20% of the customers were that neighborhood's hockey-fans, hence any subsequent plan of installing Eidophor screens in three additional Toronto areas next winter—if Telemeter revenue warrants.

Frankovich in Manhattan

M. J. Frankovich, 1st v.p. of Columbia, continues on that Europe-U.S. shuttle.

He came into Manhattan Thursday (10) for the familiar homeoffice talks.

Production Code Data, '62 Vs '61

Hollywood, Jan. 15.

Features to which the Production Code Administration gave seals of approval dropped to 174 in 1962, representing a 31.17% shortfall from the 264, of 1961, according to Code Administrator Geoffrey Shurlock. Number included both U.S. and foreign-made.

Breakdown, showing a dropoff in production right down the line, is as follows:

	1962	1961
DOMESTIC		
Produced and released by members	18	31
Produced by non-members, released by members	57	100
Produced and released by non-members	12	11
	87	142
FOREIGN		
Produced, released by members	9	9
Produced by non-members, released by members	62	86
Produced, released by non-members	16	18
	87	112

Shurlock stated that of the 87 Code-approved films made abroad in 1962, American companies were responsible for 25 and remaining 62 produced by foreign filmmakers. In 1961, U.S. producers turned out 36, foreign companies 54.

Number of feature scripts submitted to PCA in 1962 also dropped to 167 from '61's 242.

'Brave' Congressmen Wanna Make News for Selves at Film Biz Expense

Washington, Jan. 15.

A number of Congressmen, eager for headlines, may attempt to bracket sexy magazines and nudist films for "investigation" in a common publicity grab. Obviously this will be rough justice for the U. S. film industry, unless it can be stopped. The opportunity is regarded as just the kind of irresponsible demagoguery which appeals to certain Congressmen who would never attack a real social evil in their own districts but love to go harpooning in supposedly safe areas of "public morals" far from their own constituents.

It will be recalled that several Congressmen separately proposed an investigation of prurient films and ads last year, each hoping to get the chairmanship.

The House leadership has now decided to let Rep. Walter Rogers (D-Tex.), among the wittiest members of the House, lead the probe if it is conducted. Rogers is a high-ranking member of the House Commerce Committee, and the investigation would be a subcommittee of that group under his chairmanship.

He used to be a member of the famed Oren Harris subcommittee, and stirred attention during the probe of fixed television quiz shows with several questions which were regarded as being anti-Semitic. Rogers denied any such attitude.

Rogers represents scores of small towns spread throughout the Panhandle of Texas and says it is the little burghs which gripe the most about sexy films.

"These folks," said Rogers, "don't like to see half naked men kissing girls and rubbing up against them."

'Forced' Erotica

Rogers quotes theatre owners in his Congressional district as complaining that distribution companies "force" them to take erotic pictures.

"They tell me," Rogers remarked, "that if they don't take this sex stuff they won't be able to get good pictures. They say they are forced to take the bad or be told, 'Sorry, we don't have any other pictures to give you.'"

Rogers said he has had a large volume of mail from "mother's clubs" and other women's clubs.

"I'd like to see the movie industry clear this thing up itself," Rogers commented. "The industry should know that if it doesn't, things are going to get rough. These mothers have a lot of influence politically and economically, and they can make themselves felt."

Rogers said that if the industry "does something," the probe won't be held. But he added, he doesn't expect anything to happen. He thinks a final decision on whether or not to go ahead with a probe will be made by early Spring.

Mori Krushen's Trek For 'World' and 'Dance'

Mori Krushen, Director of National Press Relations at United Artists, left N.Y. yesterday (Tues.) for a trip to Boston, one of several upcoming trips on behalf of two UA releases due later in 1963. He'll hit Pittsburgh, Chicago and Dallas later.

Krushen will talk with newspaper execs regarding the comedies, Stanley Kramer's "Mad, Mad, Mad World" and Billy Wilder's "Irma La Douce." The first will go to market next fall in Cinerama, as the latter medium's first comedy. "Douce" with Jack Lemmon and Shirley MacLaine in the leads should be in release during summer.

Resistance to War Themes Not True Per 'Longest Day'

Paris, Jan. 15.

First three months of "Longest Day" release in Britain and Europe not only has toppled box-office and attendance figures in places, it's also reversed a couple of fixed notions. While Darryl F. Zanuck was sweating it out in Normandy making "The Longest Day," there were those who predicted that the 20th-Fox war epic would run into trouble (a) because it came at the end of a "cycle" and (b) because Europeans didn't want to hear about war. There was also (c) a lot of prognostication re the negative attitude of women.

Facts now point in the opposite direction. "The Longest Day" today is the undisputed current b.o. champion in Britain and on the Continent. Good example would be France where the two Paris houses playing the film have recorded an incredible attendance of 419,106 and b.o. gross of $775,382 in only 12 weeks. Add that to the 66 provincial keysers which opened with "The Longest Day" only eight weeks ago and the total comes to a b.o. take of $2,330,141 for 2,410,927 persons.

In London, at the Leicester Square Theatre, picture grossed $388,376 in only 66 days whereas its nearest rival took 126 days to get $366,748.

The cold wave and the snow and ice which had (and still has) Britain and Europe shivering during the holidays didn't materially affect the "Longest Day" grosses. It continues to play to full houses in most spots. In several countries, such as Switzerland for instance, the Zanuck epic has actually doubled original grossing expectations.

$2,000,000 in So Far

Darryl F. Zanuck's "The Longest Day" is shaping up as one of 20th-Fox's all time big money-makers. Total domestic boxoffice gross has now topped $2,000,000. This figure tops the b.o. total amassed by 35 theatres, 20 of which opened the pic between mid-October and mid-November, and 15 of which premiered it on Dec. 21.

Abroad, the picture looks to become the most successful 20th film ever released in Britain and on the continent. In two Paris houses, pic has grossed $775,382 with 419,106 admissions. In two months in 66 theatres in the French provinces the film has drawn 1,991,822 admissions, for an overall French total to date of 2,410,927 admissions and a $2,330,141 gross.

In London, "Day" set a new all-time record at the Leicester Square Theatre, taking in $388,376 in 66 days, against the record of its nearest rival of $366,748 in 126 days. Similar records are being reported in Belgium, Sweden, Switzerland, Germany, Spain, and even Egypt and Lebanon.

LEGION LIKES LEE NOVEL IN UNIVERSAL VERSION

The National Legion of Decency has broadened its rating of Universal's "To Kill A Mockingbird" from A-III (morally unobjectionable for adults) to A-III (morally unobjectionable for adults and adolescents). Switch follows what the LOD calls "a substantial change in the revised and final version" of the film.

The Legion recommends the pic for adults and young people, saying that the Harper Lee novel has been "sensitively brought to the screen."

LOD has separately classified the Blake "Eclipse." The film, says the Legion, seems to "tend toward a pessimistic conclusion in that any positive suggestion of hope for man's condition is at best indirectly implied by the filmmaker."

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CASH-IN-ADVANCE 'CLEO' DATES

Seek Liz's Equity In 'Cleo'

Seven Arts Productions, headed by Eliot Hyman and Ray Stark, this week were reported as trying to buy out Elizabeth Taylor's participation in the 20th-Fox production of "Cleopatra." First report had it that the Hyman-Stark combo was seeking to purchase a part of the direct 20th interest but this was denied.

It was later stated that Stark and Hyman are negotiating to buy Miss Taylor's equity, which come to 10% of the gross. This could amount to one of the most elaborate deals of such a nature in that the negative costs amount to $30,000,000 and 20th professes to have high hopes of grossing more than twice this sum.

Hyman and Stark via their Seven Arts, on the basis of their background, are logical negotiators for a piece of such an elaborate production as "Cleo." Whether they can come to terms with Miss Taylor is anybody's guess. Efforts to reach the principals were unsuccessful.

Costs Cut, Astor Pictures Continues; Inland Credit Cancels That Auction

Spokesmen for Astor Pictures and Inland Credit Corp., which last summer extended Astor $500,000 credit, expressed confidence this week that they would be able to agree upon a new, "somewhat easier" schedule of Astor payments to Inland, and thus make unnecessary an auction of Astor assets previously announced for Jan. 21.

Astor's financial problems were exposed two weeks ago when Inland gave notice of a public auction of Astor's pictures for Monday, Jan. 7. When, at the last minute, Astor satisfied Inland that certain immediate financial obligations were being met, Inland postponed the auction until Jan. 21. Now, however, it appears the upcoming auction will be cancelled entirely.

Astor is the old exploitation handler which under the new management of attorney George Foley, department store exec Franklin Bruder and Everett Crosby, scored a major coup over more experienced industryites three years ago by their acquisition of the Italo smash, "La Dolce Vita." Despite the huge U.S. boxoffice for that pic, Astor subsequently hit upon bad times.

A spokesman for the credit company emphasizes, however, that there is no evidence of any "irregularities." Rather, he says, it's a story of a "too rapid, over-enthusiastic expansion of overhead." Even before Astor opened "La Dolce Vita" here April, 1960, it had acquired—at very fancy guarantees to the producers—other "class" imports (excluding "Rocco and His Brothers"), in a concerted effort to establish a "new" Astor image. The precedential business done by "Dolce Vita" seemed to confirm the convictions of Astor's prexy George Foley that "class," backed by no-expenses-spared ad-promotion, would pay off at the b.o.

On the first wave of the "Dolce" success, Astor moved to Mad Ave. headquarters, hired a staff, and, on regular European visitations, acquired or optioned much of promise that hadn't been nailed down by someone else. Among the acquisitions: "Les Liaisons Dangereuses," "Last Year in Marienbad," "The Last Judgment" "Shoot The Piano Player."

Things weren't quite that simple, however. First "Rocco" failed to draw well, even though it was a notable critical success. Then "Liaisons Dangereuses" was slapped with a condemned rating by the Legion of Decency and, since it got only so-so reviews, was unable to secure more than 300 bookings. According to Foley, Astor has lost something over $500,000 on "Liaisons."

Last year, in an attempt to guarantee a continuity of Astor product and to cut down per pic handling cost, Astor took over Pathe America, acquiring a batch of pix in the deal. Despite this, however, the company's cash flow slowed to a comparative trickle, at which point the Inland loan was negotiated.

In an effort to keep the ship afloat, Astor has now tossed all unnecessary expenses overboard. The Mad Ave. headquarters were abandoned two weeks ago, the staff cut to skeleton status. Says Foley (and he is backed up by the Inland spokesman), Astor currently is functioning solvently as a distributing organization. The only problem—and it's a major one—the company is in arrears in its payments on guarantees to a number of European producers. Foley's job now is to persuade the latter to agree to give Astor a chance to get out of its current difficulties by not pressing their immediate claims.

At the beginning of this week, both Foley and the Inland reps were maintaining their optimism, even to the extent of expressing certainty that Astor will be able to come up with the funds necessary to close the deal for Astor's acquisition of Orson Welles' "Trial," film version of the Kafka novel. Foley also points to Astor's unreleased pix, including "The Black Fox" and "The Quare Fellow," as promising money-earners, adding that "Dolce Vita" is still returning a steady income (it opens on the RKO circuit in New York Feb. 6).

Dick Powell Estate; Bulk to June Allyson; Children's Provise

Los Angeles, Jan. 15.

Dick Powell left bulk of his million-dollar estate in trust to his widow, June Allyson, and their two children, Pamela (adopted 14, and Richard, 12, under terms of will filed for probate in Superior Court. Petition which named A. Morgan Maree Jr., as trustee, merely listed estate as valued in excess of $50,000 personal, $50,000 real and annual income in excess of $5,000.

Late actor, who died Jan. 2, bequeathed 2,000 shares in Four Star Productions each to Norman Scott Powell, son of his former wife, Joan Blondell, whom he adopted, and Ellen Powell Maxwell, his and Miss Blondell's daughter.

Will stipulated that at age of 21 Pamela and Richard would receive $50,000 annually and at 40 the remainder of trust fund.

Toronto's New Tabloid To Stress Amusements

Toronto, Jan. 15.

A 10c weekly tabloid, tagged The News Observer, hits the Toronto newspaper market on Feb. 14, with a press run of 100,000 copies.

The 32-page weekly tab is backed by David Rush as publisher and is initially capitalized at $250,000. Switching his allegiance as managing editor is Frank Rasky who, for the past eight years, has been editor-in-chief of Liberty Magazine.

Rasky will also do an entertainment column and a critique of Toronto columnist helmers. Also lined up is Gordon Sinclair, news commentator of CFRB, Toronto, for several years, who quits as entertainment columnist of The Toronto Star, largest afternoon daily in Canada, with a circulation of 341,611.

Staff is currently being assembled, with dummies and rate-cards being prepared. Distribution will be handled by Sinnott News Ltd., Toronto, who do the trans-Canada stands of SFPost, TV Guide, Cosmopolitan, Redbook, etc.

DISTRIB TACTICS PRECEDENTAL

"Cleopatra," which already has set a precedent as far as production budgets are concerned, now estimate: close to $40,000,000) will also be blazing new trails in exhib-distrib relations. Seymour Poe, 20th-Fox global sales vepp, reported to the press in New York Friday (11) that the Rivoli Theatre here has given 20th a guarantee of $1,250,000 (against a percentage of the gross) to acquire the pic, which will preem at the Rivoli (as well as 60 additional theatres in the U.S. and Canada) June 12. Deal with the Rivoli covers a 75-week run.

Not only is the guarantee understood to be the highest ever given for any form of entertainment attraction, but (and this should give all other exhibs pause) it has been paid in advance. Usually such guarantees are in the form of contractual arrangements, with guarantee sum turned over only as it is earned at the boxoffice. As often happens, however, the guarantee is not earned and the booking contract winds up in the courts for settlement.

Believed to have been the highest previous guarantee was that offered by Walter Reade Theatres to acquire Universal's "Spartacus" for the De-Mille Theatre here. It was announced as being $1,000,000, covering a two-year run. However, when U subsequently used Reade for monies owed, at the end of the "Spartacus" run, it was revealed that the guarantee actually had been in the neighborhood of $750,000. And that was not paid in advance.

Poe also pointed out that 20th's cut will be counted as a percentage of the gross "from the first boxoffice dollar," meaning that the theatre's "nut," ordinarily deducted from first money, will be picked up entirely by the theatre and won't come from the picture's gross.

Rivoli Seats, $5.50

Salah Hassanein, exec vepp of the Riddle Corp., which owns the Rivoli, and who also was at the press conference, said that at the Rivoli "Cleo" will play 14 hardticket shows a week, with seats scaled from a new high of $5.50 to $3.00 in the evenings and from $4.50 to $2.50 matinees. Capacity weekly take will be $80,000. The highest previous scale has been that for Col's "Lawrence of Arabia" at the Criterion in N.Y.: $4.80 to $3.00 weekend evenings.

Although Poe was quite expansive in showing reporters the certified check for $1,250,000 which he had received from the Rivoli the day before, he declined to reveal what the actual percentage terms are. Hassanein himself, after the press conference, told one reporter he agreed that under ordinary circumstances any exhib "should have his head examined for making such a deal," but he believes that "Cleo" is unique ("the most publicized event since World War II") and worth the terms.

Poe pointed out that the usual hardticket procedure is to open in New York and then to slowly "fan out" into Chicago, Los Angeles, etc., but that he believes that "Cleo" will not lose any of its "want to see" by opening simultaneously in 70 houses here and in Canada. The smallest town to be included in this group will be one of approximately 125,000 pop., according to the estimate of road-show manager Joe Sugar.

Another fairly staggering "Cleo" logistic is that its domestic "saturation" hardticket opening will entail a total print cost of approxi-

(Continued on page 18)

Former Owners of Union Films Take Action Against J. Jay Frankel

COUNTY CLERK'S GASKET

Gloria Swanson Rolls Royce of 1957 Rockfeller

Gloria Swanson has been slapped with a warranty for $1,102. Filed by the City of New York in the County Clerk's office of Supreme Court.

The City claims that she bought a Rolls Royce in France and brought it into N.Y. in 1957. At that time, the City contends, she failed to pay the required sales tax on the auto in the amount of $1,102. Collection is currently being sought.

Filipino Picture Folk Cheered As Yankees Discover Coproduction

By AARON PINES

Manila, Jan. 15.

Filipino pic industry heads into the new year much encouraged, chiefly because the Yanks have discovered the local terrain.

This adverts to two features of American origin shot here in '62. First was Universal's "No Man is an Island," with Jeffry Hunter and second was the indie "W I A" (means wounded in action—initials being scrawled across medical tags of war-wounded). Latter is first Yank-Filipino coproduction to be shot and processed entirely here, and at moment is being edited in Quezon City, the centre of native film activity.

"W I A" was made by Irving Sunasky and Samuel Zernisky, from the States, former previously associated with Morris Engel of the New York-shot "Weddings and Babies." Sunasky, who wrote-directed, based "W I A" on his own wartime experience in the Philippines with the U.S. Army medics. Pic is a kind of "Grand Hotel" set within an army evacuation hospital, with theps recruited from States and the local talent pool included 1 top Filipino lead Leopoldo Salcedo.

Sunasky and partner plan to follow up soon with a trilingual pic, in color, on location in Manila and Tokyo and employing Yank, Filipino and Japanese actors.

The team is also blueprinting a complete studio setup here, with American technicians training locals in camera and lab techniques.

Stanley Warner's Qtr. Net Drops to $629,000

Income and earnings for Stanley Warner continues on the downcurve, though it's far from alarming!

Circuit chief Simon Fabian, in fact, remains confident that fiscal '63 will yet top the previous annum, when the decline set in. So he told stockholders last week at the annual meeting in Wilmington, Del. But the glum side of it, meantime, is that first quarter ended Nov. 24) profits dipped to $629,000 or 31c per share, compared with $1,312,700 or 65c per share for the like year ago period. Quarterly revenues from all divisions came to $34,200,000, compared with $35,283,400 for last year.

The profit erosion, as before, is blamed on off-sh theatre revenues, coupled with product-launching promotion and distribution outlays in the consumer and pharmaceutical divisions.

Stanley Warner, by the way, is nearing its 10th anni (March 1), and prexy Fabian, noting same, observed that the expansionist circuit, being alert to diversification opportunity, has climbed in that span from a $25,000,000 to $136,000,000 gross.

Re-elected directors were Fabian, Samuel Rosen and Nathaniel Lapkin.

Barely six months after his acquisition of Peter Horner's indie distrib company, Union Films, J. Jay Frankel has been hit with a law suit filed in New York Monday (14) by Horner and his partner, Philip Levine charging Frankel and several others with conspiracy to defraud the creditors of Union. Named as defendants with Frankel are his MJP International, Century Industries, a factoring outfit, and Al Tannenbaum, president of Century.

Ironically, it was Tannenbaum and Century who forced Frankel's disk companies, Artia and Parliament, into bankruptcy in November. Century had lent the diskeries $1,000,000, subsequently revealed not to be covered by adequate accounts receivable.

In Monday's suit, Horner and Levine, who stayed on as operating heads of Union after Frankel's purchase of the company's stock in August, charge that Frankel illegally transferred a total of $306,294 in Union assets to Tannenbaum in partial payment of the Frankel-MJP indebtedness to Tannenbaum and Century. Latter had advanced Frankel the credit with which to acquire Union from Horner. The suit thus charges, in effect, that Frankel acquired Union with Union's own funds.

Now understood that Frankel no longer owns Union—that he transferred all his Union stock to an unnamed party, shortly after acquiring it, in return for a cash loan. The unnamed party is said to be meeting all of Union's financial obligations, thus allowing the distributors, one of the most respected in the trade, to continue "business as usual".

Industryites, long curious as to the ins and outs of Frankel's operations may be treated to some of the answers in the upcoming legal hassle. The young (about 28) Staten Island-born exec, whom his press agents last year were trying to tout as the entertainment industry's newest boy wonder, first came upon the scene five years ago when he returned from Russia with U.S. recording rights to the Red Army Chorus. From the recording business he branched out into films, operating via his MJP to acquire animated material from Red bloc countries, which he sold to U.S. tv, plus such Russ features as the very successful "Ballad of A Soldier" and the more recent "A Summer to Remember." He also acted as agent for the sale of a number of U.S. major company films to the Soviet.

As he broadened his scope in the entertainment industry, Frankel also took pains to establish himself as a host, entertaining frequently at his Park Ave. digs (decorated with, among other things, an original El Greco), employing a chauffeur-driven Rolls-Royce to get around the city.

American International 12 'Hollywood-Made'

Hollywood, Jan. 15.

American International Pictures has set 12 "made in Hollywood" films for release this year. Slate is part of the company's 24-picture 1963 release schedule, which includes all Filmgroup product.

James H. Nicholson noted a minimum of seven features to be made in Hollywood during the next eight months and said the year "would mark the beginning of a turnaway from overseas production and a revival of employment and activity in the motion picture capital."

Hollywood pix are "The Raven," set for Jan. 23 release; "Night Tide," Feb. 13; "The Californians," March 13; "Operation Bikini," March 27; "The Terror," April 24; "X-The Man with the X Ray Eyes," June 19; "Beach Party," July 3; "Masque of the Red Death," August 7. Dates have not yet been set for "It's Alive," "War of the Planets," "Comedy of Terror" and "Love, 2."

AIP has also acquired American distribution rights to the Mind Benders, Basil Dearden-Michael Relph British drama.

Son Of Flubber

Further adventures of "The Absent-Minded Professor." Sequel doesn't match comic quotient of original, but should be another moneymaker for Disney.

Hollywood, Jan. 4.

Buena Vista release of Walt Disney production. Stars Fred MacMurray. Nancy Olson, Keenan Wynn, features Tommy Kirk, Ed Wynn, Leon Ames, William Demarest, Charlie Ruggles. Directed by Robert Stevenson. Screenplay, Walter Bullock, based on story by Samuel W. Taylor and Norman Jean Roemer, characters, Edward Clinton and Con Conrad. Stevenson. music, George Bruns, assistant director, Joseph L. McGrath. Reviewed at the studio, Jan. 4, Running time, 100 MINS.

Prof. Ned Brainard	Fred MacMurray
Betsy Brainard	Nancy Olson
Alonzo Hawk	Keenan Wynn
Biff Hawk	Tommy Kirk
A. J. Allen	Ed Wynn
Judge Bardwell	Charlie Ruggles
Fess Parker Daggett	Leon Ames
Mr. Harris	Ken Murray
Mr. Hammond	William Demarest
Sportscaster	Paul Lynde
Morley Addison	Elliott Reid
Mr. Herbert	Bob Sweeney
Mistress de la Roche	Joanna Moore
Mistress Tate	Edward Andrews
Manager Hanson	James Westerfield
1st Referee	Alan Carney
Coach	Robert Brown
Arthur Kelly	Darrell Larson
Prosecutor	Alan Hewitt
Gunsmoker	Leon Tyler
Mr. Harris	Jack Albertson
Mr. Osborne	Blake Becker
Mrs. Daggett	Harriet Hutchinson
Waiter	Steven Wills
Father	Walter Reed
Baby Walter	Walt Disney

Like most offspring of celebrated parents, "Son Of Flubber" doesn't fill its father's footprints. Father Flubber, better known as Walt Disney's "Absent-Minded Professor," had lots more humor to the comedy corner. "Son" is an extension of the same basic scientific formula, with minor variations, but it lacks the ingenuity, clarity and neatness of its memorable progenitor. Fortunately, though, individual scenes within the less effective whole have the same uproarious, hollyhaugh quality that characterized the original, and these, coupled with the traditional magnetism of the Disney banner and leftover lure of flubber, should make the Buena Vista release a solid moneymaker.

Fred MacMurray rides again in his airborne Model T as lovable Professor Brainard atop virtually the same spirited seat that cut up in the first film, which was molded by approximately the same creative and cinematic staff headed by coproducer Bill Walsh and director Robert Stevenson. The sequel, concocted by Walsh and Don DeGrodi from a story by Samuel W. Taylor and the Danny Dunn books, picks up where the original left off.

Failure of the red-taped government to shell out ready cash for his anti-gravity goo sends MacMurray back to the lab, where he promptly invents a new amorous substance that can produce "dry rain."

MacMurray, with his knack for perfect reactions, repeats his winning performance as the flubber-assisted prof. Nancy Olson, a fine actress not seen often enough in recent years, is excellent as his wife. Keenan Wynn is solid in his reenactment of a greedy loan shark, and Tommy Kirk, a young comic actor with a bright future, scores big as his practical-minded son. There are a host of fine featured portrayals, noteworthy among which are those of Elliott Reid, Joanna Moore, Bob Sweeney, Ken Murray, Leon Ames, Ed Wynn, William Demarest and Charlie Ruggles. Paul Lynde is outstanding in his delineation of an overly partial sportscaster, as is Leon Tyler as the inflated flubberized hero of that gridiron rumpus. Strong momentary comedy impressions are made by Edward Andrews, Alan Carney, James Westerfield and many others too numerous to specify individually in a large and highly adaptable cast.

Stevenson's direction is sound and resourceful, but the material, though wittily satirical in spots and farcically robust in others, just never quite measures up in its entirety to the freshness of its forerunner. Invaluable work by the special effects unit of Eustace Lycett, Robert A. Mattey, Jack Reid and Jim Fetherolf is a source of constant visual delight. Other top contributions to the production have been made by cameraman Edward Colman, composer George Bruns, editor Cotton Warburton, [illegible] and Walter Hannemann.

director Arthur J. Viturelli. But "Son Of Flubber," also, is a synthetic. As we follow the bouncing ball, we seem to be bouncing on the same old lyrics. Tube.

The Hook

(PANAVISION)

Likely, engrossing but not altogether successful war drama. Best suited to tastes of action buffs, should rake in that coin.

Hollywood, Jan. 9.

Metro release of William Perlberg production. Stars Kirk Douglas, Robert Walker, Nick Adams. Directed by George Seaton. Screenplay, Seaton, Walter Bullock based on John Knittel's novel, "L'Hameçon." Camera, Joseph Ruttenberg, editor Robert J. Kern Jr., music, Leith Stevens, art director, Ronald Hotchin. Reviewed at the studio, Jan. 9, '52. Running time, 99 MINS.

Sgt. P. J. Briscoe	Kirk Douglas
Pvt. G. A. Dennison	Robert Walker
Pvt. V. H. Norbett	Nick Adams
"Cook"	Norman Hamilton
Capt. Von Rue	Nehemiah Persoff
Lt. D. M. Troy	Mark Walker
Shepard	John Marley

Filmgoers willing to receive "The Hook" at unconsecrated face value is apt to find the Perlberg-Seaton production for Metro a gripping drama of men at war, a picture brought with action and suspense and laced with significant questions of morality in wartime. Conversely, those for whom dramatic nuance counts are likely to be bothered by its story and character irregularities and a tendency to stray beyond pertinent basic issues into tangents and melodramatic posture. The upshot is a film ideally suited to the cinematic tastes of war action buffs, but disappointing for the more discerning customer. Satisfactory boxoffice looms, but it is apt to reflect these basics.

Henry Denker's screenplay, based on Vahe Katcha's novel, "L'Hameçon," reduces the broad panorama of wartime conflict to its simplest, most fundamental terms. By such reduction of scope to the scale of individuals, it attempts to point out that the ordinarily impersonal machinery of combat can cease to apply rationally and intimate, calculating man-to-man circumstances. Unencompromising allegiance to "the order," that hallmark of military structure, takes on a new and frightening significance when it hinges on a pointblank and pointless kill of convenience.

The dramatic means by which this point is illustrated in "The Hook" involves the problem of how three American soldiers in the Korean War are to deal with a prisoner. Orders from headquarters are to do in the man but, after much haggling and stormy procrastinating, none of the three Yanks find themselves able to execute the senseless assignment until the prisoner, in the confusion of a sudden truce, ironically provokes the fatal action in the course of a somewhat unstable, unnecessary conclusive passage. Most of the story transpires aboard a neutral ship steaming through perilous wartime waters.

Kirk Douglas gives a characteristically virile and authoritative performance as a veteran sergeant unable, ultimately, to reconcile 19 years of hard, unemotional soldiering principles with the act of following an order to kill a man while out of actual combat circumstances. Nick Adams has some telling moments as a PFC voluntarily at the mercy of Douglas' whims, owing to an incident in which the latter had concealed evidence that would have led to Adams' court martial. There is, however, a glaring inconsistency in this relationship. For had Douglas withheld such vital evidence, it follows that he would be at least equally guilty of military misconduct as Adams. At any rate, the nature of their association is highly improbable.

Robert Walker, in his first screen assignment, is uncertain in his delineation of the third member of the party, a sensitive, learned private. Filipino actor Enrique Magalona, as the prisoner, is called upon to spend most of his time staring helplessly at his hapless captors. Nehemiah Persoff is fine as the philosophical skipper of the Finnish vessel. Support is satisfactory.

Director George Seaton has failed to clarify the exact nature of establishing events at the outset but he does bring most of the [illegible] with [illegible] Joseph [illegible] is clear and [illegible] Ruttenberg [illegible] Kern [illegible] where [illegible] the mood [illegible]

Les Cuisiniers Mangent

(The Red Pants)

(FRENCH)

Paris, Jan. 8.

Columbia release of Cherrel-Silver Films production. Stars Laurent Terzieff, Bourvil, features Etienne Bierry, Antonine Maurezille. Directed by Alex Joffe. Screenplay, Joffe, Pierre Curti, Etienne Bierry, camera, Jean Penzer, editor Marc Pinet. At Paris, Paris. Running time, 100 MINS.

Antoine	Laurent Terzieff
Ferdinand	Bourvil
Schmidt	Etienne Bierry

Film is another in a cycle about escapee prisoners of war during the last debacle. It has some neat thespping and some good ideas but just does not have the depth or originality for art theatre chances abroad, with only dualer possibilities on its fairly entertaining qualities.

An adventurous type holes up with a timid fellow on one of his escapes. He uses the rather unassuming but selfish one until they are forced to flee together. Then the supposed daring soldier turns out to be the most selfish of the two and ironically is caught while the other gets away.

Bourvil is a clever comedian who manages to make the frightened little man, who won't take chances for anybody or anything, an engaging character. This is a tribute to his comic range and character building.

Laurent Terzieff is rightfully sullen and overdemanding as the dynamic but cruel would-be military hero. Director Alex Joffe has strewn this with too many gratuitous bits to detract from the basic battle of character which is the main framework of the film. All other complications are fragmentary.

Production is neatly done technically but does not have the true feel for the time. Hence, this seems mainly a local item on its name values. Mank.

A Child Is Waiting

Affecting study of mentally retarded children. Grimness of dramatic topic may limit b.o. appeal, but intelligent treatment and good marquee names will help.

Hollywood, Jan. 7.

United Artists release of Stanley Kramer production. Stars Burt Lancaster, Judy Garland, features Gena Rowlands, Steven Hill, introduces Bruce Gordon. Directed by John Cassavetes. Screenplay, Abby Mann, based on his story. Camera, Joseph Landon, editor, Gene Fowler Jr., music, Ernest Gold, assistant director, Lindsley Parsons Jr. Reviewed at Directors Guild of America, Jan. 7, '52. Running time, 104 MINS.

Dr. Matthew Clark	Burt Lancaster
Jean Hagen	Judy Garland
Hughey Whittemore	Gena Rowlands
Bill Wingfield	Steven Hill
Reuben Widdicombe	Bruce Gordon
Mattie	Gloria Gordon
Goodman	Paul Stewart
Douglas Benham	Lawrence Tierney
Alan Roberts	Elizabeth Wilson
Miss Brown	Barbara Pepper
Hollywood	John Marley
Mrs. McDonald	June Walker
Dr. Lombardi	Mario Gallo
Dr. Clark	Frederick Draper

Again, as in "Judgment at Nuremberg," producer Stanley Kramer has dipped into productive source of live television drama and come up with a poignant, provocative, arresting dramatization of a topic that merits attention and concern. And again it is writer Abby Mann whose original work has spawned the effort. This time it is the subject of mentally retarded children upon which light is shed and, thanks to Mann's knowledgeable, penetrating and compassionate scenario and John Cassavetes' artful, arresting and sensitive direction, the result is a deeply moving and beneficial motion picture achievement.

Skillfully executed and tastefully performed though the film is, there are, nevertheless, bound to be those who sense an almost intolerably depressing experience in store and will tend to shy away from such an emotionally demanding visit to the cinema. But "A Child Is Waiting" is the sort of distinguished attraction that could, if vigorously and intelligently, sold to trade and public, override such commercial limitations. The names of Burt Lancaster and Judy Garland are certain to aid in this regard.

The film focuses intensely on an profoundly touching case, around which are woven heart-rending and often shocking illustration of behavior and activity in the [illegible] the mental re- [illegible] small community [illegible] the role to which [illegible] Lancaster [illegible] Garland [illegible]

tention. It has been done honestly, directly and informatively, and succeeds in erasing certain misconceptions.

Lancaster delivers another firm, mature, persuasive and unaffected performance as the professionally objective but understanding psychologist who heads the institution. Judy Garland gives a sympathetic portrayal of an overly involved teacher who comes to see the error of her obsession with the plight of one child. That child, a deeply touching borderline case, is played superbly by young Bruce Ritchey, a professional actor who manages to fit believably into a youthful cast that consists, for the most part, of actual retarded children who are patients of Pacific State Hospital in Pomona. As the lad's two troubled parents, Gena Rowlands (the director's wife) and Steven Hill pitch in with two exceptionally vivid and convincing performances. Miss Rowlands has one especially memorable scene. Others who register soundly are Paul Stewart, Gloria McGehee, Elizabeth Wilson, Barbara Pepper, John Marley, June Walker, Mario Gallo and Frederick Draper.

Joe LaShelle's camera is an agile, alert, adaptable and ever-imaginative observer. Gene Fowler Jr.'s editing puts the right scenes in the right places, manipulating and molding the drama to maximum emotional advantage. Rudolph Sternad's production design has both character and natural simplicity. In James L. Speak's sound reproduction, there is clarity and sensitivity. An expressive and deeply affecting musical score by Ernest Gold is a vital factor. Tube.

Les Abysmes

(The Depths)

(FRENCH)

Lenox Films production and release with Francoise Berge, Colette Berge, Pascale De Boysson, Colette Regis, Paul Bamdas. Jean Laudet. Directed by Jean Paquelin. Screenplay, Jean Vauthier, camera, Jean-Michel Boussagnet, editor, Denise De Casabianca. Reviewed in Paris, Running time, 90 MINS.

Michele	Francoise Berge
Marie	Colette Berge
Mademoiselle	Pascale De Boysson
Madame	Colette Berge
Monsieur	Paul Bamdas
Philippe	Jean Laudet

For a first film, director Nico Papatakis has tackled a difficult subject, a sort of satiric and surrealist look at servant-master relationships on a crumbling farm. If it does not quite transcend its locale to make a bigger statement on this subject, this does take a searing swipe at human pettiness and looms mainly an arty bet abroad.

The pic might be worth arty theatre placement. But it calls for a personalized sell. If this does not not quite come off because of repetitiveness and overwriting, it does have a jarring and penetrating quality which is hard to overlook.

Two bedraggled maids, with a better background than their situation promises, are shown fitting about a rundown farm house. They talk destiny, have fits of elation or fear, and bring out that they dread the return of the owners, have not been paid for three years, and seem on the verge of insanity, compounded by a more than sisterly affection.

In come the owners, a vague man, his dominating second wife and his dreamy daughter whose husband has left her. Dissension immediately breaks out and the maids are alternately out of control or obsequious. They get out of hand when they hear the house will be sold. When it's finally sold, they kill the woman and the daughter as the film ends on a look of horror.

Jean Vauthier's script is too cluttered up with verbal fireworks. Its protest nature and insight are only intermittently effective.

But director Papatakis has charged this with some biting visuals and has obtained strange but effective performances from the cast. Francoise Berge and her real sister Colette, play the deranged sisters and go from hysteria to cowering servility to make their characters provocative if not always clear.

The others are also figures of weight in the screen but unreal film. It is technically good for a production [illegible] Paul [illegible] Jean [illegible] Jean [illegible] Jean

VICK COMIC STRIP FILM PLUGS

Amusement Stock Quotations

Week Ended Tues. (15)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11¼	ABC Vending	384	14⅝	13¼	14⅛	+ ¼
47½	22⅜	Am Br-Pr Th	236	36¼	36	37	+ 1
20⅝	10	Ampex	450	17½	16⅛	16⅝	— ⅝
48¼	31½	CBS	727	47⅞	45	47¾	+ 3
38⅝	8¼	Chris Craft	561	14½	13¼	13⅜	— ¾
31	14	Col Pic	147	23¾	22⅝	23¼	+ ⅛
51⅜	34½	Decca	36	46¾	46⅜	46⅜	— ⅜
40⅝	21	Disney	102	34¼	30⅝	33⅝	+ 2⅛
115⅞	86	Eastman Kdk.	310	113⅞	108⅜	112⅝	+ 2⅛
6⅛	4¼	ESSE	364	6⅛	5⅞	6	— ⅛
14⅝	8⅝	Glen Alden	286	11⅛	10⅝	11	+ ⅛
47½	17⅛	Loew's Theo.	208	22½	20⅝	21	—1½
78⅞	33	MCA Inc.	167	54⅛	51¼	53⅞	+ 2⅛
18⅛	10⅜	Metromedia	190	17	16	17	+ ½
36⅛	26¼	MGM	1696	31¼	28⅜	30¼	— ¼
9¼	5¼	Nat. G. Corp.	1236	10⅜	8¾	10¼	+ 1¼
38½	10	Outlet	1230	22⅞	22¼	22⅛	— ⅜
36⅝	21	Paramount	198	27½	26⅝	36½	— ⅞
221	81¼	Polaroid	706	148⅛	142	142	—5½
63⅞	36⅛	RCA	1544	62⅛	60¼	62	+ 1⅛
12⅛	6½	Republic	226	8⅛	7½	8¼	+ ⅛
17	12½	Rep. pfd.	10	15¼	14⅝	15¼	+ ¼
40¼	18⅛	Stanley War.	184	23⅞	21⅛	22⅛	+ 1¼
33¼	27¼	Storer	30	32¼	32	32¼	— ½
30⅝	15⅛	20th-Fox	365	24½	21¾	23⅞	+ 1½
35¼	22¼	United Artists	79	29½	28⅝	29	+ ½
26¼	16½	Warner Bros.	181	14⅛	13⅜	14	— ⅛
75¼	42⅛	Zenith	464	57¼	55¼	56	— ¾

American Stock Exchange

6⅛	2½	Allied Artists	30	3⅞	3	3⅛	+ ⅛
9	3⅛	Ballf'nt GAC	22	5½	5¼	5⅛	+ ⅛
21⅛	10¼	Cap. Cit. Bdc.	33	18¼	17	18⅛	+ ⅛
20⅛	8½	Cinerama Inc.	230	14¼	13⅛	13⅛	— ⅛
12	6½	Desilu Prods.	18	8⅛	7⅞	7¼	— ⅛
9⅛	4½	Filmways	50	6½	5	6½	+ 1⅛
14⅛	6	3M'S Vid.	6	6⅞	6½	6¾	+ ⅛
2⅛	⅝	Nat'l Telefilm	33	13 16	11 16	¾	
5⅛	2	Reeves Educ.	26	2⅛	2⅛	2½	
7½	2¼	Reeves Ind.	113	3¼	3¼	3⅛	— ⅛
22	13	Sovereign Gems	17	18¼	17⅞	18	
26⅛	6⅞	Technicolor	278	10¼	8¾	10½	+ 1½
10⅛	4¼	Telepromter	22	6⅛	5⅞	6	— ⅛
3	1⅛	Tele Indus	62	2¼	2½	2⅛	+ ⅛
16¼	14⅛	Trans-Lux	17	13	12½	12⅞	+ ⅛

• Week Ended Mon. (14)
† Actual Volume
‡ Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1¼	1⅝	
Commonwealth Theatres of Puerto Rico	6	6⅞	— ⅛
Four Star Television	10½	11½	+ ¾
Gen Artkino & FA	260	276	+25
General Drive-In	10	11	+2¼
Hoyts Pictures	1⅛	1¼	
Medallion Pictures	4½	5½	— ½
Premier Albums	6½	7⅜	—1
Rust Craft Greeting Cards	10¼	11¼	+ ¼
Seven Arts Productions	8¼	9¼	— ⅛
Transcontinent Television	11⅛	12⅛	+ 1⅛
U. A. Theatres	5¾	6⅜	+ ½
Walter Reade-Sterling Inc.	2	2½	
Wometco Enterprises	18⅜	20¼	+ ⅝
Weather Corp.	4⅜	5	+ ¼

(Source: National Assn. of Securities Dealers Inc.)

Inside Stuff—Pictures

Mystery still surrounds the unexplained suicide of Mexican screen star Norma Angelica, who died New Year's Eve in her home from an overdose of sleeping pills. Excusing herself from her family she locked herself in the bathroom where she administered the dose. After a considerable passage of time her brother broke down the door to discover the unconscious girl on the floor. Efforts to revive her failed. Lack of any notes or any previous indications of despondency remain the big question in the unresolved mystery.

Norma Angelica Ladron de Guevara's biggest hit in Mexican films may be the still unreleased "La Rabia Por Dentro" (The Rage Within). She had been assigned to Luis Alcoriza's upcoming "Paraiso." She had starred in the award winning "Tlayucan" which dubbed her the Anna Magnani of Mexico. Previous credits for the 24 year old star include: "El Buscador" (The Bouncer), "Jovenes y Bellos" (Youths and Beauties), and "Tlayucan." "Tlayucan" and "La Rabia Por Dentro" are slated for U.S. release.

Question and answer page in the current week's Parade Weekly supplement brought forth from a reader a query as to how badly did a couple of Paramount pictures fare, pictures being "Hell Is for Heroes" and "Escape from Zahrain." Parade's man in supplying the answers said each lost $1,000,000. Interestingly, only these two pictures were cited in the most recent Par financial report which said certain pictures were costing too much to produce.

Thumbs-down review of "Barabbas" (Col) in Honolulu Star-Bulletin ended up with this question: "Isn't Barabbas' warmed-over 'Ben-Hur,' left-over 'Spartacus,' and over-ripe 'King of Kings'?" Critic Phil Mayer also wondered in print: "Would they dare bring this movie into the theatres at Easter time?"

NEW GRATUITY FROM OUTSIDE

Film producers and exhibitors have been getting considerable aid in their exploitation efforts from outside sources recently. Latest to come along with a leg-up is Vick Chemical Co., which, on behalf of its Vick's Cough Drops, will be literally giving $1,000,000 worth of free ad space to film companies this year.

This action closely follows a move by Pepsi-Cola which recently detailed its gratis-for-exhibitors radio campaign to include plugs for pictures playing at local outlets. This plan will cover some 3,000 AM radio outlets in the U.S. and may be extended into Canada.

Vick campaign is aimed via newspapers and is currently being tested in Chicago with plans for a national spread. The plot involves the use of a comic strip format, with each strip pegged to a different film. The series is called "secrets on the set" and each strip tells the story, in about eight full-color panels, of some production dilemma and how it was solved. Sample: "How the Bounty Rode Out a Typhoon" or "A Stunt Man's Injury on the 'Manchurian Candidate' Set" (titles approximate but situations in actual use in the Chi test run).

No Star Mentions

The last two panels of the newspaper strips are devoted to Vick's Cough Drops' own "secret" for relief of throat discomfort. But the bulk of the text and frames is given to the film problem being depicted. All the studio has to do is supply the anecdote, Vick, via Morse International Agency, does all the art work etc. Different feature is used each week. Tie-up so far is aimed only through Sunday comic sections.

No actual stars are depicted and only the film itself is plugged. So far, 11 strips have been done and Vick is pleased with the testing to date. Among the film companies involved have been MGM, UA, 20th-Fox, Allied Artists and Columbia. Pictures getting the cartoon plugs to date include "Taras Bulba," "Jumbo," "Manchurian Candidate," "Barabbas," "The Lion," "Mutiny on the Bounty," "Lawrence of Arabia" and "How the West Was Won."

Results of the test will be decided by April and, based on what is concluded, the program may go national with Vick planning on buying around $1,000,000 worth of space. So far film companies are getting a free ride and such will probably be the case should the plan go national. However, budget will dictate whether producers may be asked to participate financially at a later date.

Sunday comic sections are among the most read of all of that day's newsprint deluge. Vick considers that cough drops need a visual display and were originally going to use "Believe It Or Not" approach.

May go to show that, industry gloom aside, films are still considered among the top lures for public interest.

Finney's Russian Study

London, Jan. 15.

Albert Finney is the last important casting made by Carl Foreman for his Open Road production, "The Victors." He has been appearing as a guest star in a small role in the climax of the film which is set in Berlin.

Finney plays a Russian soldier and has taken Russian lessons to ensure that his dialog is okay. Finney found the Foreman script irresistible and was so eager to appear in the film that he is donating his salary to The Actors' Orphanage.

Perlberg: 'Now Is The Wary Era'

Producer Today Confronts Special Hazards — Some Candid Angles Re 'The Hook'

Time has come when there must be "more wariness and caution on the producer's part." This is the message from veteran producer William Perlberg in commenting upon the now-established fact that film-making costs can get out of hand. More specifically, he was pointing to the no-show performers and inadequate production preparation and, still, the overpaid stars, all of which lend a hand toward the negative price far above the price-is-right level.

Perlberg and his partner in indie production, George Seaton, admittedly had a "problem" with their last entry for Paramount, this being "Counterfeit Traitor." This was budgeted at $2,700,000 and went to $3,100,000.

But not all their fault, they say. Perlberg relates that William Holden was taken away from the property to make him available for "World of Suzie Wong," also for Par, and this necessitated a re-shooting schedule for "Traitor" involving studio space rentals adjustments in Berlin, Hamburg, Copenhagen and Stockholm. Holden, because of "Wong," was late in getting back to "Traitor."

An aside to this, incidentally, is that Perlberg and Seaton assert they were promised a $300,000 credit by Par against the production overlay but still haven't gotten it. Par apparently is now intent on charging the 300G against profit—if any. In any event, Perlberg and Seaton departed Par after "Traitor" and now are working at Metro, where they've just completed their first, "The Hook," starring Kirk Douglas.

Perlberg thinks it a shame that the top stars "work on percentage and don't earn it; they're way ahead when the producing company is still not up to even." He was talking about percentage of the gross.

Seaton took it from there, mentioning as an example a picture which needs $7,000,000 in gross to break even and from which the star receives 10% of the gross. Writer-director Seaton noted that the achievement of the $7 Mil. gross is still not the producer's battle won because of the 10% to the star. Latter gets $700,000 and thus the producer needs that much more to come out of the red. And, subsequently, the more that comes in the more (still that 10%) that goes out "it's a continuing fight for the producing company," states Seaton.

Perlberg said he has high hopes for his next for MGM ("Twilight of Honor") because it just might set some precedents. The star is Richard Chamberlain ("Dr. Kildare" of MGM-NBC-TV) who's coming in on straight and not in-orbit salary). Perlberg is confident in moving in this direction despite past experiences on the part of other theatrical producers in hiring tv personalities, who haven't been able to carry the theatrical load on the marquee.

Perlberg reported that Chamberlain has hit a new high in fan mail at Culver City, topping the late Clark Gable, and this has been an inducement toward giving him, Chamberlain, the starring role in a key theatrical property. Also, the "price is right," being devoid of the percentages of gross which, states the producer, make it so tough for a producer. Perlberg-Seaton thus are tapping tv as source for a starring role, saving money, and are hopeful that the man from tv can sell tickets at a theatre just as well as he can be welcomed on the home screen for free.

BELGIAN CRITICS NEW ACCOLADE TO PENN

Arthur Penn has won the Belgian Film Critics Grand Prix for his direction of "The Miracle Worker" (UA) selected as the outstanding picture of 1962. Penn won the same award when first given three years ago. Luis Bunuel capped it for the intervening year with the Spanish-made "Viridiana." Fred Coe produced the film as previously the stage version, playwright William Gibson providing the screenplay.

Penn is lined up with Columbia Pictures for two films, titles not yet settled.

French Producers, Desperate, Strike For Tax Relief

Paris, Jan. 15.

French film crisis talk has been perennial, but this week the French Film Producers Syndicate made it official by stating a meeting Monday (21) will vote on a general stoppage of production, except for features in progress or those contracted for immediate starts.

Though this may be a means of focussing governmental and public opinion on the French film industry plight, it is also something that could happen if necessary tax relief is not forthcoming soon, and a kink is not ironed out at European Common Market headquarters at Brussels where a sanction against needed aid changes in France is being fought while Italy is allowed the very thing the French are asking for.

Weston's New Veepcy; Embassy Also Employs Outside Tester Talent

Embassy Pictures' has designated ad director since November, 1962, Robert Watson as ad-pub vicepresident. At the same time, the distrib also pinned veepee stripes on general sales manager Carl Peppercorn.

Weston's "umbrella" appointment follows the departure of pub director Harold Rand to 20th-Fox. Expected to be filled shortly are the ad and pub managerships, with Charles Cohen continuing as exploitation manager.

Meanwhile, Weston has moved to augment the pub staff from without, with retention of a couple of independent operators. Bill Doll and Eve Siegel Forner will do special pub projects, latter will concentrate on national and fan mag planting. For Doll, it renews an off-and-on biz relationship with Embassy prez Joe E. Levine that started with "Hercules," the indie's first boxoffice smash.

Another staff addition at the company is Lou Kreiman as photo manager, vice Frank Rodriguez, who has shifted to a ditto berth at 20th. The nucleus of Embassy's pub staff—Harold Salemson, James Mauceri and Burt Solomon—is set.

Carlo Casati's Move

Rome, Jan. 15.

Carlo Casati, Italo sales topper for Cineriz, is expected to take over as g.m. of new Dear-Fox company Feb. 1, when new outfits starts operation.

As previously detailed, Dear-Fox will be a completely separate operation from Dear-UA, which has been working in tandem for several years under prexy Robert Haggiag and g.m. Leo Kamera.

Simon Lax Checks In

Simon Lax, ex-Columbia, has checked in with Embassy Pictures as midwest manager basing in Chicago. Office will service Chi, Detroit, Milwaukee and Minneapolis-St. Paul.

Lax started in '38 with Warner Bros., and spent 18 years in various sales capacities with Columbia.

L.A. Spotty; 'Chapman' Lush $30,000 'Mars' Light 9G; 'Gypsy' Smash 27G; 'Mockingbird' 15G, 'Roses' 10G, 3d

Los Angeles, Jan. 15.

Film trade here currently is spotty with most of the week's strength confined to exclusive runs. Chapman Report in first general release here is shaping to get a lush $30,000 or close in five theatres while the other opener 'Day That Mars Invaded the Earth' looks only a dull $9,000 in two locations.

Among the regular holdovers, "Gypsy" is out in front for fourth round at Pantages with a socko $27,000 expected. 'Brothers Grimm' looks strong $17,500 in 22d Warner Hollywood lap.

'To Kill Mockingbird' shapes big $15,000 for third Fox Wilshire stanza. 'Days of Wine and Roses' is rated sweet $10,000 in third at the Vogue.

Estimates for This Week

Orpheum, Iris (Metropolitan-FWC) 2,213; 2,213; $1-$1.50. 'Day Mars Invaded Earth' (20th) and 'Young Guns of Texas' (20th). Dull $9,000 or less. Last week, Orpheum with Hollywood, El Rey, Village, 'Barracuda' (Embassy), 'River's Edge' (20th) (reissue) (Arpa). 'Walk on Wild Side' (Col) (reissue) $18,400. Iris with Los Angeles, Loyola, 'Castaways' (UA), 3d wk, $6,700.

Los Angeles, Wilshire, Hollywood, Village, Loyola (Metropolitan-SW-FWC) 2,040; 2,344; 886; 1,586; 1,200; $1-$1.50—'Chapman Report' (WB) (1st general release) and 'Another Time, Another Place' (Par) (reissue). Los Angeles, 'War Lover' (Col) (reissue); Walt, 'World Suzie Wong' (Par) (reissue). Lush $30,000 or over. Last week, Wilshire with State, Baldwin, 'Period of Adjustment' (MGM), 'Very Private Affair' (MGM) (1st general release), $19,200.

State, Baldwin, Four Star (UATC-State) 2,404; 1,800; 800; $1-$1.50—'Period of Adjustment' (MGM) and 'Very Private Affair' (MGM) (2d wk). State, Baldwin, 1st wk, Four Star, Slender $10,200.

El Rey (FWC) 856; $1.25—'Barracuda '70' (Embassy) and 'Walk on Wild Side' (Col) (reissue) (2d wk), $1,200.

Hillstreet, Fox (Metropolitan-Prin) 2,752; 796; $1-$1.50—'Taras Bulba' (UA) and 'Heroes' Island' (UA) (3d wk). Fair $8,500 or near. Last week, $14,500.

Warren's, Hawaii (Metropolitan-G&S) 1,737; 1,106; $1-$1.25—'Barabbas' (Col) (4th wk) and 'Oklahoma' (AA) (reissue). Warren's, 'Silent Call' (20th) (reissue), Hawaii, Dim $6,500.

Fox Wilshire (FWC) 1,200; $1.25-$2—'To Kill Mockingbird' (U) (2d wk). Biz $15,000 or over. Last week $18,000.

Vogue (FWC) 910; $1.25-$1.50—'Days of Wine and Roses' (WB) (2d wk). Sweet $10,000. Last week, $14,200.

Warner Beverly (SW) 1,216; $1.65-$3.30—'Lawrence of Arabia' (Col) (4th wk). Smash $30,000. Last week, $30,000.

Pantages (RKO) 1,312; $1.25-$2.75—'Gypsy' (WB) (4th wk). Socko $27,000.

Huntington Hartford (HH) 1,012; $2-$3.50—'Long Day's Journey Into Night' (Levine) (4th wk). Slim $7,500. Last week, $8,500.

Hollywood Paramount (State) (1,408; $1.25-$2.50 — 'Jumbo' (MGM) (4th wk). Nice $13,000.

Beverly (State) 1,150; $1.50-$2.50—'Two for Seesaw' (UA) (4th wk). Handy $7,000.

Crest (State) 750; $2—'Electra' (Lopert) (4th wk). Fair $2,500.

Music Hall (Rosi) 720; $2-$2.50—'Freud' (U) (5th wk). Good $9,000. Last week, $9,500.

Egyptian (UATC) 1,392; $1.65-$3.30 — 'Mutiny on Bounty' (MGM) (9th wk). Stout $18,000.

Fine Arts (FWC) 631; $1.50-$2—'Phaedra' (Lopert) (9th wk). Rosy $3,000. Last week, $4,200.

Carthay (FWC) 1,126; $1.50-$3.50—'Longest Day' (20th) (14th wk). Fairish $10,000.

Lido (FWC) 876; $2-$2.50—'Divorce, Italian Style' (Embassy) (14th wk). Fine $2,500.

Warner Hollywood (SW) 1,291; $1.25-$2.50—'Brothers Grimm' (MGM) (22d wk). Strong $17,500.

Chinese (FWC) 1,400; $1.25-$3.50—'West Side Story' (UA) (67th wk). Tall $30,000.

Key City Grosses

Estimated Total Gross

This Week $2,487,000
Based on 28 cities, 268 theatres.

Last Year $2,810,400
Based on 24 cities, 243 theatres, all only first runs, including NY.

'Gypsy' Smash 22G, Cincy; 'Day' 7G, 11

Cincinnati, Jan. 15.

Smash entry of 'Gypsy' at the flagship Allen and generally sturdy holdovers retain the leadings glow for Cincy. Lectures this frame. 'Mutiny On Bounty' shapes socko in fourth week at Valley and 'Longest Day' rates for a sturdy 11th round on quintet at Grand.

Newcomer 'Flame In Streets' looms pleasing at Palace. 'Barabbas' looks okay in fourth week at the Capitol. Twin opener is offsetting wintry blasts with 'Devil's Messenger' and 'Carnival of Souls.' 'Barracuda' continues to lag the arty spots.

Estimates for This Week

Albee (RKO) 3,100; $1-$1.75—'Gypsy' (WB). Smash $32,000. Tops here for some months. Last week, 'Taras Bulba' (UA) (3d wk), $7,500 at $1-$1.50 scale.

Capitol (SW-Cinerama) 1,340; $1.25-$1.50 — 'Barabbas' (Col) (4th wk). Pleasing $7,500 after third.

Esquire Art (Cin-T-Co) (800; $1.25—'Last Doctor' (Indie). Slim $900. Last week, 'Phaedra' (Lopert) (3d wk), $1,200.

Grand (RKO) 1,200; $1.25-$2.50—'Longest Day' (20th) (11th wk). Good $7,000. Last week, $7,500.

Guild (Vance) 200; $1.25—'Barracuda' (Embassy) (4th wk). Swell $2,400. Last week, $2,600.

Keith's (Cin-T-Co) 1,500; 50-$1.25—'Castaways' (U) (6th wk). Fair $5,000 or near. Last week, $7,000.

Palace (RKO) 2,600; $1-$1.25—'Flame In Street' (Indie). Surprisingly good at $6,200. Last week, 'It's Only Money' (Par) (2d wk-4 days) and 'Flame In Streets' (Indie) 3 days, $4,000.

Twin Drive-In (Cin-T-Co) 800 cars; $1; West side only) 'Devil's Messenger' (Indie) and 'Carnival of Souls' (Indie) (Nat), $4,000. Last week, 'Carry On Teacher' (Indie) and 'Doctor In Love' (Indie) (reissue), 25,000 at 90c scale.

Valley (Cin-T-Co) 1,275; $1.50-$2.50—'Mutiny On Bounty' (MGM) (4th wk). Swell sailing may exceed $12,000 for third week.

Buff. Way Down Albeit 'Gypsy' Good $8,000, 4th

Buffalo, Jan. 15.

Trade generally is slow here this round but there are a few good spots despite the usual post-holiday downbeat. Biz is being further slumped by a surplus of extended-runs. "Gypsy" looms good in fourth session at the Center. 'Taras Bulba' shapes okay in third at the Twin but 'Barabbas' is very dull in third at the Century.

Estimates for This Week

Buffalo (Loew) 3,500; 70-$1—'Barracuda '70' (Embassy). Slow $7,500. Last week, 'Jumbo' (MGM) (3d wk), $6,000.

Center (AB-PT) 2,500; 90-$1.40—'Gypsy' (WB) (4th wk). Good $8,000 or less. Last week, big $12,000.

Century (UATC) 2,760; 90-$1.25—'Barabbas' (Col) (2d wk). Slim $4,000. Last week, $6,000.

Paramount (AB-PT) 3,000; 90-$1.25 — 'First Spaceship on Venus' (Indie) and 'Varan' (Indie). Dull $7,000. Last week, 'Only Money' (Par) (2d wk), big $7,500.

Twin (Loew) 1,200; 90-$1.40—'Taras Bulba' (UA) (3d wk). Okay $3,700. Last week, big $7,000.

Cinema (Marina) (400; 90-$1.25)—'Phaedra' (Lopert) (3d wk). Nice $2,000. Last week, $2,000.

'Girls' Fast $21,000 In Toronto, 'Bounty' Wow 24G, 'Bulba' Boff 22G

Toronto, Jan. 15.

Among newcomers current, "Girls, Girls, Girls," is off to a whom weekend start. "East of Kilimanjaro" was yanked after four days, but holdovers are swell in present session. This goes for "Longest Day," "Carry on Cruising" and "Divorce, Italian Style," all in fourth frames. 'Taras Bulba' is still terrific, also in fourth at Carlton. "Mutiny on Bounty" in seventh stanza is rated wow at the University.

Estimates for This Week

Carlton (Rank) 2,318; $1.25-$1.75—'Taras Bulba' (UA) (4th wk). Still sock at $22,000. Last week, $28,000.

Danforth, Fairlawn, Humber (Rank) 1,350; 1,106, 1,300; $1.25-$1.50—'Carry on Cruising' (20th) (4th wk). Boffo $12,000. Last week, dete.

Downtown, Scarboro, State (Taylor) 1,000, 600, 800; 50-$1—'East of Kilimanjaro' (Col) and 'Lafayette' (Col). Yanked after four days. 15 with poor $10,000 or close. Last week, 'Constanting' (IFD) and 'Zeta' (Col), very good $25,500.

Eglinton (FP) 918; $1.50-$2.75—'Best of Cinerama' (Cinerama). Fine 9th wk. Sat and Sunday mats, nice $6,000. Last week, 'Brothers Grimm' (MGM) 21st wk), for five days, nice $4,500.

Hollywood (FP) 1,000; $1-$1.50—'The Lion' (20th) (6th wk). Good, $6,500. Last week, $6,000.

Hyland (Rank) 1,305; $1.25-$1.50—'Kind of Loving' (20th) (4th wk). Hefty $6,000. Last week, $6,500.

Imperial (FP) 3,216; $1-$1.50—'Girls, Girls, Girls' (Par). Very good $21,000. Last week, 'It's only Money' (Par) (3d wk), big $12,000.

International, Taylor (587; $1.25—'The Valiant' (UA) (3d wk). Okay $3,000. Last week, $3,700.

Loew's (Loew) 1,641; $1-$1.50—'Password is Courage' (MGM) (3d wk). Fine $6,500. Last week, $11,500.

Tivoli (FP) 980; $1.50-$2.50—'Longest Day' (20th) (4th wk). Capacity, $12,000. Last week, dete.

Towne (Taylor) (600; $1-$1.50—'Divorce Italian Style' (IFD) (4th wk). Swell $6,000. Last week, dete.

Uptown, Square, Starlite (Taylor) 1,000, 600, 800; 50-$1—'East of Kilimanjaro' (Col) and 'Lafayette' (Col). Yanked after four days. 15 with poor $10,000 or close. Last week, 'Constanting' (IFD) and 'Zeta' (Col), very good $25,500.

Eglinton (FP) 918; $1.50-$2.75—'Best of Cinerama' (Cinerama). Fine 9th wk. Sat and Sunday mats, nice $6,000. Last week, 'Brothers Grimm' (MGM) 21st wk), for five days, nice $4,500.

Hollywood (FP) 1,000; $1-$1.50—'The Lion' (20th) (6th wk). Good, $6,500. Last week, $6,000.

Hyland (Rank) 1,305; $1.25-$1.50—'Kind of Loving' (20th) (4th wk). Hefty $6,000. Last week, $6,500.

Imperial (FP) 3,216; $1-$1.50—'Girls, Girls, Girls' (Par). Very good $21,000. Last week, 'It's only Money' (Par) (3d wk), big $12,000.

International, Taylor (587; $1.25—'The Valiant' (UA) (3d wk). Okay $3,000. Last week, $3,700.

Loew's (Loew) 1,641; $1-$1.50—'Password is Courage' (MGM) (3d wk). Fine $6,500. Last week, $11,500.

Tivoli (FP) 980; $1.50-$2.50—'Longest Day' (20th) (4th wk). Capacity, $12,000. Last week, dete.

Towne (Taylor) (600; $1-$1.50—'Divorce Italian Style' (IFD) (4th wk). Swell $6,000. Last week, dete.

University (FP) 1,300; $1.50-$2.50—'Mutiny on Bounty' (MGM) (7th wk). Terrif $24,000 or better. Last week, $22,000.

Uptown (Loew) 2,250; $1-$1.50—'Jumbo' (MGM) (3d wk). Satisfactory $7,000. Last week, $11,500.

'Arabia' Torrid $24,000, Hub; 'Bulba' OK 9G, 3d; 'Bounty' Big 20G, 9th

Broadway Grosses

Estimated Total Gross

This Week $900,000
Based on 30 theatres

Last Year $987,000
Based on 32 theatres

'Period' Sock 15G, L'ville, 'Gypsy' 9G

Louisville, Jan. 15.

'Period of Adjustment' is a whopper at United Artists this week. 'Gypsy' in third at the Mary Anderson continues to do big business, cold weather with an absence of snow is favorable for downtown houses. 'Taras Bulba' in final six days at the Kentucky, is tapering off. 'Castaways' at the Ohio in fourth looms brisk. 'Best of Cinerama' in eighth at the Rialto is showing an upturn at the wickets.

Estimates for This Week

Kentucky (Switow) 900; 75-$1.25—'Taras Bulba' (UA). Final six days moderate $3,500 or near. Last week, nice $4,500.

Mary Anderson (People's) 1,100; 75-$1.25—'Gypsy' (WB) (3d wk). Hefty $9,000 after second week's $11,000.

Ohio (Selbo) 900; 75-$1.25—'Castaways' (UA) (4th wk). Brisk $6,500 after third week's $5,000.

Rialto (Fourth Avenue) 1,100; $1.25-$2.50—'Best of Cinerama' (Cinerama) (8th wk). Bright $6,000 after eighth week's $4,500.

United Artists (Fourth Avenue) 3,000; $1-$1.25—'Period of Adjustment' (MGM) (Socko $15,000. Last week, 'Jumbo' (MGM) (3d wk), $6,000.

'Bulba' Bright $13,000 Denver; 'Gypsy' Dilute

Denver, Jan. 15.

Current week's minus-35-degree temperatures, which ordinarily would have put a crimp on film biz, has been largely offset by the patronage of thousands of visitors in the city for the annual national Western Stockshow & Rodeo. Hence, trade at the wickets is nearly normal, with some films doing well. 'Taras Bulba' looms fine in second at Paramount while 'Gypsy' is socko in third at Centre. 'Mutiny on Bounty' is rated big in fourth at Denham.

Estimates for This Week

Aladdin (Fox) 900; $1.25-$2.50—'Longest Day' (20th) (11th wk). Fine $7,500. Last week, $8,500.

Centre (Fox) 1,270; $1.25-$1.45—'Gypsy' (WB) (3d wk). Socko $13,000. Last week, $22,000.

Cooper (Cooper) (816; $1.05-$2.50—'Brothers Grimm' (MGM) (22d wk). Mild $8,500. Last week $15,300.

Crest (Wolfberg) 750; $1.25—'We'll Bury You' (Col) and 'Walk On Wild Side' (Col) (reissue). Lean $2,500. Last week 'West Side Story' (UA) (re-3d wk), $3,500.

Denham (Indie) 900; $1.25-$2.50—'Mutiny On Bounty' (MGM) (4th wk). Big $10,000. Last week, $12,000.

Denver (Fox) (2,422; $1.25)—'Castaways' (UA) (4th wk). Okay with $9,000. Last week, $14,000.

Esquire (Fox) (600; $1.25)—$2,000. Last week 'La Notte Brava' (Indie), $1,900.

Orpheum (RKO) 2,400; $1.25-$1.45—'Barabbas' (Col) (4th wk). Thin $5,000. Last week, $7,500.

Oriental (Allen) 750; $1.25—'West Side Story' (UA) (re-3d wk). Okay $2,000. Last week, $3,300.

Paramount (Wolfberg) (2,100; 90-$1.25—'Taras Bulba' (UA) (3d wk). Trim $12,000. Last week, $23,000.

Towne (Indie) (640; $1.25-$1.45)—'Jumbo' (MGM) (3d wk). Fine $5,000. Last week, $6,000.

Vogue (Art Theatre Guild) (450; $1.25—'Phaedra' (Lopert) (3d wk). Okay $2,300. Last week, $2,800.

Boston, Jan. 16.

Pix biz is in a slutfall here, with some exhibitors wondering. A spell of mild weather following the arctic freeze of New Year's is being blamed for the poor trade. Cold rainstorms Saturday (12) didn't pay off as rain usually does. Only big standouts are getting the coin.

Lawrence of Arabia' is still husky at the Gary in fourth week. 'Gypsy' is likewise big at Paramount also in fourth. 'Castaways' looks slick at Memorial in fourth round. 'Taras Bulba' is still hot in third at the Orpheum.

'Billy Budd' is lively at the Exeter in fourth round. 'Brothers Grimm' is nice in 24th week at the Boston. 'Longest Day' continues to grind out big grosses in 15th session at the Astor. 'Mutiny on Bounty' continues sock at the Saxon in ninth week.

Estimates for This Week

Astor (R&Q) (1,117; $1.50-$2.95)—'Longest Day' (20th) (15th wk). Neat $10,000. Last week, $12,000.

Beacon Hill (Sack) 300; $1-$1.50—'Taras Bulba' (UA) (4th wk). Okay $6,500. Last week, $8,000.

Boston, Beacon Exit (1,354; $1.50-$2.95)—'Brothers Grimm' (MGM) (24th wk). Okay $14,000. Last week, $13,000.

Capri (Sack) (850; 75-$1.50—'Barracuda' (Embassy) (7th wk). Fancy $9,000. Last week, $10,000.

Cedar E. M. Loew (1,200; 50-$1.25—'Her Bikini Never Got Wet' (Hakim) (3d wk). Like $6,000. Last week, $10,000.

Exeter (Indie) (1,276; 90-$1.40)—'Billy Budd' (UA) (4th wk). Great $9,000. Last week, $10,000.

Fenway (Indie) (1,300; $1.50—'Hiroshima, Mon Amour' (Indie) and 'Last Year at Marienbad' (Indie) (reissue). Mild $3,000.

Gary (Sack) (1,277; $1.50-$3—'Lawrence of Arabia' (Col) (4th wk). Hot $24,000. Last week, $24,500.

Mayflower (ATC) (600; $2-$3.50—'Phaedra' (Lopert) (reissue) (2d wk). Nice $4,000. Last week $5,500.

Memorial (RKO) (2,900; $2-$3.50—'Castaways' (UA) (4th wk). Sock $8,000. Last week, $14,000.

Music Hall (Sack) (4,200; $2-$3.50—'Barracuda '70' (Embassy). English version looks to get good $14,000 or over. Last week, 'Jumbo' (MGM) (3d wk), big $11,000.

Orpheum (Loew) (2,900; $2-$3.50—'Taras Bulba' (UA) (3d wk). Fine $9,000. Last week, $14,000.

Paramount (NET) (2,367; 75-$1.45—'Gypsy' (WB) (4th wk). Hanay, $17,000. Last week, $21,000.

Park Square (Indie) (300; $1.50—'Divorce Italian Style' (Embassy) (17th wk). Good $4,000. Last week, same.

Saxon (Sack) (1,400; $1.50-$3—'Mutiny On Bounty' (MGM) (9th wk. Big $20,000, with extra shows. Last week, $16,000.

State Trans-Lux (730; 75-$1.25—'Wild Is My Love' (Hakim) and 'Strip for Action' (Hakim) (3d wk). Hot $8,000. Last week, $10,000.

'Gypsy' Wham $9,000, Port.; 'Bulba' Loud 7G

Portland, Jan. 15.

Near zero weather is cutting into first-run biz this round, but some extended runs are holding up well. 'Taras Bulba' shapes lofty on second at Orpheum while 'Gypsy' is rated wow on third at the Broadway. 'Brothers Grimm' is pacing nifty on eighth session at the Hollywood and 'The Castaways' is fairly okay in fourth at Paramount.

Estimates for This Week

Broadway (Parker) 1,800; $1-$1.50—'Gypsy' (WB) (2d wk). Wow $9,000. Last week, $14,100.

Fox (Evergreen) 1,000; $1-$1.40—'Carry On Teacher' (Indie) and 'Doctor in Love' (Indie). Brisk $7,000. Last week, 'Barabbas' (Col) (3d wk), $4,000.

Hollywood (Evergreen) (1,100; $1.40-$2—'Brothers Grimm' (MGM) (8th wk). Nifty $3,500. Last week, $6,100.

Movie Box (Kamrock) (600; $1-$1.50—'Jumbo' (MGM) (3d wk). Slow $3,000. Last week, $3,500.

Orpheum (Evergreen) (1,295; $1-$1.40—'Taras Bulba' (UA) (2d wk). Tall $7,000 or over. Last week, $14,000.

Paramount (Port-Par) (2,000; $1-$1.50—'Castaways' (UA) (4th wk). Okay $4,000. Last week, 6 days, $4,900.

Snow Sloughs Chi But 'Castaways' Crisp $18,000; 'Gypsy' Socko $25,000; 'Bulba' Boff 20G, 'Action' 12 G, 4th

Chicago, Jan. 15.

First heavy snowfall of year has put a sharp crimp in delemer biz here currently although a few of the bigger pix are holding up handily. "In Search of Castaways" is grabbing a snappy $18,000 on United Artists preem. Monroe reissue duo of 'Wild for Kicks' and "Web of Passion" is rated fine in first Carnegie first subsequent-run round of 'Boccaccio '70' shapes snappy.

'Eclipse' is hep in its third World session and 'Rebel With a Cause' dates tidy for same Cinema frame.

Fourth round holiday holdovers are creating most of the wicket action. "Gypsy" is making a lusty Chicago fourth stanza and "Taras Bulba" is boffo for same lap at the Oriental. "Jumbo" is rated busy in fourth State-Lake session, while "Who's Got The Action" is nice for the same Woods week.

'Divorce, Italian Style" continues torrid in fourth Esquire stanza. 'Lolo' is nice in its Loop fourth week. 'Phaedra" is brisk in fourth moneyer round at Surf.

Of the hardticketers, "Mutiny on Bounty" is marking a solid ninth Todd canto. "Longest Day" is mild in its 14th Roosevelt round, and "Brothers Grimm" is fair in its McVickers 22d.

Estimates for This Week

Carnegie Telem't (400; $1.25-$1.50 — Boccaccio '70' (Embassy) subrun. Frisky $2,200. Last week, 'Requiem for Heavyweight" (Col) subrun, $2,000.

Chicago (B&K) (3,900; $1.25-$1.50 — Gypsy" (WB) 4th wk). Boffo $23,000. Last week, great $45,000.

Cinema (Stern) (500; $1.50 — "Rebel With Cause" (Cont) 3d wk. Neat $2,000. Last week, $2,200.

Esquire (B&K) (Balaban) (1,350; $1.25-$1.50 — Divorce, Italian Style" (Embassy) 4th wk). Socko $9,000. Last week, $13,500.

Loop Telem't (606; $1.25-$1.50 — "Lolo" (EV) 4th wk). Fine $6,000. Last week, $7,200.

McVickers (Cinerama) (1,100; $1.75-$3.50 — 'Brothers Grimm" (MGM) 22d wk). Fair $13,000. Last week, $16,000.

Monroe (Jovan) (1,000; 65-90 — "Wild for Kicks" (Indie) and "Web of Passion" (Indie) reissues). Fast $5,000. Last week, "Black Tights" (Indie) and "Naked in the Deep" (Indie) reissues), $6,200.

Oriental (Indie) (3,400; 90-$1.50 — "Taras Bulba" (UA) 4th wk). Sock $30,000 or close. Last week, $27,000.

Roosevelt (B&K) (1,400; $1.75-$3.50 — "Longest Day" (20th) (14th wk). Mild $14,000. Last week, $17,500.

State-Lake (B&K) (2,400; 90-$1.50 — "Jumbo" (MGM) (4th wk). Busy $14,000. Last week, $18,000.

Surf (B&K) (Balaban) (685; $1.50-$1.50 — "Phaedra" (Lopo) (4th wk). Fine $5,000. Last week, $6,500.

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Grimm' Wow 18G, St. L.; 'Terror' 9G

St. Louis, Jan. 15.

The big news here this session is the launching of 'Brothers Grimm" in the new Martin Cinerama. It looks smash on initial week at this 913-seat house. "Mutiny on Bounty" is rated fine in fourth stanza at Esquire.

"Gypsy" looms lively in fourth round at Fox while 'Jumbo" shapes good in third at State. "Tales of Terror," one of few newcomers, is rated average at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,070; $1.25-$2.50 — "Longest Day" (20th) (10th wk). Good $9,000. Last week, $10,000.

Apollo Art (Grace) (700; 90-$1.25 — "Phaedra" (Indie) 3d wk). Okay $1,200. Last week, $1,500.

Esquire (Schuchart-Levin) (1,000; $1.50-$2.50 — "Mutiny on Bounty" (MGM) (4th wk). Fine $15,000. Last week, $16,000.

Fox (Arthur) (3,000; 90-$1.25 — "Gypsy" (WB) 4th wk). Lively $14,000. Last week, $16,000.

Loew's Mid-City (Loew) (1,100; 60-90 — "Castaways" (EV) 4th wk). Neat $10,000. Last week, $12,000.

State (Loew) (3,000; 60-90 — "Jumbo" (MGM) (3d wk). Good $10,000. Last week, $12,000.

Martin Cinerama (Martin) (913; $1.25-$2.50 — "Brothers Grimm" (MGM). Big $18,000.

Pageant (Arthur) (1,000; 90-$1.25 — "Requiem for Heavyweight" (Col) 4th wk). Fine $4,000. Last week, $5,000.

St. Louis (Arthur) (3,000; 75-90 — "Tales of Terror" (AI) and "Hand" (AI). Average $9,000. Last week, "It's Only Money" (Par) 3d wk), $9,000.

Shady Oak (Arthur) (700; 90-$1.25 — "French Mistress" (Indie). Good $3,500. Last week, "Kind of Loving" (Indie) 3d wk), $2,000.

Philly OK; 'Bulba' Hot $17,000, 'Arabia' Breezy 16G, 'Jumbo' Big 10G

Philadelphia, Jan. 15.

Weather break made for better takes in many locations here this round. "Jumbo" looms big in fourth stanza at the Arcadia while "Taras Bulba" is still sockeroo in third at the Fox. Lawrence of Arabia" is rated breezy in fourth session at Midtown.

"The Castaways" looks strong in fourth round at the Viking. "Divorce, Italian Style" is heading for a lusty take in fourth at the World. "Longest Da" is nice in 14th week at the Goldman.

Estimates for This Week

Arcadia (S&S) (823; $1.20-$1.80 —"Jumbo" (MGM) (4th wk). Big $10,000. Last week, $13,000.

Boyd (SW) (1,536; $2-$2.75 — "Brothers Grimm" (MGM) (2d wk). Neat $9,000. Last week, $11,000.

Fox (Milgram) (2,250; $3-$4.50 — "Taras Bulba" (UA) 3d wk). Torrid $17,000 or near. Last week, $24,000.

Goldman (Goldman) (1,000; $2-$2.75 — "Longest Day" (20th) (14th wk). Nice $10,000. Last week, $10,500.

Midtown (Goldman) (1,200; $2.50-$3 — "Lawrence of Arabia" (Col) 4th wk). Breezy $16,000 or near. Last week, $17,000.

Randolph (Goldman) (2,200; 95-

(Continued on page 10)

'Grimm' Sturdy $14,700, Frisco; 'Bulba' Big 9½G

San Francisco, Jan. 15.

Most firstruns are being hit hard currently by post-holiday slump and unusually cold weather for here. Even 'Brothers Grimm" was hurt in its 23d week at Orpheum though still very strong. "Gypsy" is fighting the trend with a big take in fourth Paramount session. "Taras Bulba" also is big in fourth at the United Artists.

Estimates for This Week

Alexandria (United Calif) (1,200; $1.50-$3.50 — "Longest Day" (20th) (14th wk). Big $7,100. Last week, $7,000.

Coronet (United Calif) (1,250; $1.50-$3.50 — "Mutiny on Bounty" (MGM) (8th wk). Great $13,000. Last week, $14,000.

Esquire (No. Coast) (846; $1.25-$1.75 — "West Side Story" (UA) 8th wk). Okay $4,000. Last week, $5,500.

Golden Gate (RKO) (2,850; $1.25-$1.50 — "It's Only Money" Par) and "Lovers of Salamanca" (20th) (4th wk). Good $6,000. Last week, $7,500.

Metro (United Calif) (1,000; $1.50-$1.80 — "Divorce, Italian Style" (Embassy) (9th wk). Oke $4,000. Last week, $4,800.

Orpheum (Cinedome) (1,400; $2.75-$3.95 — "Brothers Grimm" (MGM) (23d wk). Off sharply but still very strong at $14,700. Last week, $25,000, with two extra shows.

Paramount (Par) (2,646; $1.50-$1.75 — "Gypsy" (WB) (4th wk). Big $12,000. Last week, $16,000.

St. Francis (Par) (1,400; $1.50-$1.75 —"Barabbas" (Col) (4th wk). Tall $9,000. Last week, $9,500.

United Artists (No. Coast) (1,151; $1.50-$1.75 — "Taras Bulba" (UA) (4th wk). Big $9,500. Last week, $13,500.

Warfield (Loew) (2,656; $1.25-$1.50 —"Jumbo" (MGM) (3d wk). Mild $8,500. Last week, $9,000.

'Bulba' Hep 10½G, D.C.; 'Gypsy' 15G

Washington, Jan. 15.

Springish weather has put zip into trade this round with several longruns going strong. "Longest Day" shapes nifty in 14th week at Ontario while "Kill or Cure" looks hep in third at MacArthur.

"Gypsy" looms boffo at two big houses in third. "Mutiny on Bounty" shapes big in eighth at Warner. "Taras Bulba" is wow in fourth at Keith's and "Barabbas" looks potent in fourth at Trans-Lux and Playhouse.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400; $1,000; $1-$1.40 — Gypsy" (WB) (2d wk). Boff $15,000. Last week, $18,500.

Apex (KB) (940; $1.25-$1.40 — "Divorce, Italian Style," (Embassy) (11th wk). Nice $6,500. Last week, $7,500.

Capital (Loew) (3,240; $1-$1.40 — "Lion" (20th) (3d wk). Sturdy $10,000. Last week, $12,200.

Dupont (Mann) (400; $1-$1.65 — "Phaedra" (Lopo) (12th wk). Trim $5,000. Last week, $5,000.

Keith's (RKO) (1,800; $1-$1.40 — "Taras Bulba" (4th wk). Wow $10,500. Last week, $12,000.

MacArthur (KP) (900; $1.25-$1.40 — "Kill or Cure" (MGM) (3d wk). Hep $6,000. Last week, $7,200.

Ontario (KB) (1,240; $1.40-$2.75 — "Longest Day" (14th wk). Nifty $10,000. Last week, $10,000.

Palace (Loew) (2,300; $1-$1.40 — "Jumbo" (MGM) (3d wk). Oke $6,500. Last week, $10,500.

Playhouse (TL) (450; $1.40-$2 — "Barabbas" (Col) (4th wk). Strong $6,000. Last week, $11,000.

Plaza (TL) (278; $1.10 — "West End Jungle" (Indie) (2d wk). Good $4,500 after opening at $6,500.

Town (Kin.) (800; $1-$1.40 — "Two for Seesaw" (UA) (4th wk). Solid $7,000. Last week, $8,000.

Trans-Lux (TL) (500; $1.40-$2 — "Barabbas" (Col) (4th wk). Bouncy $10,000. Last week, $13,500.

Uptown (SW) (1,300; $1.65-$2.75 — "Brothers Grimm" (MGM) (10th wk). Good $6,000. Last week, $8,000.

Warner (SW) (1,250; $1.60-$2.75 — "Mutiny on Bounty" (MGM) (8th wk). Big $11,000. Last week, $12,000.

N.Y. Post-Holiday Doldrums; 'Arabia' Holds Capacity $43,600, 'Bulba' Boffo 30½G, 'Jumbo' 120G, 'Castaways' 18G

After holding up well in first session last week of 1963, Broadway film biz is very offish in current round. Mildish weather plus rain Saturday-Sunday proved no help to slipping trade, with the newspaper blackout blamed by some exhibitors for lagging pace of some product.

However, there are some good to socko spots. Perhaps standout in this category is "Lawrence of Arabia" which wound its fourth week Sunday 13 with a capacity $43,600 at the Criterion. The sixth stanza of "Jumbo" and holiday stageshow at the Music Hall looks remarkably good with $120,000, all considered.

"Taras Bulba" topped the straightfilms with a big $30,500 in third session daydating the Astor and Trans-Lux 85th Street. Who's Got the Action" did a fine $30,700 in third round, daydating the Forum and Trans-Lux 52d Street.

"The Castaways" looks solid $18,000 for fourth session at the Palace. "Password Is Courage" looms mild $17,000 in fourth week at the Paramount, but is staying on.

Most hardticketers are down from a week ago but not to any alarming degree. For example, "Mutiny on Bounty" looks big $27,500 in 10th week at the State, off about $1,500 from a week ago while "Brothers Grimm" dipped to fine $20,000 in 23d round but two less performances at the Cinerama. "How West Was Won" is now due to supplant it late next month.

The Fine Arts Theatre was closed down for a full week because of a fire in the building in which it is housed. This arty cinema suffered water and smoke damage but resumed the run of 'Sundays and Cybele" last Saturday (12) without much damage to its socko pace.

"Freud" continues to look smash with $24,000 in current (5th) week at the Cinema One and Cinema Two. "Lovers of Teruel" still is very robust with $8,000 in fourth session at the Coronet.

Estimates for This Week

Astor (City Inv) (1,004; $1.25-$2 —"Taras Bulba" (UA) (4th wk). Third week ended Monday (14) was great $25,000 after $35,000 for second round.

Cinerama (Loew) (1,552; $1.50-$3.50 —"Brothers Grimm" (MGM) (24th wk). The 23d session finished Sunday (13) was fine $20,000 for 11 shows after $22,000 for 22d week for 13 shows. Stays on, with "How West Was Won" (MGM) due late in February.

Criterion (Moss) (1,520; $1.80-$4.80 —"Lawrence of Arabia" (Col) (5th wk). Fourth frame concluded Sunday (13) was capacity $43,600 on 10 performances after $62,400 for third week which took in 13 shows.

DeMille (Reade) (1,463; 90-$2.50 —"Barabbas" (Col) (14th wk). The 13th round winding tomorrow (Thurs) looks like fine $18,000 after $17,000 in 12th week. Stays on for a while.

Embassy (Guild Enterprises) (500; $1.50-$2.50 — Boccaccio '70" (Embassy) (3d wk). This session finishing today (Wed.) is heading for okay $5,500 after $6,200 for third week. Stays on.

Palace (RKO) (1,642; $1.25-$2) — "Castaways" (EV) (4th wk). Tiny round is heading for trim $18,000 after $20,000 for third. Stays until Jan. 23, according to present plans when "40 Tons of Trouble" (U) comes in.

Forum (Moss) (813; $1.25-$1.80 —"Who's Got the Action" (Par) (4th wk). Third week finished Sunday (13) was lively $15,700 after $20,700 for second.

Paramount (AB-PT) (3,665; $1-$2 — "Password Is Courage" (MGM) (4th wk). This session winding up tomorrow (Thurs) looks like mild $17,000 or close after $21,000 for third week. Term of Trial" (WB) is due in next, but exact date is not set, mainly because of newspaper strike.

Radio City Music Hall (Rockefeller) (6,200; $3-$2.75 — "Jumbo" (MGM) (6th-final wk). This session winding today (Wed.) looks like good $120,000 after $140,000 for fifth week. Fourth stanza hit $205,000, high for run, but about $15,000 less than anticipated, with severe cold of Dec. 31 and Jan. 1 blamed. "Days of Wine and Roses" (WB) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50 — "West Side Story" (UA) (65th wk). This round finishing today (Wed.) is heading for solid $20,000 after $21,000 in 64th week. Stays on, with theatre advertising closing weeks, but pic may stay on with lower scale and continuous-run policy.

State (Loew) (1,850; $1.50-$3.50) — "Mutiny on Bounty" (MGM) (10th wk). This week, which ends tomorrow (Thurs.), looks like big $27,500 after $29,000 for ninth round. Continues, of course.

Victoria (City Inv) (1,081; $1.25-$2 — "The Lion" (20th) (4th wk). This week finishing tomorrow (Thurs.) is heading for moderate $8,500 or near after $10,500 for third round.

Warner (SW) (1,813; $1.50-$3.50) — "Longest Day" (20th) (15th wk). This session winding up tomorrow (Thurs.) looks like rousing $27,000 or near after $30,000 for 14th week. Continues.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2 — "The Lion" (20th) (4th wk). This round ending tomorrow (Thurs.) looks to hit fast $7,500 after $8,000 for third week.

Coronet (Reade) (500; $1.50-$2) — "Lovers of Teruel" (Cont) (5th wk). Fourth round ended Friday (11) was robust $8,000 after $8,500 in third week.

Fine Arts (Davis) (468; $1.50-$2) —"Sundays and Cybele" (Davis) (8th wk). First two days of this stanza landed a socko $6,000. Theatre was forced to close on Saturday (5) when fire caused heavy damage to building in which housed. Water and smoke damage was suffered by the cinema itself.

Beekman (Ruppoff Th) (500; $1.50-$2 — "Electra" (Lopo) (5th wk). Fourth round ended Sunday (13) was sock $12,500 after $13,000 in third week.

Carnegie Hall Cinema (F&A) (300; $1.50-$2 — "Yojimbo" (Seneca) (14th wk). The 13th week completed Sunday (13) was good $3,000 after $4,100 for 12th round.

Cinema One, Cinema Two (Ruppoff Th) (700; 300; $1.50-$2 — "Freud" (U) (5th wk). This session winding today (Wed.) looks like smash $24,000 after $26,000 for fourth week. Holds, indef.

Fifth Ave. Cinema (Ruppoff Th) (250; $1.25-$2 —"Playtime" (Indie). Opened yesterday (Tues.) in ahead. "Loneliness of Long Distance Runner" (Cont) (subrun) (9th wk), okay $6,000.

Little Carnegie I. (Carnegie) (320; $1.25-$2 — "The Eclipse" Times) (4th wk). This stanza finishing today (Wed.) looks like solid $10,000 or near after great $12,000 for third week.

Guild (Guild) (450; $1-$1.75) — "Reluctant Saint" (Col) (7th wk). Sixth week was good $7,000 or close after $8,500 for fifth session. House is bringing in a pair of reissues later this week.

Murray Hill (Ruppoff Th) (585; $1.50-$2 —"Eclipse" Times) (4th wk). This week winding today (Wed.) looks like lively $7,000 after $7,500 for third round.

Paris (Pathe Cinema) (588; $1.50-$2 —"Divorce, Italian Style" (Embassy) (18th wk3. The 17th session ended Sunday (13) was torrid $17,000 after $18,500 for 16th week.

Plaza (Lopert) (525; $1.50-$2) — "David and Lisa" (Cont) (4th wk). Third session ended yesterday (Tues.) was great $17,000 after $17,500 in second.

Sutton (Ruppoff Th) (561; $1.50-$2 — Seven Capital Sins" (Embassy). Opens today (Wed.) in ahead. 'No Exit" (Zenith) (8th wk), okay $5,500.

Tower East (Loew) (588; $1.50-$2 — Long Day Journey Into Night" (Levine) (15th wk). The 14th stanza ended yesterday (Tues.) was amazing $7,500 after $8,000 for 13th week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2 — "Who's Got the Action" (Par) (4th wk). Third round ended Sunday (13) was okay $6,000 after $6,500 in second week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2 — "Taras Bulba" (UA) (4th wk). Third round completed Monday (14) was nice $5,500 after $6,000 for second week. Daydating with Astor.

'PERIOD' HOT $12,000, PROV., 'DAY' BIG 11G, 4

Providence, Jan. 15.

"Period of Adjustment" is giving the State a cheerful look this week. Rainy weekend helped all around. Elmwood's fourth of "Longest Day" is holding strongly. Fourth of Gypsy" shapes hep. Third of "Castaways" at Albee is fair.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25 — "Castaways" (EV) 3d wk). Good $5,200. Last week, $6,500.

Elmwood (Snider) (724; $2-$2.50 — "Longest Day" (20th) 4th wk). Strong $11,000. Third was $11,000.

Majestic (SW) (2,200; 75-$1.25 — "Gypsy" (WB) 4th wk). Hep $5,000 after sock $9,000 in third.

State (Loew) (3,200; 75-$1.25 — "Period of Adjustment" (MGM) and "Hero's Island" (UA). Active $12,000 or near. Last week, "Taras Bulba" (UA) 3d wk), $8,500.

Strand (National Realty) (2,300; 75-$1 — "Pal Joey" (Col) and "Eddy Duchin" (Col) reissues). Mild $4,000. Last week, "Barabbas" (Col) 3d wk), $5,500.

'Gypsy' Grand $23,000, Det., 'Bulba' Hep 19G, Barabbas' Boff 18G, 'Grimm' 20G

Detroit, Jan. 15.

Downtown first-run biz is heating this session with top product holding strongly. "Gypsy" stays smash in third week at the Michigan. "Taras Bulba" is torrid in fourth round at Palms. "Barabbas" looks smasheroo in fourth at Madison.

"Castaways" remains big in fourth at Grand Circus. "Jumbo" falters slightly in fourth round at the Adams. "Brothers Grimm" continues to flatter in 24th week at Music Hall. "Mutiny on Bounty" stays okay in eighth at the United Artists.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,841; $1.25-$1.40)—"Here's Juliet" (A) and "Sword of Conqueror" (A). Fair $12,500. Last week, "Tower of London" (A) and "Vampire and Ballerina" (A), $8,500.

Highland (United Detroit) (1,676; $1.25-$1.80)—"Gypsy" (WB) (2d wk). Great $23,000. Last week, $26,000.

Palms (UD) (2,985; $1.25-$1.40)—"Taras Bulba" (UA) (4th wk). Socko $19,000. Last week, same.

Madison (UD) (1,400; $1.50-$2.50)—"Barabbas" (Col) (4th wk). Boff $18,000. Last week, $20,000.

Grand Circus (UD) (1,400; $1.25-$1.40) "Castaways" (BV) (4th wk). Hotsy $18,000. Last week, ditto.

Adams (Balaban) (1,700; $1.25-$1.50)—"Jumbo" (MGM) (4th wk). Slowing to $5,000. Last week $6,200.

United Artists (UA) (1,667; $1.25-$2)—"Mutiny on Bounty" (MGM) (8th wk). Okay $7,500. Last week, $7,000.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.50)—"Brothers Grimm" (MGM) (24th wk). Wonderful $20,000 or near. Last week $22,000.

Mercury (United Motion Theatres Co.) (1,400; $1.50-$3)—"Longest Day" (20th) (12th wk). Good $6,500. Last week, $9,500.

Trans-Lux Krim (Trans-Lux) (600; $1.40-$1.65)—"Kill or Cure" (MGM). Average $7,500. Last week, "Sweet Ecstasy" (Indie) (3d wk), $6,000.

'DAY' POTENT 10G, INDPLS., 'GYPSY' 12G

Indianapolis, Jan. 15.

First-runners, most of them holiday holdovers, still are rolling along nicely despite cold wave over the weekend which cut into business some. "Gypsy," in third stanza at Keith's, continues especially hot. "Longest Day" still is great in third Lyric week. "Castaways" looks good in fourth at the Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"The Castaways" (BV) (4th wk). Good $5,000. Last week, big $6,000.

Indiana (C-D) (1,100; $1.25-$1.50)—"Best of Cinerama" (Cinerama). Neat $6,000. Last week, "Brothers Grimm" (MGM) (21st wk), stout $9,000.

Keith's (C-D) (1,300; $1-$1.25)—"Gypsy" (WB) (3d wk). Great $12,000. Last week, $14,000.

Loew's Lyric (2,427; 75-$1.25)—"Boccaccio '70" (Embassy). Fair $6,000. Last week, "Jumbo" (MGM) (2d wk), hep $5,500.

Lyric (C-D) (859; $1.25-$2.50)—"Longest Day" (20th) (3d wk). Great $10,000. Last week, ditto.

CHICAGO

(Continued from page 9)

Imo (Bright) ($4,500). Last week, $4,500.

Todd (Todd) (1,000; $2.20-$3.50)—"Mutiny on Bounty" (MGM) (8th wk). Sturdy $17,000. Last week, $22,000.

Town (Tovel) (640; $1.25-$1.50)—"Cinderella" (Indie) (4th wk). Brisk $2,800. Last week, $4,500.

United Artists (B&K) (1,700; $1.50)—"The Castaways" (BV) (3d wk). Good $9,000. Last week, "Sweet Love, Bitter" (UA) (2d wk), $6,000.

World (Telfer) (600; $1.25)—"Five Miles to Midnight" (UA) (3d wk). Fine $3,000. Last week, $3,500.

Esquire (Essaness) (1,200; $1.50)—"Who's Got the Action" (Par) (4th wk). Nice $12,000 or near. Last week, $17,000.

World (Telfer) (600; $1.25)—"Five Miles to Midnight" (UA) (3d wk). Sharp $3,000. Last week, $6,500.

MINNEAPOLIS

(Continued from page 9)

"Password Is Courage" (MGM). Moderate $6,000. Last week, "The Lion" (20th) (3d wk), $6,500.

Mann (Mann) (1,800; $1.50-$2.50—"Longest Day" (20th) (12th wk). Good $7,000. Last week, $8,500.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Barabbas" (Col) (2d wk). Slender $5,000 in five days. Last week, $9,000.

Park Field (1,000; $1.50)—"Phaedra" (Lopert) (2d wk). Light $3,000. Last week, $7,000.

State (Par) (2,300; $1.25-$1.50)—"Jumbo" (MGM) (4th wk). Mild $4,000. Last week, $6,500.

Suburban World (Mann) (800; $1.25)—"Viridiana" (Union). Satisfactory $3,500. Last week, "Kill or Cure" (MGM) (3d wk), $1,800.

World (Mann) (400; $1.25-$1.50)—"Child Is Waiting" (UA). Nice $4,000 or near. Last week, "Who's Got Action" (Par) (2d wk), $6,000 in 10 days.

Strike Hits Cleve. Biz But 'Gypsy' Wham 14G; 'Bulba' Brisk 10G, 2d

Cleveland, Jan. 15.

Longruns here this session are eclipsing the few new pix being launched, for better than average grosses. Only the films with big names stand out in the fog created by the strike-shuttered two major newspapers, now closed down for seven weeks.

Strongest survivor is "Gypsy," great in fourth round at the Allen. "Longest Day" looms fine in ninth Hipp session but could have been better. Both "Taras Bulba" and "The Castaways" are off sharply from last week.

Estimates for This Week

Allen (Stanley-Warner) (3,000; $1.25-$1.50)—"Gypsy" (WB) (4th wk). Great $14,000 after $16,000 last week.

Colony Art (Stanley-Warner) (1,264; $1.50)—"Billy Budd" (AA) (3d wk). Good $4,500 after $5,400 last week.

Continental Art (Art Theatre Guild) (325; $1-$1.50)—"Rue De Paris" (Lopert). So-so $1,500. Last week, "Everybody Go Home" (Davis-Royal) (2d wk), $1,000.

Hippodrome (Eastern Hipp) (1,922; $1.25-$2.75)—"Longest Day" (20th) (9th wk). Fine $8,000 after $9,500 last week.

Heights Art (Art Theatre Guild) (325; $1-$1.50)—"Kind of Loving" (Gov) (3d wk). Thin $1,000 after $2,500 last week.

Ohio (Loew) (2,700; $1.25-$2.75)—"Mutiny on Bounty" (MGM) (4th wk). Wobbly $8,500 after $9,000 last stanza.

Palace (F & A Theatres) (2,730; $1.25-$1.50)—"The Castaways" (BV) (3 wk). Just okay $9,000, taking a severe dip from $20,000 of second session.

State (Loew) (3,700; $1-$1.50)—"Taras Bulba" (UA) (2d wk). Trim $10,000, but off sharply from $22,000 of opening round.

Stillman (Loew) (2,700; $1.50)—"Jumbo" (MGM) (3d wk). Slim $5,000 after $6,000 last week.

Westwood Art (Art Theatre Guild) (953; $1-$1.50)—"Kind of Loving" (Gov) (3d wk). Mild $1,500 after $1,400 in second week.

Harry Weiss With 20th

Boston, Jan. 15.

Harry Weiss, formerly in Hub with 20th Century-Fox as press-advertising chief, is back after a three-year stretch in radio-tv. His assignment as advertising and publicity chief for the Boston branch office covering the New England territory following exit of Phil Feigel.

Weiss, who resides in Newton, Mass., with his wife and daughter, was previously with 20th Century-Fox in Cleveland, Cincinnati and Detroit territories. His first chore in his return will be the campaign for "Sodom and Gomorrah," which will play a Sack Theatre in Boston.

Tax Law a Mishmash Of Exemptions; Urge Texas Drop Boniface Levy

Austin, Tex., Jan. 15.

Texas Commission on State and Local Tax Policy has recommended that Texas drop its admission tax—a levy that has had motion picture and night club men grumbling for years. This comes in a final report of the special body of legislators and citizens that has been studying tax structure of the second-largest state with the head of the Texas Research League.

The commission said that "it seems obvious that the admissions tax as now drafted is a failure and any attempt to collect substantial revenues from this source will be futile in the absence of a wholesale revision of the tax."

Since 1939 the tax has exempted admissions to motion pictures, operas, plays and "like amusements" if the price of a single admission is $1.05 or less. Admission to horse, dog, motorcycle and auto races "and like mechanical or animal contests" are taxed at the rate of one cent for each 10c of admission price. Admissions to night clubs, skating rinks and "like places of amusement" are exempt if the charge is 51c or less.

The commission noted that the references to "like" places or kinds of amusement has caused considerable confusion. Estimated that dropping the tax would cost the state $210,000 annually, based on 1961-62 revenue.

Added Starters In Oscar Race

Hollywood, Jan. 15.

Studios have had second thoughts on projected hopefuls for upcoming Oscar sweepstakes, following original printing of VARIETY's '62 contender lineup. These additions have now come to light:

Warner Bros. added support with "What Ever Happened to Baby Jane?," bringing its total of films being pitched for nomination to four, a tie for second place with Metro.

WB also offers Lee Remick, for "Days of Wine and Roses," and Rosalind Russell and Natalie Wood, for "Gypsy," to the best actress race and Robert Aldrich to the directorial list for "Baby Jane."

United Artists continues to dominate the list, adding "Birdman of Alcatraz," "Two For the Seesaw" and "Electra" to its group of Oscar eyefuls, making eight pix in this area for the company.

In other areas, UA has put up Frank Sinatra and Laurence Harvey in the best actor category for "Manchurian Candidate" and Irene Pappas, for "Electra," and Carroll Baker, for "Something Wild," as best actress. Directorially the company feels there is merit in the work of Jack Garfein, for "Something Wild"; J. Lee Thompson, "Taras Bulba"; Jules Dassin, "Phaedra"; Michael Cacoyannis, "Electra" and John Frankenheimer, "Birdman." Latter had earlier been up for "Candidate."

Paramount added to the supporting actor category with maybe Mario for "Pigeon That Took Rome." Inadvertently, due to an error in a studio credit sheet, Edith Head was not credited for costumes in "Counterfeit Traitor," which studio feels will be in the running.

Twentieth Century-Fox also added a second-thought entry, with Jackie Gleason as best actor for "Gigot."

Four-Lane 'White Trash'

Honolulu, Jan. 15.

A four-theatre unit that includes showhouses of both local circuits was set up for "Poor White Trash" (Cinema Distrib).

The exploitation film, preceded by a "teaser" ad campaign, is current at Consolidated's Princess, Kaimuki and Kam Bi-Way Drive-in and also at Royal's Waialae Drive-in.

It's one of the rare times a four-outlet unit has been set up. It's also believed to be the first time both circuits have shared a first-run film.

Biz Bops K.C. Albeit 'Divorce' Okay $5,000; 'Bounty' Big 9G, 'Gypsy' 6G, 4

Kansas City, Jan. 15.

First newcomer in several sessions is "Divorce, Italian Style" doing fairish at the Paramount. Hefty traffic of the holiday season carried through the first January weekend, but has settled back to near normal pace now. A heavy snowstorm last Friday joined trade.

"Mutiny on Bounty" at Capri, "Barabbas" at Brookside, "Gypsy" at Plaza, "Castaways" at Uptown and "Phaedra" are doing nicely as holdovers.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"Barabbas" (Col) (4th wk). Nice $3,200. Last week, $5,000.

Capri (Durwood) (1,200; $1-$2.75)—"Mutiny on Bounty" (MGM) (4th wk). Fancy $9,000 holds. Last week, $12,000.

Empire (Durwood) (1,204; $1-$2)—"Brothers Grimm" (20th) (3d wk). Okay $4,000. Last week, $5,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Phaedra" (Lopert) (4th wk). Holdover so nicely at $2,500. Last week, $3,000.

Plaza (FWW-WGC) (1,686; $1-$1.25)—"Gypsy" (WB) (4th wk). Good $6,000 but hurt by Friday snow. Last week, $8,000.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Divorce, Italian Style" (Embassy). Fairish $5,000 or near. Last week, "Only Money" (Par) (3d wk-10 days), $6,000.

Roxy (Durwood) (864; $0.50-$2.75)—"Longest Day" (20th) (12th wk). Lively $4,500. Last week, $6,000.

Saxon (Durwood) (1,000; $0.50-$1.50)—"Jumbo" (MGM) (2d wk). Light $3,000. Last week, $4,500.

Uptown (FWW-WGC) (2,040; $1-$1.25)—"Castaways" (BV) (4th wk). Fair $4,500, softened by weekend blitz. Last week with Granada (1,217), nifty $9,000.

PHILADELPHIA

(Continued from page 9)

$1.50)—"Two for Seesaw" (UA) (4th wk). So-so $8,000. Last week, $11,000.

Stanley (SW) (2,500; $2-$2.75)—"Mutiny on Bounty" (MGM) (9th wk). Okay $12,000. Last week, $12,500.

Stanton (SW) (1,402; $2-$1.50)—"Barabbas" (Col) (4th wk). Smart $11,000. Last week, $11,500.

Studio (Goldberg) (302; $2-$1.50)—"Flesh Is Weak" (Indie) and "Playgirls and Bellboy" (Indie). Mrg. $5,000. Last week, "Beauty Panties" (Indie), $5,000.

Trans-Lux (T-L) (500; $2-$2)—"Phaedra" (Lopert) (5th wk). Fine $5,500. Last week, same.

Viking (Sky) (1,000; $2-$1.50)—"Castaways" (BV) (4th wk). Strong $8,000. Last week, $10,000.

World (B&K-Pathe) (1,000; $2-$1.50)—"Divorce, Italian Style" (Embassy) (4th wk). Lusty $6,500. Last week, $6,000.

'Day' Fist Standout At $14,000, 'Child' Boff 14G, 'Gypsy' Wow 13G, 4th

Pittsburgh, Jan. 15.

"Longest Day" is leading Pist delivers for fourth straight week being wow at Fulton. Other hardticketer, "Mutiny on Bounty," in fifth at Nixon, also is maintaining a sturdy pace.

Newcomers are "Lion," shaping fair at Penn and "Child is Waiting" which looms lofty at Gateway. "Gypsy" is snappy in fourth at Stanley. "Castaways" shapes fancy in fourth at Warner.

Estimates for This Week

Fulton (Assoc.) (1,200; $1.50-$2.75)—"Longest Day" (20th) (4th). Wow $14,000 after $17,000 for third.

Gateway (Assoc.) (1,000; $1-$1.50)—"Child Is Waiting" (UA). Lock $16,000 for one of first dates for this newie. Last week, "Barabbas" (Col) (3d wk), nice $7,000.

Nixon (Rubin) (1,700; $1.50-$2.75)—"Mutiny on Bounty" (MGM) (5th wk). Firm $7,500. Last week, $8,000.

Penn (UATC) (3,472; $1-$1.50)—"Lion" (20th). Fair $8,000. Last week, "Jumbo" (MGM) (2d wk-3 matinees only), $4,000 and "Password Is Courage" (MGM) (4 matinees and 7 night performances), $3,500.

Shadyside (MOTC) (736; $1.25)—"Carry on, Nurse" (Gov) (3d wk). Loud $4,000. Last week, $5,500.

Squirrel Hill (SW) (854; $1.25)—"Billy Budd" (AA) (4th wk). Nutsy $4,000. Last week, $4,500.

Stanley (SW) (2,700; $1-$1.50)—"Gypsy" (WB) (4th wk). Smash $13,500. Last week, $15,000.

Warner (SW) (1,516; $1-$1.50)—"Castaways" (BV) (4th wk). Fast $7,000. Last week, $8,500.

Variety Topper Lands NW Test's Activities

Minneapolis, Jan. 15.

Donald Swartz, Northwest Variety club chief barker, has received a letter from John H. Harris, Variety International's topper, commending the local Tent No. 12 for its past decade's and current philanthropic project, the heart hospital on the U. of Minnesota campus.

Mr. Harris said he has sent letters to Variety Tents around the world expressing the hope that the project here would stimulate their philanthropic activities.

Tent No. 12 has raised more than $1,000,000 to establish, maintain and improve the heart hospital reputed to be one of the finest of its kind in the world. Funds now being raised will be for the construction of an addition.

At the Tent's installation of 1963 officers, including Swartz for a second term, the Chief Barker told the meeting, that $900,000 had been raised for the hospital in 1962 and that a big sum will be forthcoming for it from recent area theatre collections, the first such in two years.

'Gypsy' Great $15,000 In Bulba 3d Week, 'Bounty' Big 15G, 'Bulba' 11G, 4

Baltimore, Jan. 15.

It's another big week for downtown exhibitors, with most pix still going strong. "Gypsy" is rated great in third week at the Stanton. "Divorce, Italian Style" is smash in third session at the Charles. "Jumbo" looms nice in some at the Hipp.

"Mutiny on the Bounty," now in fourth week at the Town, is doing better than first two weeks while "Castaways" is pleasing in fourth at the New. Little is having a nice first week with "Last Year at Marienbad" and "Taste of Honey" on double return.

Estimates for This Week

Aurora (T-L) (776; $0.50-$1.65)—"Girl With Itch" (Indie). Okay $2,000. Last week, "Too Young, Too Immoral" (Indie) (3d wk), $1,000.

Charles (Fruchtman) (500; $0.50-$1.50)—"Divorce, Italian Style" (Embassy) (3d wk). Fine $5,000. Last week, same.

Cinema (Schwaber) (400; $0.50-$1.50)—"West Side Story" (UA) (3d wk). Okay $2,000. Last week, $2,300.

Crest (Fruchtman) (1,700; $0.50-$1.50)—"Taras Bulba" (UA) (4th wk). Nice $6,000. Last week, $8,000.

Five West (Schwaber) (400; $0.50-$1.50)—"Candide" (Union) (3d wk). Good $1,500. Last week, $1,800.

Little (T-L) (300; $0.50-$1.65)—"Marienbad" (Astor) and "Taste of Honey" (Cont). Good $2,000. Last week, "Lion" (20th) (3d wk), $1,000.

Hippodrome (T-L) (2,300; $0.50-$1.65)—"Jumbo" (MGM) (3d wk). Nice $10,000. Last week, $12,000.

Mayfair (Fruchtman) (700; $0.50-$1.50)—"Taras Bulba" (UA) (4th wk). Hep $6,000. Last week, $8,000.

New (Fruchtman) (1,000; $0.50-$1.50)—"Castaways" (BV) (4th wk). Fine $5,500. Last week, $6,000.

Playhouse (Schwaber) (300; $0.50-$1.50)—"Kill or Cure" (MGM) (3d wk). Okay $2,000. Last week, same.

Stanton (Fruchtman) (2,800; $0.50-$1.50)—"Gypsy" (WB) (3d wk). Great $13,000. Last week, $14,000.

Town (T-L) (1,125; $1.50-$2)—"Mutiny on Bounty" (MGM) (4th wk). Big $15,000. Last week, $14,000.

Rex (Freedman) (500; $1.50)—"Around World With Nothing On" (Indie) (4th wk). Okay $1,500. Last week, $2,000.

Guarini Arrest A Rome Shocker; Bad for Money

Rome, Jan. 15.

The arrest and subsequent release on fraud charges of Rome producer Alfredo Guarini, head of Italia Films, has rocked the local film world. There is worry here concerning probable national and international repercussions of the affair.

Guarini, husband of actress Isa Miranda, has in past served as v.p. of the Italian Film Producers Assn. He was arrested on charges brought by fellow-producer Felice Zapulla. Though exact details of affair are still garbled, Zapulla is said to have entered fraud charges because Guarini failed to inform him of status of his company when seeking a sizable loan. On release from jail, Guarini told the Italian press he would counter-sue Zapulla for untruthful accusations.

Guarini admits he placed his company in liquidation some time ago and had confidently hoped that his monetary troubles would be resolved before coming, as they now have, to a head. Action by Zapulla obviously caught him unaware, and he has now said that he is prepared to bring action against Zapulla for libel and damages deriving from it. Given reason for the Italia deficit is that three recent productions went well over budgets.

Regardless of reasons and of eventual developments, however, there is no doubt that the headlined affair could have unfortunate consequences, broadly. Observers feel that money sources may tend to clamp down even more than presently. Also, there's the feel for the "I told you so" comments from jealous observers—and rivals—of the recent Italian film boom.

The Guarini "affair" has come as a double shock to most industry observers in Rome. Guarini has always been known as one of one more "solid" production figures around. Now 61, he has been in pix for the past three decades, including a brief wartime stint in Hollywood production. In 1946, he produced "Walls of Malapaga," Italy's first Oscar winner.

Isa Miranda is currently in London for some tv stints.

DESPITE 'SLUMP' TALK IN ITALY, 1962 FILMS (270) EXCEEDED 1961

By ROBERT F. HAWKINS

Rome, Jan. 15.

Has the Italian film industry boom run its course, and is a crisis in sight? That's the first and most recurrent question, stirred by the rumor international mill, which trade visitors ask when they arrive here. There is no clear-cut answer, and only time—the next twelve months or so will ultimately tell where Italy's film trade ends up.

For the moment, the facts are that after producing well over 200 features in 1961, Italy looks sure to top that unprecedented total in 1962 when, according to Minister for Entertainment Alberto Folchi, some 270 features will have been completed. Admissions for the year are down somewhat, though grosses have generally held due to higher ticket tabs. Notably too, the Italian film has firmly entrenched itself on home grounds, taking the lead away from the Yank import. At year's end, Italy and America were fighting it out for key-city dominance in the 60% range, with the Italo product still dominant.

It is generally expected that the Italian feature total will drop perhaps sharply in 1963. Partly, this is a salutary trend long hoped for by ANICA, Italy's top industry association, which has for some years tried to curb "inflation" here. Fly-by-night production firms boost the total with no-no product. In the main film showmen here are realists. They will not knowingly produce the wrong kind or number of features.

"Ridimensionamento"—redimensionment is the awkward translation—is one of the slogans adopted by some of the savviest local filmmakers. Off the record only, several of them will admit that too much money has been spent on some local ventures, and that some of it has been invested uselessly. In a move which echoes that of Hollywood, overhead is being cut meanwhile on international level. Italy is thinking strongly in terms of a European Common Market pool of talent, finances, etc.

One further undeniable fact is that Italian finance sources have chilled to film investment. Producers are finding it harder to secure advance coin for their projects from local banks.

Some companies have gone bankrupt in recent times, but most of these in the "minor" categories—some of them set up to produce one or two pix. Some of the medium-weight production companies here are likewise having a rough time of it, usually out of over-expansion coupled with a series of relative flops.

Despite talk of crises, pending shutdowns, etc. most of the top local producers have enough guarantees, access to coin (if not outright possession of same), real estate holdings, studio properties, theatres, etc. to see them over any rough sailing ahead.

Meanwhile, to further dispel the downbeat reports, the Italian industry can look back on a 1962 replete with triumphs on artistic and boxoffice levels. Italo pix have won major prizes, and often the top awards, at all international fests during the year, from Mar del Plata to Cannes to San Sebastian to Berlin to Locarno to Karlovy Vary to Venice, certainly an impressive record.

At the boxoffice, its new dominance of the local market speaks for itself, even though Italy, Yank pix have begun to inch their way back up—and besides 40-50% of a foreign market is not a mean feat in itself for the U.S. export.

"Barabbas" (DeLaurentiis), "Divorce, Italian Style" (Vides), "Best of Enemies" (DeLaurentiis), "Una Vita Difficile" (DeLaurentiis), "Boccaccio '70" (Ponti-Cervi), and other items testify to Italo b.o. prowess during the 1961-'62 season. "Sodom and Gomorrah" (Titanus), "Mafioso" (DeLaurentiis), "Cronaca Familiare" (Titanus), and others are the early local-made entries in the '62-'63 stakes, with more to come.

There is widespread talk in Rome these days that "nothing is going on," and that few film plans are being made. Yet a late November check found no less than 42 features which will eventually qualify as Italian being made in Italian studios and locations and in France (as coproductions).

And the following indicative sampling of upcoming production plans, which by no means claims to be complete, points to a busy 1963 for the Roman film world.

ARCO FILM

Alfredo Bini's 1963 slate includes the current "Bagdad" episodes, directed by Roberto Rossellini, Ugo Gregoretti, Jean Luc Godard, and P. P. Pasolini; M. Monicelli's "La Bella di Lodi"; Pasolini's "Savage Father"; Rossellini's Anna Magnani starrer, "Europa," and at least a couple of other projects of major interest.

ATLANTICA

With "Alone Against Rome" wound and selling, Marco Vicario is readying another spectacle, "The Fall of Rome."

CERVI

Antonio Cervi, who began the year partnered with Carlo Ponti on "Boccaccio '70," and has since hit the mark with "Mafioso" and "Commare Secca," now preps the new Michelangelo Antonioni pic, "Celeste e Verde" (Blue and Green) for an early start with Anthony Perkins a possible topliner. Also plans to film new Nabokov tome as "Ricete nel Buio" (Laughter in the Dark) and "Before the Revolution" directed by Bernardo Bertolucci.

CINERIZ

Angelo Rizzoli's company is about to release Federico Fellini's new item, "8½," as well as Gualtiero Jacopetti's follow-up to "Mondo Cane": "La Donna nel Mondo" (Woman in the World), while readying string of pix for spring start.

CIRAC

Rudy Solmsen and Giorgio Agliani recently released "A Girl . . . and a Million" (La Ciociarina), plans two Gordon Scott starrers for spring. The first titled "The Hero of Babylon."

DDL

Le Ore dell'Amore" (The Hours of Love) is the current item of interest here, after previous seasonal hit with "Vacila Matta." Gianni Hecht's outfit registered with "Banda Casaroli," is prepping two "Sexy World by Night" items, and has just wound "La Parmigiana" with Catherine Spaak.

DOCUMENTO

Duilio Coletti's production firm has a big one going: "The Verona Trial," with Silvana Mangano headlined and DeLaurentiis releasing.

DUILIO

$15,000,000 Part One of "The Bible" tops Dino De Laurentiis' production plans for 1963 and probably some years to come, with Federico Fellini, Luchino Visconti the first directors signed to film Christopher Fry's script. Also on agenda: Richard Fleischer's "Sacco and Vanzetti"; "The Dark Angel", and sundry other items in a crowded year.

DE LAURENTIIS

Mario Cecchi Gori's company has just completed "Il Sorpasso," has other interesting plans.

FAIR

Enrico Bomba has brought his company to the fore during 1962 via participation in "Panic Button," "The Trial," and other items, now has started "Storm over Ceylon," with Gerd Oswald directing. Lex Barker and others, is about to begin "Broken Coin" in Beirut with Hugo Fregonese directing, plans "Latin Lover" and other international items during year.

FICIT

"The Old Testament," "The Year 70 After Christ," "The Fury of Hercules," "Samson," "Orient by Night," "Goliath against the Giants," "Conqueror of Maracaibo" and other Cineproduzioni items on Filmar release slate.

FILMAR EXPORT

A newcomer on local scene, has already wound one, "Secret Violence," on African locations, plans others.

FILMSTUDIO

Stepping up pace. Recently wound "Gold for the Caesars" and "Gladiators Seven," currently prepping "Naked World" and "Lancers of Khyber Pass," will also film Mark Hanna's novel, "In The Day of His Death."

JOSEPH FRYD

Lionello Santis' outfit linked with various companies, but also operates on its own, as in "L'Attico" "La Rimpatriata" and "Beta Sem," latter a submarine yarn with James Mason. Slated for "Italian, Good People" in Yank-Soviet tie, Embassy being Yank partner. Many pix on fire.

GALATEA

Henry Lombroso's firm in strong production upsurge during year, with "L. Semiramis," "The Nun of Monza," "Carmen of Trastevere" the big ones in a busy twelvemonth, and more to come. Linked with other companies on various projects on investment basis. Vides' "Crazy Ray," with Gina Lollobrigida, is one.

GLOBE INT'L

Shooting "Cyrano vs D'Artagnan," with Jose Ferrer, planning "Bel Ami '63" and others.

LUX

One of busiest producers around, operates through various companies. "The Idol" is one of several he plans to make here this year.

MAJENCITI

Guido Giambartolomeix currently has big-budgeted "Venus Imperial" in release, will announce others when details jelled.

CARLO PONTI

"Gold of Rome" and "Alone Against the Mafia" have been followed by "Queen Bee" and "Il Sorpasso" (with Fair Film). Upcoming release is "L'Obicida," with production plans including "Adultress" and "The Castle," based on Kafka.

ROYAL

"The Mysteries of Rome" current on Achille Piazzi's production list; also plans new Marcello Mastroianni pic directed by Elio Petri: "A Quiet Place in the Country."

SANCRO

Goffredo Lombardo's company recently wound "The Leopard," "Prisoners of Altona," "Four Days of Naples," "Tikoyo and the Shark," and many others, with "Giovanni," "Two Colonels," "Tomorrow Europe" among upcoming items.

SPA

France Cristaldi producing "Mad Sea," later does new Pietro Germi pic, "Seduced and Abandoned," others.

TITANUS

VIDES

Same Old Villain

Nashua, N.H., Jan. 15.

Tremont Theatre Inc., fought condemnation of a strip of its land in the downtown area when a hearing on eminent domain proceedings was begun before Justice William W. Keller in Hillsborough County Superior Court, Jan. 8.

The Nashua Housing Authority seeks acquisition of the theatre property, a right-of-way in the rear of 187 Main street, and several other tracts in a revised High street urban renewal development project. These parcels were not included in the original development program.

MEMBERSHIP CONCURS; NO SAG WAGE QUEST

Hollywood, Jan. 15.

Screen Actors Guild's policy of skipping any wage hike in upcoming negotiations with theatrical film producers has been approved by its membership by an overwhelming 5,279-188 majority in a national referendum.

Guild last fall declared it was skipping any demands for a raise in wages or changes in working conditions which would up the actor cost of pix made in the U.S. a move aimed at curbing runaway production.

SAG will negotiate some points, including pay tv. Guild wants the right to reopen its new pact when direct production for freeze becomes imminent. Present pact merely states that pay tv is an extension of the theatrical biz.

Present contract expires Jan. 31. Guild's vidpix pact doesn't expire until June, 1964.

Theatre Biography

Moose Jaw, Sask., Jan. 15.

With the Royal Theatre razed for a parking lot, oldtimers here recalled that it had many names and many managers. Opened in 1909 as the Royal, it was later known as the Moose, Elite, Sherman, Regent and again the Royal.

It played stock, vaude, burlesque, silent films and talkies.

Closed in 1955, it was taken over by the city on May 4, 1962, after taxes went into arrears.

Nathan Golden Ill

Washington, Jan. 15

Nathan D. Golden, motion picture chief of Commerce Dept., is recuperating in Florida after an "acute" attack of gout and arthritis.

He is expected to return to work in late January.

GLENN NORRIS DEPARTS; WITH FOX SINCE 1928

Glenn Norris, who was general sales manager of 20th-Fox until company's sales activities were reorganized last fall under new global sales veep Seymour Poe, has officially resigned from the company. Norris and corporation reached a mutually satisfactory settlement of Norris' employment agreement, which was not to expire until this spring. He'll be revealing his future plans shortly.

Norris has spent his entire career in the film industry with Fox, which he joined in 1928, later serving in various sales posts in Washington, Philadelphia and out of the New York homeoffice. He was named general sales manager in May, 1960, after the resignation of Alex Harrison, who died several months later.

PRIEST READYING QUINCY QUARRY AS LOCATION

Boston, Jan. 15.

Scenes for "The Cardinal" will be shot in greater Boston with key shots on a stone church in nearby Quincy being built this week. Location site is an abandoned west Quincy quarry where construction of an 800,000 shanty town, church and rectory has just begun by contractor Richard Ambrosia.

Otto Preminger is shooting almost half of the film in the greater Hub area. Other parts of the screenplay, based on the late Morton Robinson's novel about a Boston priest who rises in the hierarchy will be filmed in Stamford, Conn., Hollywood, Rome and Vienna.

Local unions and city officials of Quincy are cooperating with the contractor who must have "St. Peter's" 65-foot steeple in place within 15 days.

In Boston the Hotel Kenmore has been chosen by the production team with one floor taken over. A 100-man crew of technicians and actors are scheduled to come in for shooting beginning Feb. 11.

Tom Tryon is playing the uncurving priest. Extras will probably be hired locally for a dance hall scene according to Preminger's Gamma Productions which will release the film in Columbia next fall. First Boston Screen Actors Guild hirings must be exhausted.

Frederick W. Beckstahler Preminger's construction supervisor said the rooms will be furnished to fit the era. Cameras, dressing rooms and all necessities will be brought to the Quincy quarry on trailers. Four days after completion of the scenes in the quarry the entire town church and steeple must be dismantled and carted away according to the Quincy building permit.

Frank Sinatra and Gene Kelly to costar in Fuery's mid-comedy, "The New Yorkers," with Jerome Lawrence and Robert E. Lee scripting their own original. Sinatra company also inked John Fenton Murray to write screenplay for "Kisses."

Of Entertainment Market Interest: Big Rise In Dixie Negro Income

Atlanta, Jan. 15.

With desegregation a fast accomplishment throughout much of the South a study issued by the United States Housing and Home Finance Agency takes on added significance as a fiscal potential that will mean much to the amusement business below the Mason & Dixon Line.

Study showed that nonwhite incomes showed a spectacular rise in Atlanta and 20 other areas during the 1950s.

In Atlanta between 1949 and 1959 the number of Negro families earning more than $4,000 per year increased from 6.5% to 9.5%. This increase was notably the same from Negro areas in all metropolitan areas which by the housing and Finance Agency.

But while the number of Negro families in the upper bracket was increasing 15 times while families in the next lower category were increasing 12 times in Atlanta and other cities.

In another recent survey of rental housing in Atlanta homes figured by the U.S. Bureau of Labor Statistics showed that from 1949 to 1959 the [illegible] annual income of Negro families rose by 31% per cent or $799 to a total of $3,077 while that of families increased by 39.2% per cent or $2,271 to a total of $5,804.

In Atlanta home ownership during this period increased 63% for Negroes 57% for whites. The 53 increase was the lowest in 21 cities Atlanta and New Orleans [illegible] and a 54% increase. Fastest gain was in San Francisco with 172%.

In the $7,000 to $10,000 per year income "take" according to the survey there is a shortage of 458 homes in Atlanta for Negroes. It would take that many homes to increase the Negro ownership percentage up to the white percentage.

It was shown that while nonwhites were moving into the market for better housing due to the income increase, the study said "The disparity between white and nonwhite housing still is great and the economic market for better housing for nonwhites remains largely unsatisfied."

Other Atlanta comparisons cited in the report:

Median value of homes owned by whites in 1950 was $13,500. For Negroes, it was $10,400.

Some 68% per cent of the Negro families earned less than $4,000 a year, compared to only 22% of the whites. Two per cent of the Negro families earned more than $10,000 a year, compared to 22% of the whites.

About 40% of the Negro families owned homes valued at less than $7,500. White families owned homes in this category only to extent of 12%.

CLOSED-CIRCUIT FOR U PRESS CONFERENCE

Universal today (Wed.) is staging what's billed as the first closed-circuit by TV press conference to launch a feature.

Dutch via NBC-TV facilities is making an inspiring pitch for "40 Pounds of Trouble." Entertainment writers and critics will tune queries from Chicago, Washington, Boston, Pittsburgh, Detroit, St. Louis, Los Angeles and New York.

Stanza will originate from Burbank Calif., with co-stars Tony Curtis and Suzanne Pleshette director Norman Jewison and producer Stan Margulies will participate in the telecast.

"40 Pounds" preems Friday (18) in Miami and other Florida cities followed by key city openings Coast to Coast starting Jan. 23.

Further Exploitation

Universal Pictures and Tony Curtis Productions are stepping up their promotion drive on the U.S. film "40 Pounds of Trouble." Co-star Suzanne Pleshette and director Norman Jewison are expected to participate in a press conference today (Wed.) being expanded and in addition there is a total of 15 field exploitation reps in over the first 30 key city and television outlets of the film.

Dallas has been added to the list of key cities participating in today's press conference, bringing to nine the number of cities involved. Dallas' addition expands the contacts coverage to include the entire state of Texas as press, radio and TV reps from Houston, Ft. Worth and San Antonio will participate. The Lorimar video session originates from Burbank, Calif., and will be seen in New York, Chicago, Washington, Boston, Pittsburgh, Detroit, St. Louis and Los Angeles.

Tony Curtis, Suzanne Pleshette, director Norman Jewison and producer Stan Margulies will participate in the telecast.

"40 Pounds" preems Friday 18 in Miami and other Florida cities followed by key city openings Coast to Coast starting Jan. 23.

Goldhammer Exits AA

I. E. Goldhammer last week bowed out as eastern division manager of Allied Artists in a sudden change made without explanation. Exec will disclose future plans later.

Meanwhile AA has yet to come through with news regarding replacement.

SEATTLE'S NEW HOUSE

Cinerama Site First There in 37 Years

Seattle, Jan. 15.

Target for opening the Martin Cinerama Theatre, first theatre built in Seattle downtown in 37 years, is Jan. 24. Manager for the new theatre just appointed is Jack Blumacher, formerly manager of Evergreen's Fifth Avenue theatre and for a time city manager. The new house is at 2100 4th Avenue, at the edge of the main city shopping center, two blocks from the Orpheum. Vic Gauntlett, long-time advertising manager Hancock and also Evergreen circuit, handles advertising.

Brazil Staffing For Film Savez

To clean up current business for Brazilian pictures and to aid Brazilian producers in getting co-production deals abroad, the Brazilian government is planning to open new consulates-general in four cities to its trade offices abroad. These plans, as well as others related to the specific promotion of Brazilian pix in the U.S., were announced in New York Monday (14) evening at a press conference at the Brazilian consulate. Hosting the conference were the Consul General and his staff, plus Brazilian film director Anselmo Duarte, whose "The Given Word" took the top prize at both the Cannes and San Francisco festivals this year.

Also on hand was Fio Romano, press of the newly organized Luanex Films, who has been commissioned to organize a fest of Brazilian pix in New York sometime in spring. Fest will be held at the Carnegie Hall Cinema and will spotlight seven pix, only one of which, "Given Word," is definitely set. Wally Romano will act as agent of Brazilian pix seeking U.S. outlets here. He may also distribute some of the films himself via Luanex, which will also handle films from other countries.

Paul Henried and Andrew Rosenthal partnered in film version of latter's play, "Horses in Midstream," to be produced under Lisi and Henried's LPH Enterprises indie banner.

Insider Stock Buys, Sells

[Nov. 11-Dec. 10 Period]

Washington, Jan. 15.

Certification of Lucille Ball's takeover of Desilu stock from Desi Arnaz topped insider deals for Nov. 11-Dec. 10 round. As reported by Securities and Exchange Commission, Miss Ball bought Arnaz's total chunk of 17,350 shares of common stock. Her common stock total is now 26,050 shares.

In the transaction reported to SEC on Nov. 7 Miss Ball also bought Arnaz out of his 202,500 shares of Class B common stock. Her Class B total is now 265,000 shares.

MCA Inc. bought another bloc of 10,400 shares of Decca Records, bringing total holdings to 1,307,715. Other insider deals reported by SEC (common unless otherwise noted):

Allied Artists—Roger Horlick bought 500 boosting total to 36,1[illegible]. Horlick also purchased 100 shares of 5½% convertible preferred stock bringing those holdings to 1,850.

American Broadcasting-Paramount Theaters Inc. — James Riddle sold 200 leaving him 2,300.

Filmways Inc.—Lee Mosckle picked up 800 for total 1,000.

Loew's Boston Theaters—Loew's Theatres Inc. through a subsid. purchased 4,005, bringing subsid holdings to 7,506. Total Loew's shares now 140,472.

Loew's Theatres Inc.—Herbert A. Hofmann bought 300 for total 1,700. He also owns 1,007 through trust. Jay Wells through holding companies bought and sold 700 keeping total at 20,383.

Paramount Pictures—Rudolph Wood disposed of 6,275 leaving him 1,000.

Radio Corp. of America—Ernest Gorin sold 430 with 2,700 remaining. Benjamin Levy exercised option on 1,007 shs. total shares now 2,107.

Reeves Broadcasting & Development Corp. — Richard Reeves through Procter Investors added 2,400 for total 50,400.

Rollins Broadcasting—John W. Rollins & [illegible] bought 500 for total to 3,500. He also [illegible] 46.

Storer Broadcasting—Jacob Rosenberg [illegible] to 6,230. J.H. Whitney & Co. bought 147,1[illegible] leaving [illegible] 874,300 potential shs. plus 1,277 owned thru [illegible].

Trans Lux Corp.—Harry Brandt bought 2,000 for total of 98,4[illegible]. His wife owns 23,761. Through holding co. Harry Brandt picked up 100 for total 6,148. Through the H. Brandt Co. Foundation he added 500 for total to 33,246. Through the G. Frank Foundation he disposed of 500 leaving him 6,781 of those shares. Richard Brandt added 200 as co-trustee for total 1,300. He personally owns 13,300. Jerome Rothbard Jr. through Bear Stearns & Co. disposed of 4,443 leaving him 300.

20th Century-Fox Film—Francis S. Lasser picked up 5,000 raising total to 27,000.

Warner Bros. Pictures—Herman Starr sold 15,500 leaving him 11,000.

Levine's More Hands Across Sea Via 4 Ponti Films at $8.7-Mil.

Joseph E. Levine and Italo producer Carlo Ponti have set a feature co-production deal the combined budget for which is figured in excess of $8,700,000. Ponti will produce the pix, which will be set this year on European locales and Levine's Embassy Pictures will release the results during 1963 and 1964 throughout the world, except Italy.

Set for starring roles in the individual films are Sophia Loren, Brigitte Bardot and Marcello Mastroianni, and directorial assignments have been set for Vittorio De Sica, Jean-Luc Godard, Mauro Bolognini and Damiano Damiani. Tales include "The Empty Canvas" and "A Ghost at Noon," both bestseller novels by Italian author Alberto Moravia, and "Yesterday, Today and Tomorrow," tentative title and "Casanova," both original screenplays.

Levine is also associated with Ponti on another project slated for lensing this year that brings the Loren-starrer "The Children of Sanchez" originally intended for Mexico under a previous deal and which will begin lensing following wrap-up of the four films under the new pact, under De Sica's direction. Pact continues a long association between the two dating back to "Attila, the Hun" and including such efforts as "Two Women," "Boccaccio '70," "Madame" and the recently-completed "Landru."

In a press conference held yesterday (Tues.), Levine pointed to this newest deal as the most important and extensive in Embassy's history. He also commented that it reflects the continuing expansion of the company on the international scene an area in which Embassy has consistently concentrated for product.

'Ghost' Goes First

According to plans, "Ghost at Noon" will go before the cameras first with a budget of over $2,000,000, starring Miss Bardot and directed by Godard. It begins production in May in Rome and Capri and is slated for late '63 release. Godard scripted.

Next on the slate is "Empty Canvas," which begins lensing in May in Rome with a budget of $1,200,000. Damiani directs from [illegible] by Moravia. "Yesterday, Today and Tomorrow," starring Miss Loren and directed by De Sica, begins lensing in June with a budget of $2,400,000. Locales will be Naples, Rome and Milan and script is by Cesare Zavattini and Franco Indovina and Italian pix by Carlo Ponti and Marcello Fe[illegible].

Casting and general story based on some recently-discovered [illegible] of Hitler's love affairs are being published for the first time in French by the [illegible] are shooting in Munich with Mastroianni playing [illegible] with Bolognini directing. Budget was estimated $1,000,000 for this French language film which will be released in Italy, France, Germany, Spain, England and Switzerland with a different female star from each country cast. Script is by the "La Dolce Vita" duo of Tullio Pinelli and Ennio Flaiano and a mid-'64 release is planned.

ACREES TO DISAGREE; BOUTYETTE POWDERS

Hollywood, Jan. 15.

Don Boutyette has tendered his resignation as president of Publicists Assn., Local 818, Intl. Alliance of Theatrical Stage Employes, to the executive board. His statement, in the form of a letter to the board, said: "Finding it increasingly difficult to reconcile my opinions concerning the operation of the Publicists Assn. with the opinions of the executive board, I have come to the conclusion that for me to continue in the office of president would be contrary to the best interests of the local. Please accept my resignation, effective immediately."

A special board meeting of the local has been called for tonight at which Boutyette's resignation will be accepted. Charles Moses, 1st veepee, will become acting president and will ask the board to name a new 1st veepee and, as the post has never been filled, a 2nd veepee.

Boutyette, who would have completed a two-year term in June, has been local president for two consecutive terms and a member of the exec board for 20 years. He is currently unit publicist on Barbara McIntosh's "John Today and Tomorrow," starring Wayne Morris, for U.A. release.

Metro 92c Less, In First Quarter

Metro had a loss of $2,304,000, or 92c per share, for its first 1962 fiscal quarter which ended Nov. 22. The same period of the previous year brought a net profit of $2,173,000 or 87c per share. Shares outstanding number a little above 2,500,000.

The red ink in the new period was caused by a writeoff of anticipated loss on a picture placed into release after the quarter actually ended. This film was not identified, presumably it's "Jumbo."

Financial statement was issued by Joseph R. Vogel, exec. now board chairman. Future pix look profitable and if "Mutiny on the Bounty" continues at its present successful pace the full year will be profitable, said Vogel.

Regular quarterly dividend of 50c per share was mailed to stockholders.

Name Dr. Goldberg Veep For Technicolor Research

Hollywood, Jan. 15.

Dr. Richard J. Goldberg has been appointed veepee in charge of research and development division of Technicolor Corp. New duties call for him to direct all research activities of company labs in Hollywood, London and Rome.

Since 1953, he has been in charge of special research projects for color film.

National Boxoffice Survey

Post-Holiday Sloughs Biz; 'Gypsy' Champion, 'Bulba' 2d, 'Bounty' 3d, 'Day' 4th, 'Jumbo' 5th

The year-end holidays are out of the way, and exhibitors are feeling it at the b.o. this stanza. Most exhibs in key cities covered by VARIETY still are playing screen fare launched for Christmas and New Year's which means that many pix are in third and fourth sessions. Some spots are further handicapped this week by severe cold while Cleveland and New York City continue to be plagued by newspaper strikes.

"Gypsy" (WB), which was being launched as 1962 ended, is nearing to No. 1 spot across the country. "Taras Bulba" (UA), another newie, is winding up a strong second.

"Mutiny on Bounty" (MGM), faced with such strong competition, is slipping back to third position. "Longest Day" (20th), long on top, is winding up fourth. "Jumbo" (MGM), which naturally got away big via pre-Christmas patronage during the holiday weeks, is holding on to fifth place.

"Cleopatra" (FV), in much same category as "Jumbo," is finishing a close sixth. "Brothers Grimm" (MGM), in taking seventh place, but nearing the end of hardticket dates in several keys.

"Bambino" (Col.), fairly new, is capturing eighth position. "Divorce, Italian Style" (Embassy) rounds out top nine pictures.

"Boccaccio '70" (Embassy), "West Side Story" (UA) and "Phaedra" (Lopert) are the runner-up pix.

"Lawrence of Arabia" (Col) shapes one of standout newcomers. It is still capacity in N.Y., smash in L.A., torrid in Philly and big in Boston. "Freud" (U), also new, still is solid in L.A. and continuing great in N.Y.

"Password Is Courage" (MGM), another newie, fine in Toronto, modest in Minneapolis and fair in N.Y. "To Kill A Mockingbird" (U) continues big in L.A. "Get Action" (Par), fancy in N.Y., shapes nice in Chi.

"The Lion" (20th), a fresh entry, shapes stout in Washington, okay in Pittsburgh, good in Toronto and N.Y. "Rebel With a Cause" (Cont.) is rated neat in Chi.

"Child Is Waiting" (UA) looks nice in Pitt. and Minneapolis. "Tales of Terror" (AI) is okay in St. Louis.

(Complete Boxoffice Reports on Page 18-19)

THE BIGGEST FROM BRONSTON

SAMUEL BRONSTON

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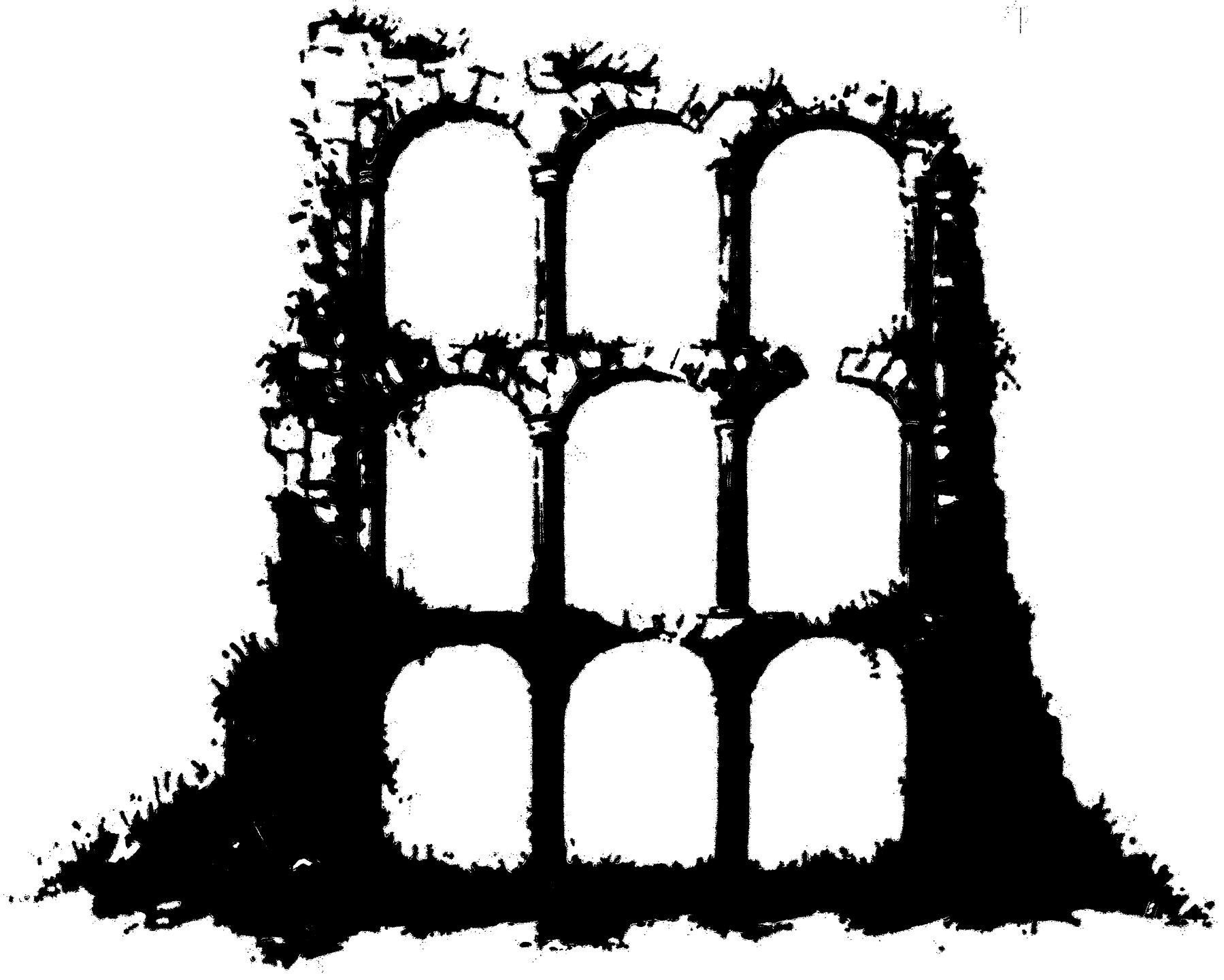

Reuniting many of the creative talents that made "EL CID"

- Producer Bronston
- Director Mann
- Associate Producers Michael Waszynski and Jaime Prades
- Designers Veniero Colasanti and John Moore
- Cinematographer Robert Krasker
- Film Editor Robert Lawrence
- and Academy Award-Winner Sophia Loren

New York Sound Track

Beverly Hills telegram addressed our correspondent in Tokyo "Dear Dave Jampolt Read the article in Variety and find it the fairest accounting of any interview I've ever had. Very grateful to you for that. It was a pleasure to talk with you and I wish you a very Good Year. (signed) Marlon Brando."

A "pall" has been cast over Hollywood by the recent deaths, due to cancer, of Dick Powell, Charles Laughton, Thomas Mitchell and Jack Carson, reported Dick Sutcliff on "The Church in World News," Lutheran Church of America presentation. Story quoted an unidentified clergyman as saying that "Hollywood stars take death hard," but the minister did not offer an explanation.

S. Charlie Einfeld, now in the process of "withdrawing" as 20th-Fox ad-pub veep, has withdrawn all the way to Montego Bay to enjoy sun, sea and bennie during an extended stay . . . Henry Arias' Arias Maritime Cinema Service Corp. has joined IFIDA . . . Don Murray, who title roled "The Hoodlum Priest," has been signed to title role "The Norman Vincent Peale Story," which Frank Ross will produce for UA.

Last accounting shows Bing Crosby made about $1,250,000 on "Country Girl." He participated in the profit and not the gross and this is the way the producer-William Perlberg-George Seaton combo liked it.

Paramount bought an additional 15,000 shares of its own stock at around the $36 level.

Twentieth's Harold Hecht, the incurable quipster, suggests for free to Universal that true consistency would present "Freud" at the going couch-charge of $20 per 50 minutes, or require three visits a week.

"Dr. Barnes of Merion," biog of the late great collector of modern art, is work of Henry Hart, editor of the National Board of Review magazine. Due on stands late February.

Recent listing of prospective nominees for this spring's Academy Awards in Hollywood wrongly credited black-and-white art direction on David Swarkind's "Requiem for a Heavyweight." Should have been Burr Smidt.

Word from Rome: Vittorio Gassmann denies report that he will appear in MGM film production of "The Assassins." Thesp, under exclusive contract to Carlo producer Mario Cecchi Gori, makes "I Vinzaroni" for Lattuada next, coupling for first time as director, followed by "Il Successo." Success and "Il Communista." The Communist.

George Killion, a key figure in the changes at Metro, was selling newspapers on the streets of San Francisco the other day. Fellow-millionaire Lou Lurie and other show business name's was doing ditto. They asked for and got $1 a copy for the local dailies—all for the benefit of the March of Dimes.

Edward E. Sullivan, former publicity and public relations director at 20th, has joined Burns Betrand Associates as veep and director of public relations. In addition to the affiliation, Sullivan also is publicist for "Top of the Fair" at the New York World's Fair.

Mark Robson booked for talk at 20th re his "Nine Hours to Rama" . . . Another quick visit: Rhonda Fleming, en route to Rio where she'll costar with Rossano Brazzi in "Sugar Loaf." Buddy Kaye and Martin B. Cohen are exec producers, Paul Seibert director.

A Brazilian producer, who shall remain anonymous, flipped for the York ballet. David and I. . . and flashed his praise to Domenico Meccoli, head of the Vatican's . . . only to learn pic copped a prize at the festival year. Word back: Meccoli "Relax, even Homer had to sleep."

Gregory Peck inked for title role in U's "Captain Newman, M.D.," produced by Robert Arthur from Leo Rosten novel. Lewis Milestone and John Wexley to collaborate on "Against the Wind," original by Wexley, assigned to 20th-Fox next. Peter Sellers signed for "The Light of Day." Eric Ambler time to be filmed by Filmways and Jules Buck. . . . Tom Cole bought William Saroyan's "The Adventures of Wesley Jackson" for indie production. George Stevens cast Nehemiah Persoff in role of "Shemiah" in "Greatest Story Ever Told." Ronald Neame to direct "The Chalk Garden" for Ross Hunter's Universal release. Sam Peckinpah on leave-of-absence from Four Star to write untitled western vertical film for Walt Disney Productions, also to direct. Stan Shpetner and Elliott Kastner shelved plans to produce "Hamlet's Doll" for Columbia and will concentrate on "Tropic of Cancer" with Joe Levine.

Allied Artists Ed Morey and Ernest Sands in Madrid to sample footage of Sam Bronston's "55 Days at Peking" . . . David Lipton, after pows at the Universal, to back on the Coast . . . U press contact Walt Livingston's kid Bruce enrolling at CCNY as an engineering student . . . Rick Carrier's first feature, the locally-shot "Strangers in the City" (Fishbass), an international entry for next June's Sydney film fest . . . Rose dotches import, "7 Capital Sins," preems today (Wed.) at the Sutton.

Nat Weiss, ad-pub veep of Polaris Productions, flies to London today (Wed.) to confer with boss Stanley Kubrick, whose "Dr. Strangelove" rolls there early next month . . . Another former Foxite, Jack Bradley, ad-pub director for Martin Rackin-Jerry Wald Filmways, is currently on the coast for talks at Metro, for whom Filways is producing "The Wheeler Dealers" and "The Americanization of Emily." According to a 20th press release, more than 600 members of the March of Dimes Mothers Committee attended a combined meeting and screening of "Sodom and Gomorrah" at the home office Jan. 8. No comment, please.

Seven Arts should be back at full strength prexy David Stillman has returned from his two-week vacation in Puerto Rico, secretary-treasurer Samuel Haims . . . back from Florida and national publicity director Dick Brooks is home from Jamaica (B.W.I., not Queens).

Japanese star Toshiro Mifune and Isao Mori, veep of Toho, fly in Sunday (22) to attend the Jan. 22 opening of the Toho Cinema (formerly the D. W. Griffith) here. Opening attraction, which stars Mifune is "The Real Sleep Well," directed by Akira Kurosawa. Playwright Sidney Tchin-To-In Michaels has gone to the Coast to begin work on Burt Lancaster's "Lawyer" screenplay.

The March of Dimes has honored-and-plaqued 20th board chairman Spyros P. Skouras in recognition of the company's cooperation in all MOD efforts during the last 25 years . . . The Charles Theatre, which enjoyed a well-publicized but somewhat uneven career as an avant-garde film house before it closed late last year, reopens today (Wed.) under a long-term lease to Radley Metzger, who also runs the indie distributory, Audubon Films. First attraction: "The Manchurian Candidate" incident). . . According to Newsweek, the new Soviet U.N. ambassador, Nikolai Trofimovich Fedorenko, has been nicknamed "the Manchurian candidate" because of his reported Oriental background.

Jay Cipes, who joined Richard Davis' Davis-Royal Films as a general sales exec when the company was organized in September, resigned last week. Prior to joining Davis-Royal, Cipes was U. S. tv distributor of Columbia International's foreign film package and also operated as an indie importer of European pix. His future plans are still unset.

Jeff Livingston, Mirisch exec, to Mexico and the location of the new-shooting "Mound Builders." Yul Brynner starrer . . . A festival of Brazilian films is being planned for New York City by Elio Ramone of Lionel Films . . . Sam Goldelman, AIP's veep in charge of foreign distribution, is on the coast for the next 10 days.

Norman Alden, former N. Y. nitery comic, has been inked by Howard Hawks for a spot with Rock Hudson-Paula Prentiss-Maria Perschy in "Man's Favorite Sport" for U . . . Jacques Marin, French cinestar, set for Stanley Donen's "Charade" for U which stars Cary Grant and Audrey Hepburn.

Irving Levin Discounts Mexican Consul's Prince Post Gripe to a Shrug

San Francisco, Jan. 15.

Those tiffs between the Mexican film industry and his San Francisco Film Festival just "don't exist," says Irving M. Levin. In a formal statement, Levin scoffed at Mexican Consulate's protests here over Mexican films always being shown as double-headers on Sunday afternoon bills and not being repeated as evening bills are the following day.

"The complaint did not have official sanction," he said, adding that Hector Fernandez, head of Mexican Producers and Distributors Association, said he had no intention of making any official beef.

"The Mexican films entered in the 1962 Festival were shown on Sunday because that was the agreement made months ago."

"Tlayucan" and "Smiles of the City" were this year's Sunday afternoon twin entry. Mas Murayama won Best Supporting Actor award for his blind beggar role in "Tlayucan." "Animals Trujano" Best Film winner in '61, also shared a Sunday afternoon spot.

India Bans Films Not Under Treaty

Bombay, Jan. 15.

New import policy for second half of year ending March 31, 1963 bans import of exposed films. This hits Continental European and other entertainment films and not America and the United Kingdom which have agreements on Government level protecting their films to end of 1964. Position regarding import of educational films and filmstrips is unknown at moment. Probably ban affects these too.

Import ban affects also import of spare parts, accessories for Studio and Cinema Theatre equipments.

'Fall of Rome'

Continued from page 3

the mile-high Navacerrada Mountain pass, the unit is basing principally in Segovia where every available hotel, pension and guest room accommodation has been leased by the production company. The producer has equipped every member of the unit with a full outfit of extra-heavy winter clothing, including hooded Alpine jackets.

"The Fall of the Roman Empire" will be in production for seven months and this schedule includes six weeks of shooting at Cinecitta Studios in Rome. Other major locations in Spain are earmarked for Spain's famous walled Roman City of Sagunto on the Valencia Coast where the early civilization city of Genua is being recreated, as well as at the former Peking site outside Madrid where the Boxer siege of "55 Days at Peking" is giving way to a plaster white to-scale Roman Forum.

In almost every aspect "The Fall of the Roman Empire" will be Bronston's most ambitious and costliest production to date.

Pinter's First Screenplay

London, Jan. 15.

Dirk Bogarde, Kira Miles, James Fox and Wendy Craig make up the four part cast of "The Servant," with a screenplay written by Harold Pinter from Robin Maugham's original story. It is Pinter's first screenplay, written before he adapted his own "The Caretaker" for the screen.

Joseph Losey will direct and also co-produce with Norman Priggin. To be released through Kitree Distributors. "The Servant" rolls on Jan. 28 on location before moving to Shepperton.

Metro Angling to Erase 'Reissue' As Nasty Word with Ferber, Caruso

Metro has dusted off a couple of significant musicals from its past history—significant in that they both made impact on the boxoffice upon first launching—and is out to wrap them up in "newness" for the theatrical market. "Show Boat" and "The Great Caruso," both innocent of television exposure, are being packaged by the company for theatre programming commencing in March.

Fresh prints and a modern-day campaign are blueprinted for the marketing. Also part of the "newness" was a screening of the two pictures at the MGM homeoffice '14) which was designed to establish that certain product, even though of 10-years-ago vintage, has commercial pluses for exhibitors.

Fred J. Schwartz, head of MGM special sales unit which controls opera and operetta pix from the vaults (the roster has been enhanced with "Show Boat" and "Caruso"), and promotion specialist Si Seadler hosted the screenings and some conversation about the undertaking.

Their basic thinking is that showmen, who are screaming about the need for product, have at least partial manna in what they have to offer. An onlooker at the showing of the two pictures, who saw "Show Boat" when it initially hit the light of projection, but was viewing "Caruso" for the first time, found both to be unfazed by time, and robust entertainments.

These are a couple of first-rate musicals, vigorously deciballed by Mario Lanza as Caruso and Kathryn Grayson and Howard Keel in Edna Ferber's schmaltzy water frolic aboard the Cotton Blossom as captained by Joe E. Brown, and with Ava Gardner showing away for matters of romance.

Seadler promises a well-rounded publicity approach including items with music and record companies in addition to tradepress layouts. And he would like it fine if nobody referred to either of the films as a "reissue," there being the stigma of oldness. He's anxious to come upon a better word and is offering $100 to the person who submits a more communicative replacement.

It's a cinch that the trade will be watching how Schwartz, Seadler, et al., make out.

20th's Goodman Imports Rafshoon from Atlanta

Atlanta, Jan. 15.

Gerald M. Rafshoon, Southeastern advertising-publicity manager for 20th Century-Fox Corp., based in Atlanta, will leave Monday (21) for New York City to assume his new duties as assistant to 20th-Fox's Advertising Director Abe Goodman.

Rafshoon has been with the company in Atlanta since May, 1960.

N.Y. Importers In Own Accolades

In addition to the previously-revealed Independent Film Importers & Distributors of America (IFIDA) awards, three service kudos were also presented at yesterday (Tues.) evening's International Film Awards Dinner at the Americana Hotel, N.Y.

Dan Frankel, pres of Zenith International, was awarded a special nod for his services to IFIDA in a presentation by the org's exec director, Michael Mayer. RKO Theatres was saluted for "outstanding promotion of foreign films" with Matthew Polan, RKO v.p., accepting the award from David Emanuel. The Founders Award for his devotion to the trade association was given to Jean Goldwurm, Times Film prez, by IFIDA governor Richard Brandt.

Arthur Mayer, film reporter and distribution exec, served as toastmaster for the event which was attended by close to 800 guests, including a large turnout of major picture company execs and foreign film toppers.

Dore Schary presented the tenth annual Joseph Burstyn Award for the best foreign film which was won this year by "Sundays and Cybele" and accepted by its director, Serge Bourguignon. Lord Archibald, chairman of the Federation of British Film Makers, made the award for the best foreign film in English to Walter Reade Jr., Continental Distributing prexy, for "A Taste of Honey."

Rita Tushingham copped the best actress nod for her performance in "Taste" and Marcello Mastroianni was named best actor for his work in "Divorce, Italian Style." Tony Richardson was tagged best director for "Taste" and the second annual Edward Kingsley Award for the best short was won this year by "The Painting," produced by Gil Gates. Best dubbing honors went to Peter Riethof for "Boccaccio '70."

Brando Sues Peel

Continued from page 3

content of the picture in which they appear.

(2) Fomenting and creating a mutiny.

(3) Having a growing reputation as a troublemaker.

All these charges were false and libelous statements, according to complaint, which declared they were designed to defame and injure his professional reputation as a starring motion picture actor.

In addition to article, complaint also stated that other false and defamatory statements were made in mag's editorial section of same date. This editorial, complaint said, charged Brando with being petulant, an example of vulgarity and with being as distasteful as a person that Tabitli might be unwilling to accept him as an emigre.

Jerome Hellman and Arthur P. Jacobs sewed up film rights to the Broadway revue "Stop the World, I Want to Get off."

Metro Exiles

Continued from page 3

producer at the studio. His first film was "The Sheep Man," released in 1957 his last "Cimarron," released in 1961. He is now prepping "The Navy Story" which Weitman said he will complete before checking off the lot.

Enders completes his exclusive MGM pact the end of March when he goes into indie production in both feature and television fields, teeing off with "The Price of Salt," Claire Morgan novel which Eleanor Griffin has been signed to script.

Producer came to MGM for features in Sept., 1960, and produced "A Thunder of Drums," released in Fall, 1961. He has completed preparations on "Large's A Question of Love," scripted by Arthur Sheekman, and "A Crack in the Steeple" which Miss Griffin scripted.

Enders said Metro will retain both properties with possibility of renegotiating deal when they are to be made. "Love" had been aimed as a Bob Hope starrer and postponed due to Hope's commitment for "A Global Affair." Actor will not be available in September when film could be made. Enders said there is possibility of his renegotiating pact with MGM when these properties are again put on schedule.

Prior to film deal, Enders had produced "The Best of the Post" teleseries at MGM. He co-owns tv rights to "Thunder of Drums" with writer James Warner Bellah and plans television preparation for a series.

Miss Thorson said she will exit her post at conclusion this month of her current contract. Story editor had been with the studio's story department since 1943 and headed activities for past four years.

Weitman stated Miss Thorson left "on personal reasons and her resignation was accepted with reluctance."

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YOU'VE got more gold in your vaults than Ft. Knox!
THOUSANDS of giant films—
FOR INSTANCE, in a few weeks, M-G-M will present
TWO immortal pictures—together!

"SHOW BOAT" AND "THE GREAT CARUSO"!

ISN'T it a SIN to call these timeless pictures "re-issues"?
THIS industry—trade press, managers, ad men, ushers—anyone
CAN surely find a better word to describe the
STAR-wealth, the music-glory, the heart-thrill,
THE all-time GREATNESS of M-G-M's
"SHOW BOAT" and **"THE GREAT CARUSO,"** masterpiece movies!
THE Greeks had a word for it—but we need an English one—
WHAT do *you* think?
"RE-ISSUE" doesn't do these pictures justice!
THERE'S a 100 bucks waiting for ONE word—
SEND your suggestions to
"SHOW BOAT"—"THE GREAT CARUSO" ONE-WORD CONTEST,
M-G-M, 1540 Broadway (10th Floor) N. Y. 36, N. Y.
A PANEL from the trade press, exhibition and distribution
WILL decide!
CLOSING date is March 31st, 1963—
WIN $100—and the eternal gratitude of the industry!

In case of tie, duplicate prizes awarded.

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 0

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 0

COLUMBIA
Starts, This Year 0
This Date, Last Year 0

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 1
This Date, Last Year 0

"[illegible]"
(Enterprise Prods.)
Prod. Joe Pasternak
Dir. George Sidney
Shirley Jones, Gig Young, Red Buttons, Carolyn Jones, Brian Keith
Started Dec. 17

PARAMOUNT
Starts, This Year 0
This Date, Last Year.... 1

"A NEW KIND OF LOVE"
(Shavelson Prods.)
Prod. Dir. Melville Shavelson
Paul Newman, Joanne Woodward, Thelma Ritter, Eva Gabor, George Tobias
Started Nov. 26

20th CENTURY-FOX
Starts, This Year .. 0
This Date, Last Year 0

UNITED ARTISTS
Starts, This Year 1
This Date, Last Year 0

"CHARADE"
(Stanley Donen Prods.)
Shooting in Paris
Prod. Dir. Donen
Cary Grant, Audrey Hepburn, Walter Matthau, James Coburn, George Kennedy, Ned Glass, Dominique Minot
Started Oct. 22

"CHARLY"
(Selmur Prods.)
Prod. Dir. Ralph Nelson
Cliff Robertson, Claire Bloom, Lilia Skala, Leonard Frey, Dick Cavett, Ruth White, Jeff Corey, Bobo Lewis, Barney Phillips, Ossie Davis, Ruby Dee, Frank Marth, Alice Ghostley, Hope Summers, Joseph Boley, Beverly Garland, Jack Dodson, Harry Bellaver, Abe Vigoda, Dick Cusack, Joe Silver, Ralph Williams, Bill Erwin, Jack Manning, Ann Prentiss, Peter Mann, Jane Hall, Burt Mustin, Robert Dix, Ted Beniades, Lenka Peterson, Joe Silver

"CHARLY"
(Selmur Prods.)
Prod. Dir. Ralph Nelson
Cliff Robertson, Claire Bloom, Lilia Skala, Leonard Frey, Dick Cavett, Ruth White, Jeff Corey, Bobo Lewis, Barney Phillips, Ossie Davis, Ruby Dee, Frank Marth, Alice Ghostley, Hope Summers, Joseph Boley, Beverly Garland, Jack Dodson, Harry Bellaver, Abe Vigoda, Dick Cusack, Joe Silver, Ralph Williams, Bill Erwin, Jack Manning, Ann Prentiss, Peter Mann, Jane Hall, Burt Mustin, Robert Dix, Ted Beniades, Lenka Peterson, Joe Silver
Started Nov. 26

"CHEYENNE AUTUMN"
(Ford Prods.)
Prod. Dir. John Ford
Richard Widmark, James Stewart, Carroll Baker, Edward G. Robinson, Karl Malden, Sal Mineo, Dolores Del Rio, Gilbert Roland, Patrick Wayne, Ricardo Montalban, Arthur Kennedy, Victor Jory, Elizabeth Allen, Mike Mazurki, Shug Fisher, Ken Curtis, Dan Duryea, Jeanine Riley, Judson Pratt, Michael Tolan, Peter Mamakos, Christopher Dark, Peter Brocco, Sean McClory, Willis Bouchey, Ben Johnson, Jim Davis, Victor Tayback, Dub Taylor, Mae Marsh, Denver Pyle, Carleton Young, Walter Coy, Chuck Roberson, Ford Rainey, Jack Pennick, Dorothy Stickney, Patrick Wayne, Jr., Kevin Coughlin, Ken Mayer, Mickey Simpson, Bobby Clark, Jack Lambert, Jean Pierre Kerien
Started Oct. 2

"CHERE LAS VEGAS"
(Allied Artists)
Prod. Dir. Joseph Pevney
Dana Andrews, Joanne Dru, Vince Edwards, Jeanne Cagney, Jack Mullaney, Jack Weston, Phil Arnold, Jack Elam, Paul Maxwell, Jack Grinnage, Christopher Dark, Peter Mann, Jane Hall, Burt Mustin, Robert Dix, Ted Beniades, Lenka Peterson, Joe Silver
Started Nov. 2

"PINK PANTHER"
(United Artists)
Prod. Walter Mirisch
Dir. Blake Edwards
David Niven, Robert Wagner, Capucine, Claudia Cardinale, Peter Sellers, Brenda De Banzie, Colin Gordon, Riccardo Billi, Fred Emney, Meredith Edwards, Guy Thomas, Michael Trubshawe, Martin Miller, Tutte Lemkow, Jacques Marin, Jean Pierre Kerien
Started Oct. 2

"PINK PANTHER"
(United Artists)
Prod. Walter Mirisch
Dir. Blake Edwards
David Niven, Robert Wagner, Capucine, Claudia Cardinale, Peter Sellers, Brenda De Banzie, Colin Gordon, Riccardo Billi, Fred Emney, Meredith Edwards, Guy Thomas, Michael Trubshawe, Martin Miller, Tutte Lemkow, Jacques Marin, Jean Pierre Kerien
Started Oct. 2

"THE CEREMONY"
(Hakim Prods.)
Prod. Dir. Robert Hossein
Laurence Harvey, Sarah Miles, Robert Hossein, Lilli Palmer, Ronan O'Casey, Michael Dunn, Francis Blanche, Pierre Brasseur, Jean Claude Brialy, Jean Claude Drouot, Jean Pierre Cassel, Jean Paul Belmondo, Alain Delon, Claudia Cardinale, Jeanne Moreau, Simone Signoret, Yves Montand, Catherine Deneuve, Jean Louis Trintignant, Anouk Aimee, Marina Vlady, Roger Hanin, Michel Piccoli, Bernadette Lafont, Francoise Dorleac, Jean Claude Brialy, Jean Pierre Cassel, Jean Paul Belmondo, Alain Delon, Claudia Cardinale, Jeanne Moreau, Simone Signoret, Yves Montand, Catherine Deneuve, Jean Louis Trintignant, Anouk Aimee, Marina Vlady, Roger Hanin, Michel Piccoli, Bernadette Lafont, Francoise Dorleac
Started Oct. 15

"THE GREAT ESCAPE"
(Mirisch-Rowland-Gershwin Prods.)
Prod. Robert Arthur
Dir. John Sturges
Steve McQueen, Richard Attenborough, James Garner, Donald Pleasence, James Coburn, Charles Bronson, Hannes Messemer, David McCallum, John Leyton, Gordon Jackson, Angus Lennie, Nigel Stock, Tom Adams, Jud Taylor, Robert Desmond, Lawrence Montaigne, Karl Lieb, Til Kiwe, Robert Freitag, Harry Riebauer, Robert Graf, Hans Reiser, Lee Duncan, Robert Preston, Ben Cooper, Jerry Brandon, Bud Yorkin, Barbara Eden, Kamala Devi
Started Jan. 9

WARNER BROS.
Starts, This Year 0
This Date, Last Year 0

"AMERICA, AMERICA"
(Athena Enterprises Corp. Prods.)
Shooting in Athens
Prod. Dir. Elia Kazan
Stathis Giallelis
Started Aug. 20

"WALL OF NOISE"
Prod. Joseph Landon
Dir. Richard Wilson
Suzanne Pleshette, Ty Hardin, Dorothy Provine, Ralph Meeker, Jimmy Murphy, Murray Matheson, Simon, undecided
Started Dec. 3

INDEPENDENT
Starts, This Year 0
This Date, Last Year 0

Cash-and-'Cleo'

Continued from page 3

mately $1,000,000, based on the estimate that each of the 70m Todd-AO prints running about four hours will cost in the neighborhood of $15,000.

Poe hesitated to estimate the pic's break-even point "that all depends on how much is spent on advertising and publicity over the period of its release, among other things", but he did say that "Cleo" would have to return a minimum world-wide rental of between $60,000,000 and $65,000,000 before it starts to show a profit. Adding to the difficulty in estimating the break-even point, he pointed out, is the fact that the company is currently paying $8,000 a day on its "Cleo" bank loans. 20th prexy Zanuck had earlier said his interest came to about $7,000 a day.

Market Exclusives

According to Poe, no other domestic dates have been actually signed, but he said he had abandoned the idea—once seriously considered—of booking several theatres to play the pic simultaneously in each of the larger cities, such as N. Y. and Chicago. As the Rivoli will have the film exclusively in New York, as will each theatre which gets the pic in other towns.

While his "aim" is to get back the negative cost of the film in cash-and-advance guarantees before the film opens, Poe would not predict that this will actually happen. He did say, however, he is confident that he will get back world-wide rentals of between $80,000,000 and $85,000,000 in one year, to put the picture either in—or close to—the black within 12 months of its preem.

Re overseas dates, the only firm one he reported, is that at the Dominion Theatre in London, which racked up a smashing four-year run with "South Pacific." Pic will open in London and other key overseas dates starting in October. Decision as to whether or not the film will play hard-ticket in Paris has yet to be made. Parisian notes only dis-interest towards hard-ticket prv.

Poe also confirmed that it's that the new-shooting Liz Taylor-Richard Burton starrer "The VIPs" might be rushed into release simultaneously, or shortly after, the preem of "Cleo." For one thing, he said, he doesn't think "Cleo" appeals for its appeal solely on the Taylor-Burton star combo. For another thing, he "understands," that "VIPs" won't go into release here until the fall.

Lena Frances, daughter of French actor Victor Francen, makes American film bow in "A New Kind of Love," Mel Shavelson production for Paramount.

MILGRAM'S MIGRAINE: BRYNNER VS. BRYNNER

The primetime network airing of United Artists' 1959 epic "Solomon and Sheba" Jan. 6 by ABC has drawn angry comment from David E. Milgram, prexy of Milgram Theatres, Philadelphia, and also pres of Theatre Owners of Pennsylvania.

Playing at Milgram's Fox Theatre at the same time as the tv showing was UA's "Taras Bulba" and both films star Yul Brynner. The prez holds that this duplication of talent and spectacle in recent epic type productions on tv is doing hefty damage to exhibition biz.

"How much money the sale of 'Solomon and Sheba' to tv cost UA and other film companies in boxoffice is not known," quoth Milgram, "but what it cost them in Philadelphia in The Fox Theatre box Sunday, Jan. 6, 1963 'Taras Bulba' in perfect theatre-going weather was $3,702 against a gross on Sunday, Jan. 3, 1960 'Solomon and Sheba' of $6,200. This drop, three years later, can be traced directly to the adverse effect of the free showing on tv of top pictures on prime time."

Commenting that "Solomon" was no "tired second-rate attraction" aimed at insomniacs, the prez avers that it is a "high-budget epic film, still fresh, and shown in prime theatre hours over the facilities of a nation-wide network." He figures that if one multiplies the Philly "Bulba" experience over the other theatres playing the film throughout the country, "the losses can be reckoned in the hundreds of thousands of dollars."

He points out that if one was to consider the thousands of other theatres playing other "quality attractions" and also affected by the "Solomon" showing, "the losses are in the millions."

Branding it "economic madness" and "industry suicide," Milgram asks "How can producers with so much riding on each new feature calmly accept the competition on free tv of their best works of a year or two ago?"

'Windjammer' To Atlanta

Atlanta, Jan. 15.

Louis de Rochemont's "Windjammer" release of some years ago made its Georgia premiere Thursday (10) at Martin Cinerama Theatre as a benefit performance for the 1963 March of Dimes.

It replaced George Pal's "The Wonderful World of the Brothers Grimm," which opened Martin Cinerama Oct. 3 after the theatre (ne the Erlanger and later the Tower, used mostly for legitimate stage purpose) was leased to Martin Theatre Co., gutted and rebuilt at a cost of $600,000 as an exclusive Cinerama outlet.

"Brothers Grimm" rounded out 15 weeks.

Now out of "Brothers Grimm" leaves Wilby-Kinney's Roxy Theatre as lone house with a long hard ticket run going. It is Darryl F. Zanuck's "The Longest Day," which opened Nov. 1 on the midst of the Cuban Crisis and still is going strong as it nears its 12th week.

Did Columbus Ratings' Group Reflect Pulpit Dislike of 'King of Kings'?

Columbus, O., Jan. 15.

Classified film listings prepared by the Interfaith Committee for Better Entertainment in Columbus, printed weekly in local newspapers, "has been another step in the direction of censorship," said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio in a letter to the editor of Columbus Dispatch.

Said Prickett: "As a good American, I am a strong believer in freedom of speech, freedom of choice and, above all, the freedom of the flow of news. It has been my pleasure to work for the past four years toward the achievement of these goals for all Americans. I have been a staunch opponent of censorship. I have spoken and written constantly of the dangers that accrue from censorship and its various insidious ways of suppression of liberty. I have felt from the first that your inclusion of the so-called 'classification' of motion pictures has been another step in the direction of censorship."

"I would like to call your attention to the fact that 'King of Kings' played recently here. The listing of the pictures and theatres in which they were playing ignored this picture completely. Now, in reading the paragraph in connection with your 'classification' listing, you say these selections are guided by 'Consumers' Research and the Film Estimate Board (non-sectarian)' and one other group. Both of these groups listed 'King of Kings' as suitable for teens. What conclusion may we reach?"

"Is the picture really objectionable or is this a matter of minority group attempting to dictate the story content of pictures?"

MILWAUKEE'S FILM BOARD

New Members Include Press Agent Subbing for One

Milwaukee, Jan. 15.

Milwaukee's Mayor Henry Maier has named Dee Shawl, local publicist, for the unexpired term on City Motion Picture Commission, resulting from the resignation of Ben Barkin, another press agent.

Others tabbed for four-year tenure include Frank Bizek, Miss Maureen Krein and Mrs. Louis Kane. They are replacing Mrs. Virginia Kinem, Robert Druecker and Mrs. Ralph Koenig.

City Motion Picture Commission acts as a board which passes on motion pictures that are to be exhibited at Milwaukee's film houses.

J. Lee Thompson Makes With Tart Observations Re Theatre Showmen

London, Jan. 15.

Before he left for the States after a brief business trip, director J. Lee Thompson had some pretty stiff opinions to voice about the exhibiting end of the film business in Britain, none flattering. In fact the British-born film man finds exhibitors faithless to their own industry and readily prone to panic measures and self-destruction.

Catching up on recent developments in local industry news he was shocked to find even movie houses closing and others stampeding to open their doors to such aliens as bingo and film race nights. The excuse that one night a week of bingo brought in enough to keep a cinema open for pictures the other six, did not satisfy him.

"The exhibitors in America have much greater strength of character and a stronger affinity for, and faith in the industry," he insisted. "Here in the UK figures are the all important. Just as soon as there is the sign of takings dropping more consistently than seasonal changes would indicate, the exhibitors rush off in a panic and grab the first "opponent" they can lay their hands on to bring in the cash.

"It might pay the rent but it is an admission of defeat, an eager agreement with the knockers who say the picture business is dying. In America the exhibitors hang on even if they lose money months at a time. There are hundreds of cases that could be quoted of cinemas losing money for months on end, suffering monotonously empty weeks but hanging on until a money-spinner turned up and put the house back in the black."

He quoted such cases as Grauman's before "West Side Story" came along with the coin and added with a hint of scorn: "Trouble is that in the UK exhibitors in the main are not showmen any more—they are accountants without souls."

Bernard Smith exiting Metro producer post to form own indie company for filming of "Elephant Boy."

COMMUNITY PRESSURE CONVINCES E. M. LOEW

Asheville, Jan. 15.

The nudie film, "Daughter of the Sun," won't be seen in Asheville following City Council action "advising" the Fine Arts Theatre to suspend its nudist-type film policy, inaugurated about six months ago when the house was renamed by the E. M. Loew chain of Boston, Mass.

Two hours after Council met, Thomas Mitchell, theater manager, agreed on telephone advice from the Boston office to drop the policy and substitute second run bills. (Loew previously ran the house as the "Strand" a grind operation.)

Council action came after it received a second petition in as many months condemning the "lewd advertising and type of films shown." City Manager J. Weldon Weir was instructed to take "whatever action is necessary" to settle the problem.

Legal aspects of the situation were reviewed by Corporation Counsel O. F. Starnes who said court action against the theatre's operators was being considered. He didn't cite particular statutes that could be used but did say that state laws and city ordinance were available.

Starnes pointed out that it was Council's responsibility to protect the rights of the property owners involved as well as to enable public opinion [illegible] by persons and individuals.

The first petition came to Council Nov. 13 and was signed by 200 students of Lee-Edwards Senior High School. [illegible] Council Jan. 8 and [illegible] pictures from the Woodfin Cinema for Christian Science Official Motion Picture Board.

Mark Fuller [illegible] Theatre [illegible] Council [illegible] Woodfin [illegible] Board [illegible]

Film Reviews

Continued from page 6

The First Lady

Cuthbertson-Lupino vehicle is well-mounted diversion that works strictly from the book.

Jack Cardiff, in his first picture since he moved up to be producer as well as director, has put together a good package. Miss Lupino as the First Lady, Basil Rathbone as her husband, Sean Connery playing a Negro doctor as a weekend caller and Cathleen Nesbitt as a wealthy old lady are good. Miss Harrison as Lupino's daughter has little difficulty in projecting her personality. Miss Cuthbertson, for whom big things are promised, looks cute but lacks the experience to build up a real role as the love interest.

Others include Edna Cannon, Dick Emery, Derrick Gaston as a tipsy police doctor testing Rathbone for inebriation, Terence Alexander, Clive Dunn and Heidi Erich all chip in with telling bits. The cast list is also boosted by some guest appearances including racing champs Graham Hill and Jack Brabham and ex-auto racing commentator Raymond Baxter appearing as themselves in a dream motor racing sequence.

Technical departments are all okay, with a particularly bright score by Norrie Paramor. "First Lady" lacks the pretense at sophistication of Shaw plays but does offer some genial escapist laughs.

Rich

L'Amore Difficile
(Difficult Love)
(ITALIAN)

Rome, Jan. 8.

Exclusive release of an Adelio Ponti production for Spa Cinematografica. Stars Antonio Falconi, Monica Vitti, Jean Sorel, Ugo Tognazzi, Valeria Ciangottini, Nadia Gray, E. M. Salerno, Catherine Spaak, Claudia Mori, Lilli Palmer. Directed by:

First Episode
"LE AMICHE"
(The Friends)

Directed by Michelangelo Antonioni. Screenplay Antonioni, Suso Cecchi D'Amico, Pietro Nelli, Elio Bartolini, from story by Cesare Pavese. Camera, Gianni Di Venanzo. Cast: Eleonora Rossi Drago, Valentina Cortese, Yvonne Sanson, Gabriella Pallotta, Franco Fabrizi, Ettore Manni.

Second Episode
"L'AVARO"
(The Miser)

Directed by Luciano Emmer. Screenplay Age, Scarpelli, Emmer, Piero Nelli, from story by Alberto Moravia. Camera, Carlo Carlini. Cast:

Fabio	Antonio Cassanmo
Mr. Belvedere	Vittorio Rondelli
Elena	Nadia Gray

Third Episode
"L'AVVENTURA DI UN SOLDATO"
(ADVENTURE OF A SOLDIER)

Directed by Nino Manfredi. Screenplay Manfredi, Ruben Cappi, Giuseppe Orlandini, Piero Nelli, from story by Italo Calvino. Camera, Carlo Carlini. Cast:

Tamanza	Nino Manfredi
Widow	Lucia Bosé

Fourth Episode
"IL QUARTINO"
(The Snack)

Directed by Alberto Bonucci. Screenplay Piero Cappi, Carlo Bonucci, Bonucci, Renato Manardi, from story by Mario Soldati. Camera, Enrico Menczer. Cast:

Hilde	Lilli Palmer
Bern	Bernard Wicki
Marshal	Gastone Moschin

At Cinema Famous Room. Running time, 120 mins.

Four new Italian directors do a neat job in their initial film efforts in this four-episode item which should find plenty of foreign appeal thanks to amusing and poignant treatment of often-provocative themes. It's a good value for the money spent, and purses well for item talent involved.

First episode finds F. M. Salerno puzzled as to how to handle two weekend flirts, one a just-married ex-mistress, the other a would-be teenage successor to the former. Claudia Mori makes a voluptuous ex while Catherine Spaak is her usual winning self as the new prospect.

Second segment once again proves Antonio Cassmann to be the actor of the year in an amusing series of the miser's suffering his narrowly avoided financial involvement with the tale of Nadia Tiller, a cashier he lusted after.

Third story placed cute to help run as regards a soldier's efforts to make time with a cute-as-a-button [illegible] fellow passenger, Nino Manfredi offers a reprise of Buster Keaton's antics and gets in some nice and funny fashion.

Fourth item depicts a German couple's failing in love again under the warm Sicilian sun, spurred by an incident with two island truckdrivers. Lilli Palmer and Bernard Wicki lend acting savvy to this one, which develops slowly but reserves its punch for the climax.

All in all, this has been intelligently and tastefully directed by its four directors within the limits of each segment's short running span. Film manages to entertain while directing some pointed barbs at certain modern conventions. Technical credits are uniformly good. *Hawk.*

L'Empire De La Nuit
(The Empire of Night)
(FRENCH) (TOTALSCOPE)

Paris, Jan. 8.

UFA release of Raoul Lévy production. Stars Eddie Constantine, Dawn Addams, Ella Anderson, Genevieve Grad, Harald Nicholas, Michel De Re, Claude Levy. Directed by Pierre Grimblat. Screenplay, Grimblat, Albert Simonin. Camera, Michel Kelber. Editor, Albert Jurgenson. At Gaumont, Paris. Running time, 90 Mins.

Eddie	Eddie Constantine
Widow	Ella Anderson
Lori	Geneviève Grad
Sailorboy	Harald Nicholas
Maitchoir	Michel De Re

Switching from the perennial G-Man role to a rough and tumble nightclub revue singer, Yank French film star Eddie Constantine goes through much the same paces as heretofore in this new pic. But this has a measure of more offbeat humor that could slant it for use abroad.

Constantine comes to Paris with a contract only to find the boss of the eatery where he was to produce the show has supposedly died. But a comely widow and sinister brothers-in-law trying to take over the eatery empire of the deceased ran him, tussling with the usurpers. The fact that Constantine had fraudulently been passed off as the widow's stepson to get him to leave the business to the brothers makes for a series of fairly distracting, basically complications and plotting.

Old castles, a fight scene, a cabaret show and willing women keep this moving along. It just lacks a certain punch to make its far-fetched story easier to take. Director Pierre Grimblat has mistaken parody and surrealist touches for the logic and brashness needed to keep these type pix hooking along.

Result is a tendency to telegraph gags. But Constantine is his easy-going self helped by lookers Ella Anderson and Geneviève Grad and bouncy sidekick Harald Nicholas. It should do well locally with European apes due to his popularity also indicated. But it still is dubious for the Yank arty or playoff circuits. *Mosk.*

Mandorla
(FRENCH-COLOR-ITALSCOPE)

Paris, Jan. 8.

Re-release of France-London film. Stars Gabe Ithalos production. Stars Georges Rivière, Jeanne Valerie, Dany Robin, Jacques Sylvia Montfort, Georges Wilson, Armand Mestral, Jean Rieux, Albert Rémy. Directed by Jean-Paul Le Chanois. Screenplay, Rene Havard, Claude Brasseur, Louis Jaffin, Le Chanois. Camera, Robert Juillard. Editor, Marc Edouard Robin. Music, Jean Yatove. At Balzac, Paris. Running time, 120 Mins.

Mandorla	Georges Rivière
Antoinette	Jeanne Valerie
Baronne	Dany Robin
Bernate	Sylvia Montfort
Bertrand	Georges Wilson
Bernardier	Jean Rieux
Jours Tranquilles	Albert Rémy

"Mandorla" is a combination of Robin Hood and Jesse James in 18th Century France as he takes the side of the oppressed and over-taxed poor against the rich. [illegible] Director Le Chanois has put a cute [illegible] flavoring. However it's a bit too much and could be a couple of reels shorter.

Title role is a bit too much to check as Rivière is called upon to play the gamut of emotions and feats of derring-do. Director tried to make the pic a parody of Errol Flynn swashbuckling pictures abroad. Jeanne Valerie [illegible] to the fully [illegible] a [illegible] role as a [illegible] Dany Robin [illegible] other major [illegible] and [illegible] the [illegible] troops.

There's the usual [illegible] like the grill and [illegible] pickpocket, etc. Director Jean-Paul Le Chanois has given this a nice color [illegible]. Nature [illegible] well-intentioned [illegible]. It's a [illegible] sentimental [illegible] in this line, with more movement than usual. It looks in for an okay career here. *Mosk.*

La Creation Du Monde
(The Creation of the World)
(FRENCH—CZECH—COLOR)

Paris, Jan. 8.

SNA release of Czech State Film production. Stars Jean Effel. Directed by Edouard Hofman. Commentary by Francois Perier. Music, Georges Auric; narrator, Jean Weber. At Marie Cecile, Paris. Running time, 10 mins.

"La Creation du Monde" is a [illegible] made in Czechoslovakia and on the cartoons of a Frenchman, this is a witty interpretation in animated form of the creation of the world. But it's few gags become repetitious and the film does not have the stamina, invention or breadth for a full-length animated pic. With pruning it might serve as an okay medium-length art entry or a possible video.

God is depicted as a genial bird and bird-shaped man busily creating the world. The Devil tries to hammer him for the man complications of the pic. Animation has the right preciseness and old fashioned air for this. Basically romp. Generally good taste keeps it from being offensive.

Anachronistic humor is the keystone, with God using a cigarette lighter when it is time for it to be lighted, serving a hero for the sea, etc. All this is tempered by the Devil and leads on to the creation of Adam and Eve and their temptations by Satan.

A fairly clever commentary adequately describes the action. Color and workmanship is good but this is somewhat too arch and overlong to amount to much. *Vill.*

Le Couteau Dans La Plaie
(The Knife in the Wound)
(FRENCH-ITALIAN-U.S.)

Paris, Jan. 8.

Gaumont release of Filmsonor-Rear Films-United Artists production. Stars Sophia Loren, Anthony Perkins, Jacques Castelot, Yves Vincent, Jean-Pierre Aumont, Jacques Harden. Directed by Anatole Litvak. Screenplay, Peter Viertel, Hugh Wheeler, Maurice Besson from novel by Andre Soubiran. Camera, Henri Alekan. Music, Mario Thiodrak. At Gaumont, Paris. Running time, 110 mins.

Rob	Anthony Perkins
Lisa	Sophia Loren
Paul	Guy Mairet
Alain	Jean-Pierre Aumont

United Artists has this suspense item for the U.S. where it will be called "Five Miles to Midnight." Though somewhat short on character projection and with much of the pic more plot than deeper development, this has a few punchy, grisly moments as well as the star names of Sophia Loren and Anthony Perkins. It also boasts a sleek cast-type to make it a saleable playoff item.

Perkins is presented as an irresponsible young man dieting from job to job, who has managed to marry the rape Miss Loren. It seems he has met her in Naples when he was a GI and she was a poor girl. Now she has a job in Paris but he is always trying for new jobs. And he is not above being nasty and slapping Miss Loren around in spite of the fact that she measures up to him in weight and size.

As the story begins Perkins is going off to try to carry on with a job he is to lose compounded by his having missed a plane. As she sees him off she tells him she wants out from their hopeless marriage. But off he goes, and the plane crashes.

Perkins is rumored to be the only escape and comes back to force her to cut his insurance money. His promises to let her go change as he realizes he can scare her up for having gotten the money under false pretense. While forcing her to drive him out of the country, he finally runs him down on the road. Scenes are made less on the film's end.

Perkins, at first seems to be played as a neurotic and then appears more a sort of arrested, feckless adolescent. Miss Loren, the [illegible] Miss Loren, the [illegible] with an [illegible] showing [illegible] [illegible] [illegible]

Publicity Tone' for Come-on

Winnipeg, Jan. 15.

Pace Cinema, suburban twin studio art house, has set up a film series for teenagers, with main purpose to expose teens to better grade films and to develop a clientele for regular foreign film features.

Commencing in February, for eight Saturday afternoons, first series is entitled 'Modern American Films.' Set to follow of initial venture is successful, nine series featuring western, social classical and religious themes. Each showing is to be followed by a discussion of movie art and a critique presented as local basis.

First package of modern American product includes 'Young Lions' 20th; 'Marty' UA; 'Twelve Angry Men' UA; 'Diary of Anne Frank' 20th, and four Warner releases: 'My Fair Lady' 'East of Eden' 'Face in the Crowd' and 'Searchers.'

Series [illegible] its kind in Canada.

Current [illegible] Shakespeare [illegible] opened Mon. (14) [illegible] Films featured are Olivier's 'Hamlet' Reed's 'Romeo and Juliet' all Rank releases. Richard's 'Othello.'

'Survival Terms For Small Burgs' On Allied States' Loudspeaker

Minneapolis, June 15.

Executive Vice President and General Counsel Stanley D. Kane foresees this year's biggest North Central Allied agenda item as the implementation of our concern that all pictures be sold to small town and subsequent run exhibitors on terms they can afford to pay." NCA is a regional Allied States unit.

This credo is expressed in the organization's current bulletin. Addressing the recent regional Allied State convention, Bernard Berger, NCA's board chairman, stressed upon a necessity in order to prevent further "wholesale" theatres' shutterings.

If a Minnesota sales tax is enacted, a present possibility, exhibitors will fight to have theatre tickets up to 75c eliminated, according to the bulletin. It's stated that NCA also will use all of its influence to have Congress eliminate the federal tax on theatre tickets at over a dollar.

"We'll shoot at elimination of the federal tax on tickets up to a figure which would mean no ticket tax for most of our theatres," asserts the bulletin. "We definitely will not be carrying the ball for big sports attractions or the high-priced legitimate theatre."

HAPPY ENDING FOR SLOW-STARTING 'JUMBO'

Minneapolis, Jan. 15.

Unusual experience for a picture here found "Jumbo" (MGM) not coming to boxoffice life until nearly the end of its second and what might have been its final week. Word of mouth praise seemingly turned the trend upward.

Although exploited, advertised and well received in its single newspaper review, "Jumbo," opening the week before Christmas, took an unexpected nosedive and continued to do very poorly throughout its first nine days. Its initial stanza's take was less than $5,000 at $1.25-$1.50, whereas at least $14,000 had been anticipated.

While it was being held over until the second stanza's end, another attraction, '40 Pounds of Trouble' (U), coming later for an extended stay, was substituted a single day, Dec. 31, of that week. This advance showing of the latter was because of the "Jumbo" slow pace and to take better advantage of New Year's eve's potential with what was regarded as more suitable fare for that occasion.

Then, however, when "Jumbo" resumed Jan. 1 to finish out its six day second week, its grosses suddenly started spurting. Accordingly, it was held over for a third stanza, although "Pleasure to Courage" (MGM) had been advertised to replace it.

A belated rave by morning Tribune columnist Will Jones, who has a very large following, at the third week's beginning was a further boxoffice stimulant thereafter. Jones apologized to his readers for waiting so long to see "Jumbo" and delaying his report on it. Said he: "A completely happy piece of family entertainment—a leaping, soaring masterpiece of musical filmmaking — a film I'd expect to be revered by students of such things as one of the four or five best made film musicals of all times."

J. T. Ghosen Blueprints Ozoner in Ozarks Area

Kansas City, Jan. 15.

J. T. Ghosen of Sedalia, Mo. has revealed plans for the construction of a new drive-in theatre at Warsaw, Mo. The site is on Highway 7 at the eastern edge of Warsaw, which is on the bank of the Lake of the Ozarks resort area.

Ghosen's plans call for a 250-car capacity and an early spring opening.

Marietta, Ga. Sets Up 'Rating' Panel

Marietta, Ga., Jan. 15.

A move to set up a motion picture rating board has been inaugurated by the Marietta City Council.

Council agreed to have three councilmen get in touch with ministerial association, Parent-Teacher Assn. leaders, YMCA and YWCA and theatre owners and operators to appoint representatives to serve on the motion picture classification board.

Mayor Sam Welsch said the city has had "very little trouble" with films shown in the city.

Marietta is 10 miles from Atlanta's northern city limits and when Atlanta's then censor, Mrs. Christine Smith Gilliam, turned thumbs down on "Room at the Top" it played Cobb Theatre here, management advertised in Atlanta papers and packed his house with customers. "Top" ran for more than 12 weeks at Cobb's.

Mayor Welsch explained that after members of rating board are designated by the various organizations city council will accept recommendations from rating board as to action it should take.

Largest (But Unspecified) Dues-Paying Membership In Allied States Time

Detroit, Jan. 15.

Number of theatres paying dues to Allied Theatres of Michigan in 1962 was the highest in the 44-year history of that organization, according to Milton H. London, of Detroit, Allied prexy, in an annual report to his board last week.

London also reported that dues income had increased in '62 over the previous year. Total of 20 directors, constituting almost the full board, attended the meeting which was held in Detroit last Wed. (9). The prez also disclosed that the 44th Annual Michigan Allied Convention will be run at the Sheraton-Cadillac Hotel, Detroit, Aug. 14 and 15.

Michigan Allied general counsel David Newman joined London for a discussion with the board of other matters including union contracts, local censorship problems, the possibility of a state minimum wage law and the national campaign to eliminate the Federal Admissions Tax.

Newman added that, in addition to the possibility of substantial refunds, legal action by Mich. Allied had saved Detroit area theatres over $100,000 annually in demand charges on air conditioning equipment.

Lawyer Scans Examples Of Municipal Censoring For Columbus Adoption

Columbus, O., Jan. 15.

Study of city laws throughout the country relative to regulation of film exhibition is being conducted by Victor Goodman, local lawyer recently elected chairman of the Columbus Motion Picture Board. Goodman goes to Iowa City, Council erupted in [illegible] the adult trade [illegible] now under which the board has been operating for the past year.

Goodman [illegible] a more liberal and enforceable ordinance by Jan. 31, [illegible] the board over [illegible] films. He said the board definitely is not seeking to establish prior restraint censorship. He hopes to arrange private screenings possibly in the Central Police Station with city projection equipment of all features scheduled for Columbus. He did not rule out the possibility that theatre would be asked to screen films but said that the board would not ask theatre owners to foot the bills for such screenings.

R. Patrick West, attorney who served as the board's chairman in its first year of operation, in a farewell statement noted that the 15-member board viewed 42 films in 1962 and filed only two charges.

The board is empowered to view films and file affidavits with the police department if violations of obscenity laws are found. Board members have been viewing films during regular theatre showings.

Ed McClone (RKO) city manager, is the sole film industry representative on the board.

'B GIRL RHAPSODY' PIC TO OHIO TOP BENCH

Columbus, O., Jan. 16.

Ohio Supreme Court has agreed to review the conviction of Leroy C. Griffith, who was fined $500 in Columbus Municipal Court for violating the state obscene exhibition laws, with the showing of the film, "B Girl Rhapsody," at the Parsons Follies Theatre here. He had been found guilty by a Municipal Court, on Jan. 20, 1961, and had appealed to Franklin County Common Pleas Court, where Judge Joseph M. Harter had upheld the lower court. The high state court has just agreed to consider the further appeal.

Judge Harter made a judicial-type criticism on the film, and Griffith had filed an appeal on the grounds that the statute banning disapproval films was unconstitutional. In Judge Harter's decision, which was made after viewing the film of a burlesque show in Los Angeles', he declared:

"Periodically, throughout the show, the chorus of perhaps 12 girls, suitably but scantily attired for their work, performed relatively simple dance routines such as might be seen in any conventional burlesque theatre. There were skits put on by male as well as female actors during the show of traditional burlesque caliber . . . some suggestive, some relatively stupid . . .

"Each girl had her own tricks . . . bumps, grinds, and other contortions, and there were very few clothes to render the viewer's ability to see the muscular contortions difficult." The judge said, "My responsibility is to review the exhibition as simply an item of evidence," and he then decided that the Municipal Court verdict had been supported by competent evidence.

Loew's Broad Finale

Columbus, O., Jan. 15.

Workmen have leveled the auditorium of Loew's Broad theatre and soon will remove the last bricks of the office-building portion of the 48-year-old structure, first deluxe film theatre to be erected here. Officials of the Huntington National Bank, owners of the site, said an office building of "at least 10 storys" will be constructed starting in spring.

Loew's Theatres sold the house to the bank two years ago. Theatre has been dark since March 31, 1961.

No. 6 In Show-a-Rama Expands Into a Unique Showmen's Clinic

Kansas City, Jan. 15.

Show-A-Rama VI, the business-building convention of the United Theatre Owners of the Heart of America, will be the hardest hitting set when its sessions are started Jan. 6-7 at the Hotel Continental, according to Douglas Lightner, general chairman, and Commonwealth Theatres exec.

Planning already is well ahead of previous years with but a few details yet to be worked out. Advance reservations, booth space for the trade show and program advertising are running ahead of last year.

Show-A-Rama also credited to M. B. Smith, Commonwealth chief of advertising and publicity, began as a regional convention for Kansas + Missouri exhibs, now transcends its original scope. Last year attendance came from more than 25 states with over 750 registrations and the greatest trade show ever seen here.

Organization has taken over some of the largest convention space available, but a sell-out in advance of opening looms as a large possibility. Lightner is urging the wise showman to make reservations as early as possible, and the exhibitor to arrange for his booth space promptly.

Beverly Miller, drive-in independent exhib, who is chairman of the brochure, booth and advertising committee said that orders will be accommodated up to the very last minute possible, but advises that there are limitations of time and space which will have to be observed. Reservations for the convention, requests for hotel rooms, orders for advertising and booth space can be handled through the UTO office, 114 West 18th Street, Kansas City 8, Missouri.

General convention committee working with Lightner includes Richard Orear, president of Commonwealth; Miller, and Boettler, division manager for Fox Midwest Theatres. The executive committee is headed by Boettler and includes Glen Dickinson, Jr., circuit executive; I. J. Kimbriel, theatre supply man; Norris Creswell, UTO secretary, and Orear, Miller and Lightner.

Other committees for the 1963 show:

Business Building and Special Events: Orear, chairman; Harold Guyett, Uptown Theatre manager; Paul Ricketts, Ness City, Kans. exhibitor, Phil Blakey, Crest Drive-in manager.

Registration and Tickets: Abbott Sher, Central Shipping chairman, Leon Robertson, Fox Midwest city district manager, James Cook, Maryville, Mo., exhib, Elmer Bills, Salisbury, Mo., exhib; Dickinson.

Decoration, Lighting and Sound: Ray Hill, Brookside Theatre manager, chairman; Jack Winningham, National Screen Service, Charles Tryon, Commonwealth purchasing dept.; Richard Durwood, circuit exec. and Robertson, co-chairman.

Publicity: Smith, chairman; Robert Goodfriend, Durwood Theatres; Martin Stone, Mercury Advertising; Edd Harris, Neosho, Mo., exhib; and Ricketts.

Brochure, Booth, Advertising: Miller, chairman, Orear, Jay Western, Hutchinson, Kans., exhib.

U's Biz Up 50% Among Latinos

Acapulco, Jan. 15.

Universal's Latin American business is currently reflecting an average increase of close to 50%, president Milton R. Rackmil told company reps gathered here yesterday (Mon.) for the opening of the Latin American sales conference. Also on hand from New York are American Aboaf, veep and foreign general manager; Ben M. Cohn, assistant foreign manager, and foreign department execs Joe Moser and Alex Black.

Rackmil attributes the Latin upsurge to a successful string of pix —including "Lover Come Back" and "That Touch of Mink"—which in the last year has won U an increasing proportion of the film markets in Europe as well as Latin America. In many of the markets, said Aboaf, U's increases have been the largest score by any U.S. film company operating in the territory.

Razing Carthay Circle; Replacement Office Bldg. Will Include Theatre

Los Angeles, Jan. 15.

Carthy Circle Theatre, home of roadshow engagements since its construction by the Miller Bros. in the late 1920s, is to be razed and replaced by a $4,000,000 office building and commercial center which will include a new theatre.

Project is a continuation of expansion plans by National General Corp., parent company of National Theatres which has owned the theatre, once the scene of the most brilliant Hollywood premes, for many years. New name will be Carthay Center, and will be completed in about 14 months after ground-breaking shedded for this summer.

Latest of four major real estate projects undertaken by NGC in past year, Carthay program joins the joint development near Prince of a planned community system, $15,000,000 high-rise apartment complex on Wilshire Blvd., and $25,000,000 redevelopment program for company's Fox Theatre in Frisco. Latter three are jointly with Sunset International Petroleum Corp.

ALL THEATRES CLOSED BY BANGOR SNOWFALL

Bangor, Me., Jan. 15.

For the first time within memory, all of Bangor's movie theatres were closed after Maine had been hit by a year-end blizzard which State Police said was the worst seen in this area in a decade.

It was a state-wide storm in which violent winds piled up huge drifts that marooned car and bus passengers, knocked down trees and utility lines, and left many communities without electricity and heat.

The metropolitan Bangor area, with a population of some 50,000, was all but isolated by the blizzard.

NAMPSHIRE CHANGING SUNDAY BLUE LAW

Concord, N. H., Jan. 15.

The 1963 session of the New Hampshire Legislature, which opened here Jan. 2, will make changes in the state's Sunday blue laws, it has been predicted by House Speaker Stewart Lamprey of Moultonboro.

The legislative leader said the proposed revisions would "take into consideration the fact that times have changed since the laws were put on the books, but still respect the fact that Sunday is a holy day."

Metro picked up Nick Adams' option for second of his five-pix deal, next to be "Twilight of Honor."

Cornel Wilde Explains His Risks

Colon Opera On Reduced Fiscal Ratings for 1962

Command Gala Chooses 'Sammy Going South'

London, Jan. 15.

The Ed and G. Robinson starrer, 'Sammy Going South,' has been chosen for the Royal Command Performance at the London Palladium on March 19. Same will be attended by Queen Elizabeth, Princess Margaret and Princess Alexandra.

Film to Educate Malayans in Biz

Kuala Lumpur, Jan. 15.

Malay part of the Federation of Malaya will produce a trade [illegible] 'Sri Bernaga' Business as Livelihood to educate the M[illegible] of the 6,000,000 population industry.

[illegible] State Minister for Co[illegible] Dr. Lim Swee Aun [illegible] announced the [illegible] and [illegible] production [illegible]

International Scene Mack

London

Reno

[illegible] Federico Fellini [illegible] FINIF. [illegible]

Gina LePabrigida [illegible] Anabela Tandy [illegible]

Berlin

Will Tremper [illegible]

Helmut Kautner [illegible]

Adolph Zukor [illegible]

Hans Helmut K[illegible]

Karheinz [illegible] Konrad Eichler.

[illegible]

Bombay

Syed Mushtak Shah [illegible]

Mumbhai Shah [illegible]

Geeta Dutt for Geeta Dutt [illegible]

[illegible] K. Asif [illegible]

6th Annual Lubitsch Prize to Rolf Thiele

[illegible]

Faber on U.S. O.O.

London, Jan. 15

Brit'sh Lion exec Leslie Faber left London at the weekend for a three weeks stay in Europe. He will be going on to the Coast after a stopover in New York.

Faber rejoined British Lion last month after having exited his post as director of sales of RKO Films, the distributing company handles all British Lion and Columbia releases in the United Kingdom. He now supervises BL releases in Britain.

Colon Opera On Reduced Fiscal Ratings for 1962

[illegible]

Karl Richter will again conduct Bach's "Passion according to St. Matthew" at the close of the 1962 season.

The Philharmonic will have two subscription cycles, one under Hungarian conductor Istvan Kertesz and Spain's Rafael Frubbeck from Burgos.

National Symphony Orchestra is to hit Washington in March, 1962.

Dispute Cancels Shows, Lays Off 200 at Dublin Gaiety

Dispute caused Sunday to lose one picture and to layoff about 200 workers, but arrangements have been made to restart production early 1962 with Somerset Maugham's "Of Human Bondage" Seven Arts and there's a promising line-up for the future.

In the south and west of Ireland cinemas have not yet felt impact of tv on audiences, but this is on the way with full coverage of the country planned for early 1964. Some spreading of financial interests is already evident. Rank's are moving into the hotel field and extending other catering interests in addition to their office block development in Dublin.

Theatre Boom In Greece Nears End

By RENA VELISSAROU

Athens, Jan. 15.

Greek admissions in Athens, Piraeus and Salonica are up 10.08%, which certainly sounds good. But the facts must be adjusted to the reality that Greece has doubled the number of its theatres in the past decade. Even more theatres are still going up, now financed mostly by outsiders who remain mesmerized by the first boom optimism.

Last season saw 23 new situations open between Athens and Piraeus, not rated as first runs. Difference is to winter houses. The summer open-air cinemas have also mushroomed.

Many new distribution offices have been established to serve all these cinemas with product from all over the world. Yank films are leading the pack as always but competition is strong from Greek and foreign films. American releases rate 42.17% of the playing time in the three key cities but this percentage was around the 70% a decade ago. United Artists topped all the American Major Companies followed by Columbia, Universal, MGM, Warners, etc.

Inside Stuff—International

Carnival in Vienna has started with full swing with the first of the year concert traditionally given by the Vienna Philharmonic. A part from a musical, it is an important social event. Only Strauss-waltzes are played and it is conducted by the concert-major Willy Boskovsky standing on the podium while fiddling along—just as Johann Strauss, the Waltz King did. There will be several masked balls at the Academy of Art and the high-point of the season is naturally the Opera Ball on Feb. 21st. There is also another very belated and elegant event, the Ball of the Philharmonic Orchestra Jan 17th) and the ball organized by the Hunters' Assn., the one by Vienna's Schubert-Society Feb. 4 and many others.

East German Communists, in their effort to stave off all "western" music and dance through their own "creations" have ordered all dance teachers and institutes for social dancing to teach a new social dance called the "Cock-step." Music for this dance has been written by choral director Eckhardt Paul, after an old "Folk-melody." No news as to how the new dance is accepted by the population, especially the younger set.

Most presented opera composer in Covent Garden London the last year was Verdi with 47 performances of the overall 173 and 27 other composers. Others most performed were Puccini, Britten, Mozart, Gluck, Beethoven and Wagner.

After composing his Symphony No. 13 -not as yet premiered- Dimitri Shostakovich has started work in Moscow on N. 14.

Cinerama Beats Dutch 'Cartel'

Showings in Rotterdam Free of Restraints of Trade Enforced by Bioscoop Bond

By HANS SAALTINK

Rotterdam, Jan. 15.

Dutch film business may be slack, audiences dwindling, but Cinerama in Rotterdam is paying 1,500,000 Dutch guilders ($420,000) annually in entertainment tax. Since the Cinerama Theatre opened on July 14, 1960, more than 1,000,000 Dutchmen went to Rotterdam, to see "This Is Cinerama," "Seven Wonders of the World," and "Cinerama Holiday." Prices run from 4.50 to 7.50 Dutch guilders ($1.20-$2.10). Theatre has 982 seats.

Cinerama is one of the few Dutch theatres not organized in the Nederlandse Bioscoop Bond (Dutch Cinema League), the overall organization that has a firm grip on exhibitors and distributors. This is in fact reason for the Cinerama success story in Holland, because it means that the Belgian Exhibitors S.A., owners of the rights to Cinerama in Holland and Belgium, can advertise as much as they like in papers all over Holland, thus not being bound to their own region like other exhibitors. In fact, 80% of the audience comes from outside Rotterdam. Management makes deals with bus companies, who organize trips to Rotterdam. Average of sold tickets is 75% of full capacity.

The first Cinerama film "This Is Cinerama" ran 26 weeks, was seen by 190,840 persons who paid $300,000. Next was "Seven Wonders of the World," running 35 weeks and seen by 246,400 persons ($380,000). The third film topped the preceding ones and was seen by half a million who paid $600,000. "Cinerama Holiday" opened Sept. 14, 1961, and broke the Dutch record, by running more than a year in the same theatre.

There is no plan to start a second Cinerama Theatre in Holland, as the current success is mainly due to the exclusive character of the venture. Whoever wants to see Cinerama has to go to Rotterdam, and can go, by himself, or as part of a group that receives a reduction.

Cinerama started in Rotterdam because the only available theatre, then named Scala Theatre, was there, that could most easily be adapted for Cinerama. At first there were plans, by another combination, to give performances with Cinerama in the theatre built for the Belgian Expo '58. Therefore the cinema, build originally for $800,000, was demolished and brought to Holland; nothing came of these plans and the theatre was sold for $140,000 to several buyers.

When the Cinerama documentaries all have been shown, director Herman Heuer talks of producing his own feature film in Cinerama. To this end he has recruited a crew. Production costs are about $300,000, in which Heuer participates with $60,000.

Merge German TV And Film Producer Assns.

Frankfurt, Jan. 15.

A major entertainment trend in West Germany — increasing interest and funds for television, less capital for films — has been occurring here.

The year-old TV Producers Association, headquartered here, and the much older Association of German Film Producers, headquartered in nearby Wiesbaden, have announced that they are merging. The new organization will be called the Association of West German Film and Television Producers.

Several top film producers, including CCC's Arthur Brauner, had been members of both organizations, and had sought to get the two competing groups into a logically joined organization.

First meeting of the new association will take place at the end of January, when members of the board will be selected and a program for further action established.

Yank Pix Tops At Swiss Houses

Zurich, Jan. 15.

Put 1962 down as a peak box-office year for American pictures in Switzerland not less than half of the year's 20 topgrossers have been U.S. films, highest number in a long time. During the January-June period the 10 biggest money-makers included Sam Bronston's "El Cid" (AA) in first spot, "Absent Minded Professor" (Disney-BV), with an all-time record long-run of over a year at a Zurich small-seater, "Breakfast at Tiffany's" (Par), "Come September" (U-I) and Bronston's "King of Kings" (MGM).

During the second half of 1962, Yank films again topped five out of the 10 top boxoffice hits in the five Swiss key cities of Zurich, Basle, Berne, Geneva and Lausanne. Facing the field by a wide margin is 20th-Fox's "Longest Day," with a phenomenal combined running time of 47 weeks in the five cities, a total surpassed only by "Ben-Hur" the year before. Runnerup position is held by "West Side Story" (UA) which held for 14 stanzas in Zurich alone, most unusual for a musical here.

Other U.S. winners are "Phaedra" (UA), in fifth spot, "Barabbas" (Col) (seventh) and "Lolita" (Seven Arts-MGM) (10th), although the latter tended to taper off.

Remainder of the July-December competitors includes two French films, the BB starrer "Le Repos du Guerrier" (Warrior's Rest) and "La Guerre des Boutons" (War of the Buttons), in fourth and sixth spot, respectively; as well as one each from Germany ("Dream Road of the World, 2d part," third spot), Austria ("Lulu," a rousing start. Mixed reviews may have contributed to this.

Reprise WWI

London, Jan. 15.

Amid a welter of last war films the First World War is to get another look in with a Compton-Cameo production. Theirs is the Kingdom" Michael Klinger and Tony Tenser have hired Robert Hartford Davis to direct this story of the first 20 days of the Battle of the Somme in 1916, during which there were 750,00 British casualties alone.

Compton-Cameo, which will also release the film, have named Derek and Donald Ford as scripters and the $840,000 CinemaScope pic will roll in Yugoslavia next summer.

Rain Lifts Aussie B.O. to All-Time Holiday Record

Sydney, Jan. 8.

Sydney had the wettest Yuletide season in 25 years, but the pic biz hit an all-time boxoffice jackpot despite it. The wet spell also extended to Melbourne and Brisbane and was a showman's dream come true.

The Aussies still have plenty of coin left over for entertainment after spending $350,000,000 in department stores over the holiday span.

Marquees are mainly American and are likely to remain so for many weeks to come.

"Guns of Navarone" (Col) at the new Barclay, Sydney, is doing smash biz on a hard ticket policy. Pic will play four-a-day over the schools' vacation period of six weeks and will then swing to two-a-day for Greater Union Theatres.

"How The West Was Won" (Cine) is a sellout at the Plaza, Sydney, for Metro-Hoyts at upped admissions and is tipped to run at least a year here.

"Hatari" (Par) is tops at the Prince Edward, Sydney, on both moppet and adult biz and is set for a long term on the current h.o. tempo.

"Longest Day" (20th) premed at the Embassy, Sydney, Dec. 26 for Hoyts-GUT on two-a-day and is in for a top run at upped admissions.

Warners swing into the big biz scene with "The Music Man" at the Regent, Sydney, with Metro scoring heavily with "Jumbo" in two houses, the St. James and Capitol. Metro also has a moppet click with "Rides in Tayland at the Liberty, Sydney. Solid trade is also registering for the "Three Stooges in Orbit" (Col) and "They Found a Cave" (Col) at the Victory.

Longrunners in the high coin bracket are "West Side Story" (UA, 8th month, and "Exodus" (UA, 7th month. Both pix will continue well into '63 under the Hoyts' banner, with "El Cid" (AA) still solid in its 9th month.

With the return of the Palace, Sydney, from Garnet Carroll after a no-no legit term, Hoyts converted the house into an art showcase with "Long Day's Journey Into Night" (20th) as the initial bid on two-a-day to very solid results.

General opinion here is that films will do all right with the Aussies throughout '63 as strong product flows into this important market.

Brauner's 'Risky Wave' To Begin First Prod.

Berlin, Jan. 15.

Last year, Arthur Brauner (CCC), one of this country's busiest producers, announced the launching of "a risky wave," the native equivalent of the French new wave, in other words, small-budget pix with courageous subjects and no stars. The production of the first such film, "Menschen und Bestien" (Man and Beast) is to start soon and will be directed by Klaus Zbonek who had his directorial debut with "Love Hangs on the Gallows" two years ago.

Also on Brauner's list are another Edgar Wallace filmization, "The Oath of the Yellow Snake," a comedy, "But Not With My Bride" starring Liselotte Pulver, Paul Hubschmid and Lex Barker plus two other pix "Moral 196." (The German Woman and Love) and "From the Practice of a Woman's Doctor."

'El Cid' Top '62 Grosser in Chile, U.S. Films Up to 42.8% of Market

By HANS HEINMANN

Santiago, Jan 15

Some 418 new films were exhibited in Chile during 1962, "El Cid," with more than $100,000 was the leading money-maker, followed by the Cantinflas pic "El Analfabeto" (Col), "Guns of Navarone" (Col) and "One-Eyed Jacks" (Par). Three other U.S. films: "West Side Story" (UA), "Judgment at Nuremberg" (UA) and "Pocketful of Miracles" (UA), also found a place among the top ten. "Divorce Italian Style" also fared well at the wickets, obtaining 5th place.

U.S. films totalled 179. Eight other countries were represented with more than 10 features each:

England	51
Mexico	37
France	28
Italy	25
Franco-Italian	24
German	12
USSR	11
Spain	10

The total of 418 new films compares unfavorably with the total of 522 for 1961. German pix diminished from 56 to 12 and Mexican films dropped from 61 to 37. Yank product remained practically the same with 179 films as compared to 180 in 1961. But the U.S. penetration of the market increased from 30% to 42.8%.

As usual, U.S. films fared better at the box-office than with critics, but 1962 saw an improvement in this respect, with half a dozen pix earning good reviews all around. Stand-out among these was John Cassavetes' "Shadows." The Critics Prize went to "Wild Strawberries." This Ingemar Bergman film also obtained first place in the influential end-of-year survey by the magazine Brotlin, followed by Antonioni's "La Notte" and Kurosawa's "Hiru." "Shadows" (8th) and "West Side Story" (9th) were the two U.S. pix in "Breitlin's" top 10.

The situation of local distribs and exhibs has improved as of last week when the government cut the additional import duties on films that brought cries of crisis from the trade a month ago. The 100% increase on duties was brought down to 30%.

Meccoli Resigns As Venice Fest Head

Rome, Jan. 15.

Domenico Meccoli this week confirmed reports that he had resigned as director of the Venice Film Festival.

Announcement of his resignation was made, he said, to dispel a series of rumors and reports concerning the post. Reason for his stepping down, Meccoli noted, was "purely and simply" my profession as journalist from which, as consequence of certain new circumstances, I could no longer stay away." Meccoli is a longtime staffer of the Italo weekly, Epoca, and has been on leave of absence during his two-year Venice stint.

Meccoli added he had no idea of who his successor would be. A new director will be named at a still undecided date by the Venice Biennale Council of Administrators. Two candidates are currently rumored, Luigi Chiarini and Gian Luigi Rondi, but there is also published talk that for the time being a "regency" of experts would be established until a firm successor is named.

U.S. Films Led '62 Finnish B.O. Race

Helsinki, Jan. 15.

U.S. pix held the leading positions in Finland last year. "West Side Story" (UA) and "The Longest Day" (20th) are the winners, followed by "Spartacus" (UI) and "El Cid" (Col). Runners up are "The Counterfeit Traitor" (Par) and "That Touch of Mink" (UI). Two Finnish pix also reach the top dozen, "As the Bird-Cherry Blossoms," a romantic-tragic yarn with folk songs, and "The Stars Do Witness, Inspector Palsen," a detective story, although they were artistically inferior to the best in an unusually interesting domestic production.

"Dangerous Freedom," by Veikko Ithonen, was a story about a refugee from the Soviet Union, well told and acted, and "The Kids," directed by a newcomer, Mikke Niskanen, with remarkable performances by five youngsters, recreated the war time conditions in a country-side town in the North. Also well-received were "Seven Deadly Sins" and "Phaedra" as well as the Italian "Boccaccio '70," the latter, however, has been under expectations. The critics chose "Last Year in Marienbad" among the foreign and "Private Property" among the U.S. fare, both new wave type pix.

'South Pacific' Goes Into Brit. General Release

London, Jan. 15.

More than four and a half years after it first opened in London, "South Pacific" (20th) has gone into general release. It moved into the Rank circuit last Sunday (13) and is being shown for the first time on a grind policy at regular prices.

The Rodgers & Hammerstein filmusical established an all-time record during its run of more than four years at the Dominion, Tottenham Court Road, with a total of 2,561 performances which attracted more than 2,000,000 customers who paid more than $2,500,000 at the boxoffice.

Lone Angel

London, Jan. 15

Dan Angel, who left ABC Films Inc as its U.K. representative last weekend (12) after a year and a half association, is setting up his own office to rep independent American and continental vidpic producers.

Prior to his association with ABC, Angel was with Rubin International and United Artists, and previously had been an agent handling package shows throughout the continent.

'CLEO' SET FOR MORE FILMING IN SPAIN

Madrid, Jan. 15.

Joe Mankiewicz, Richard Burton and Rex Harrison are scheduled to arrive in Spain late this month and head down-country to the southeastern province of Almeria for three weeks of added location filming on "Cleopatra."

A 20th Fox survey unit established location sites several weeks back and a production unit is now drawing up final plans for the deployment of 3,000 foot troops and 1,000 horsemen for the action sequences. Mankiewicz will start filming early in February. Andrew Marton will also be back on the job as second unit helmsman.

Cliff Richard Misses Own Prem Due to Mob

London, Jan. 15.

Frantic crowds, outside the Warner Theatre to watch the arrivals at the premiere of Warner-Pathe's "Summer Holiday" last Thursday (10), broke through the police cordon and made it impossible for star Cliff Richard to get out of his car. He made two attempts to enter the theatre, but, on police advice, eventually abandoned the effort, and spent the evening watching tv at his manager's apartment.

It had originally been decided that Richard and other members of the cast should arrive at the theatre in the double-decker bus featured in the film, but well before the opening the police nixed that suggestion, contending that it would be too conspicuous, cause too much congestion. The prediction may have been correct, but the alternative measures did not resolve the situation.

This is believed to be the first time in Britain that a star has failed to make his own opening because the mob became out of control. Police estimate that the crowds in Leicester Square exceeded 2,000.

How Odd of Dodd: Pacifica Probers Not Too Convinced of Probe's Need

By NED CURRAN

Washington, Jan. 15.

Sen. Thomas Dodd (D-Conn.) is off and running again, this time after a California foundation which operates three non-commercial FM stations.

Dodd hauled before his Senate Internal Subcommittee officers and one director of Pacifica Foundation of Berkeley, Calif., and a woman Communist who has a regular program over the Foundation's Los Angeles station.

After a stuttering start to the subcommittee probe, Dodd saw fit to defend the inquiry and its secrecy and to speculate what more communications laws might emanate from it.

The probe, said Dodd, is to discover whether or not Pacifica is Communist-controlled. Acting Pacifica prexy Trevor Thomas of Berkeley said he told the subcommittee it is not. To which Dodd retorted that the investigation is going to continue anyway.

As to possible laws, Dodd said he doesn't know how Congress feels about legislating in the communications field which he called sensitive, but, he added, laws protecting freedom of the press would be constitutional.

He then proceeded to tick off the possibilities: a requirement radio and television stations fully identify any subversive they carry as a commentator or lecturer; a ban on conspiracies to prevent publication or airing of information; a ban on conspiracies to publish or air untrue or scurrilous information.

Dodd made these comments in reply to remarks made to newsmen by Mrs. Dorothy Ray Healey, self-styled spokesman for the Communist Party in Southern California. She said she refused to answer subcommittee questions because Congress has no right to infringe on freedom of speech or of the press.

Mrs. Healey conducts a semi-monthly program over Pacifica's KPFK in Los Angeles. She said she is just one of a number of commentators on the station rep-

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Casanova and The FCC

Leonard Louis Levinson will appear on WOR with Long John Nebel and a panel of conversationalists Saturday (19) at midnight in a program titled "How To Succeed at Discussing The Memoirs of Jacques Casanova for 5½ Hours Without Blowing Your FCC License."

Levinson edited the new Collier Books version, just published.

Vidfilms at Peak On Second Runs; SAG's $27,000,000

Hollywood, Jan. 15.

Screen Actors Guild has collected $12,000,000 in residuals from second runs since 1956 and $7,300,000 for third runs. In 1962, according to Chester L. Migden, assistant national executive secretary of the film union, half of all rerun coin came from second runs —indicating that vidfilms hit their peak on second run and diminish in rewards thereafter.

Out of a total of $27,000,000 in rerun coin collected by SAG since '56, $20,300,000 is from second and third runs. Only 26 series, according to Migden, have gone through six runs; that's out of 60 series.

Migden disclosed that in 1961 second runs produced $2,300,000, while third plays hit $1,000,000. fourth runs $600,000; fifth runs $400,000, sixth runs $271,000.

WB-CBS Pilot Deal On 'Giant Step' Series

Warner Bros., in its first breakaway deal from ABC-TV, has inked a pilot deal with CBS-TV on an hour videseries project, titled "Giant Step."

Slein, to star Jane Wyman and Dennis Weaver, deals with the adventures of high school principal. It will be under the production reins of Guy della Cioppa, functioning as exec producer, and Jack Webb, as producer. Della Cioppa formerly was V.P. in charge of Coast production for CBS-TV and Webb now has his "True" series going on CBS-TV, a series slated not to be returned next season.

Tommy Sands Pilot

Pop singer Tommy Sands has been set to star in a pilot for Revue studios which will be spun off on the "Alcoa Premiere" show on ABC-TV this spring. Titled "Blow Hard, Blow Clear," pilot deals with adventure on the high seas.

Sands has also signed a multiple guest-star pact with Revue.

CBS-TV Minute Sales

CBS-TV signed a roster of participations, covering its nighttime and daytime schedules.

U.S. Rubber bought minutes in "Alfred Hitchcock Hour" and "Twilight Zone," starting Feb 26 and March 1, over an eight-week period. Procter & Gamble bought minutes in "Nurses," "Hitchcock," "Mister Ed," and the nighttime "Password," all starting this month and covering up to a 10-week period.

J. Nelson Prewitt, for it's children's bubble bath product, purchased a quarter-hour in the "Captain Kangaroo" Saturday program for 10 weeks, effective Saturday (19). Helene Curtis bought 30 minutes in the morning minute plan. Brillo bought 60 minutes in the morning minute plan and minutes in "Mister Ed," "Password," "Hitchcock," and "CBS Reports," starting in February.

Best Year Yet For CBS o&o Division

In a year-end report, Merle S. Jones reported that the CBS Television Stations Division which he heads had its most successful year in 1962, registering a net sales increase of 6% over 1961. (CBS, like the other webs, does not break down grosses and earnings of its various divisions.)

The division is responsible for the non-network tv activities of CBS: the five CBS o&o tv stations; CBS Films; CBS Television Stations National Sales; and corporate international tv investments.

The stations group—WCBS-TV, N.Y.; KNXT, Los Angeles; WBBM, Chicago; WCAU, Philadelphia; and KMOX, St. Louis—reported an 11% net sales increase over 1961, with sales rising to the highest point in the group's history.

Other highlights of the report were:

CBS Films reported an increase of 10% in gross billings overseas.

CBS Television Stations National Sales reported a 15% net sales increase from the CBS owned stations during 1962, with each of the six sales offices increasing business during the year.

Trinidad-Tobago's first tv station, in which CBS has an interest, began on-the-air operations in November, and Proartel, Argentinian production company partly owned by CBS, reported a highly successful year.

GROSSMAN'S 20 PACT

Hollywood, Jan. 15.

Screen Gems signed Budd Grossman to an exclusive longterm pact to pen and produce comedy series, and to develop ideas for new series.

Grossman wrote many of 90's "Dennis the Menace" scripts and created studio's pilot episode of "Rockabye the Infantry."

Patty Cavin's D.C. Slot

Washington, Jan. 10.

Patty Cavin has become manager of public affairs in Washington for RCA. Prexy of the Women's National Press Club, she has been a news commentator and producer at WRC, the NBC flag in D.C.

Besides WRC, she's done tv work for the NBC News Washington bureau, and was once a special feature writer of the Washington Post Times-Herald and assistant national editor of Pathfinder News Magazine.

'Route 66' Takes L.A. Detour In Police Dept. Tiff

Hollywood, Jan. 15.

Running controversy between executives of the "Route 66" telefilm series and L.A. Police Department Chief William Parker over alleged "restrictions" applied to that series by the police continued over the weekend, despite a defense of the chief by Mayor Yorty.

Latest developments now: (1) Mayor Yorty upholding Chief Parker's ban against telefilm lensing of interiors of the Police Department; (2) unions requested a meeting with Chief Parker to confront him with charges he is responsible for production leaving L.A. with subsequent loss of employment; (3) a new charge by a "66" exec that the Police Department is discriminating between production companies; (4) a denial by the chief that there has been any change in police arrest gun companies shooting scenes at the department.

Dispute began when the Police Commission, on Chief Parker's recommendation, nixed a "66" request to shoot interiors at the Police Department, on grounds it would interfere with operations of the department. This action, plus alleged police restrictions on street shooting, prompted "66" to take three of four segments to have been shot here out of town, thus depriving Hollywood actors and technicians of an estimated 300 jobs, according to Sam Manners, production exec on the series.

Exodus of production brought an immediate outcry from a number of union officials who accused Chief Parker of chasing production out of Hollywood at a time when the industry is fighting "runaway" production.

Mayor Yorty, upon receiving a strong complaint from Manners, conferred on the situation with Chief Parker Friday. Parker, according to Arthur Wade, Yorty's

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Reprinted from N.Y. Times, Western Edition

Critic at Large

British TV's Claim to Superiority Over U.S. Variety: There's Less of It

By BROOKS ATKINSON

London.

After returning from America to his office in Bouverie Street, Bernard Hollowood, the editor of Punch, has made a few acerbic remarks about the banality and bathos of American radio and television.

Nothing he says is unfair. Nor is anything as devastating as the comments about tv that every patriotic American periodically delivers. But his conclusion that tv in Britain is better than ours is more a declaration of taste than a statement of fact. After looking at the two channels of London tv for eight days, I think it is sometimes duller than ours in its mediocre passages and less brilliant than ours at its best moments. It excels in low pressure programs concerned with art, education and religion.

America can be charged with some of the worst of the miseries of British tv. An American visitor feels trapped when he sees homeless American cowboys heading off the Indians at Eagle Pass with the standard "ee-pough, ee-pough" of their gun weapons. For "The Lone Ranger" makes life intolerable here as it does at home, and so do "Laramie" and "Cheyenne"—always the two tired, dusty, manly riders. Perry Mason, wonderfully well bred, tracks down evil people on London tv screens, and Lassie consistently looks more sensible than the human actors.

But British tv is solely responsible for the smug child actors who, not without reason, are called "The Terrible Ten." The routine melodramas and romances are as dismal as ours, all the actors having come out of the same cookie-cutter machine. In the course of eight days, it has been possible to learn how to cure a cow of milk-sickness and how to hang a gleaming cabinet in a spotless kitchen.

Britons have a good deal less tv than Americans do, which in itself may be an achievement. BBC knocks off at about eleven with a few amiable remarks by a charming young lady, and ITA, which is the commercial station, comes to halt at about the same time, having been on the air about twelve hours. But the general level is no higher than the valuable American stations. On the commercial channels the advertisements are much like ours —appalling.

At 10:30 on Saturday evening BBC — the government supported station—concludes the week with a satiric revue entitled "That Was

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Smart Pace on '63 Biz for NBC Radio

NBC Radio is running a fast pace on first quarter 1963 sales, which the web says is "far ahead" of last year's first quarter sales activity. It should be noted at this point that 1962 showed the radio network's best take in a decade—indeed it was a profit year, an ratio a rare feat.

Since early December of last year NBC Radio pulled in $3,200,000 With reports this as a "net" which is not net profit but net after agency discounts, etc. Still, NBC Radio is in expert areas believed to be the only radio network to be making a reasonable profit. NBC said that the $800,000 average of the past four weeks seems to be holding without sign of falloff.

NBC Radio recently claimed that it had 42% of all sponsored time on all four radio webs. That was for all of '62, and the claim serves as another indication of how bullish NBC Radio is these days.

Incidentally, the NBC Radio "net" figure is considered a somewhat better indice of dollars received than gross sales figures. The other radio networks still report gross sales, even though such figures in radio were long ago rejected as indicative of progress and stability because radio discounts are now so enormous.

British Artists In BBC-TV Wage Pact

London, Jan. 15.

While the Variety Artists Federation is still fighting it out with BBC-TV, British Actors Equity have come to terms with the Corporation on a new wage scale which comes into operation on Jan. 28. Negotiations on the new pact started last May, just a few weeks after Equity reached a settlement with commercial tv following its prolonged strike.

Under the new scale minimum fees for artists guarantee $84 for a single week (max. one-of-six days), $168 for two weeks 11 days and $252 for three weeks 17 days. Additional rehearsals will be at the rate of $18 for the first day and $6 for subsequent days. Overtime rates also go up from $1 to $2 per hour, and there is also a revised scale if payments for overseas distribution of programs. Separate rates have been agreed for single countries and in some cases, angle ities.

RALSTON PULLS OUT OF CBS-TV 'McCOYS'

CBS-TV was hit with a hefty cancellation this week when Ralston served notice it was pulling out of the Sunday night "Real McCoys." Cancellation becomes effective after 26 weeks.

"McCoys," to which CBS is committed beyond this season, will exit the Sunday at 9 slot next season and will be relocated on the shed. With the axing of "General Electric True," the Sabbath 9 to 10 hour will be made available for a new 60-minute entry.

Scoreboard on the Ciggie Sponsors

Annually the agency boys involved in cigaret accounts like to analyze who's-done-what-to-whom on the Nielsen scoreboard. A look at the total programming for the 62-63 season reveals that Philip Morris fares the best, with a 223 average on all its prime time sponsorships. Reynolds is second with a 190, Lorillard third with an 184, American Tobacco fourth with 171, Brown & Williamson fifth with 161 and Liggett & Myers coming up the rear with a 153.

Here are the ciggie-by-ciggie breakdowns:

PHILIP MORRIS	
Sherlock	262
Gleason	237
Perry Mason	224
Rawhide	211
Route 66	205
Hitchcock	179

AMERICAN TOBACCO	
Have Gun	206
Empire	188
Real McCoys	184
Cheyenne	171
Going My Way	147
Huggins	129

REYNOLDS	
Hitchhiker	332
Garry Moore	224
Tell Truth	213
Song With Mitch	206
Wagon Train	185
77 Sunset Strip	179
McHale	170
Sunday Movies	147
Mr Smith	112
Premiere	96
	190

B&W	
Casey	279
Defenders	243
Laramie	197
Nurses	153
Hawaiian Eye	129
Naked City	128
Saints & Sinners	117
Make That Spare	70
	161

LORILLARD	
Sullivan	253
Van Dyke	245
Jack Paar	198
Joey Bishop	156
Price Is Right	130
Roy Rogers	128

LIGGETT & MYERS	
Kildare	244
Virginian	197
O'Toole	169
Nat. Masters	161
Andy Williams	159
Wide Country	144
Fair Exchange	116
Man's World	105
Eyewitness	79

THAT HOLLYWOOD TV SMOG

The New Nielsens: Top 15

The newest National Nielsens (for the two-week period ending Dec 23) show CBS leading with 12 of the Top 15 shows, NBC nabbed a pair ("Bonanza" and "Hazel") and ABC one ("Ben Casey"). "Beverly Hillbillies" just managed to fractionally nose out "Candid Camera" for the No. 1 spot. On half-hour wins 7:30 to 11, 7 to 11 on Sundays), CBS led with 20, NBC had 17 and ABC four. Average audience rating reads: CBS 20.4, NBC 17.7, ABC 14.0

Following are the Top 15 shows:

Beverly Hillbillies (CBS)	33.2
Candid Camera (CBS)	33.1
Gunsmoke (CBS)	29.1
Bonanza (NBC)	28.5
Red Skelton (CBS)	28.5
Lucy Show (CBS)	28.3
What's My Line (CBS)	28.2
Ben Casey (ABC)	27.9
Danny Thomas (CBS)	27.8
Ed Sullivan (CBS)	26.9
Andy Griffith (CBS)	26.6
Jack Benny (CBS)	26.1
Hazel (NBC)	25.8
Defenders (CBS)	24.8
Dick Van Dyke (CBS)	24.5

ABC News Shows to Unveil 'New Look' In Sweeping Operational Revamp

BY HERM SCHOENFELD

ABC-TV's "new look" on its news productions will be unveiled Jan. 21 for the 6 p.m. show and Jan. 28 for the 11 p.m. show. Both shows are being refurbished with new settings and graphic displays cooked up by Bob Quinn, exec producer, and Reg Manik, the newly acquired graphic arts director. While Ron Cochran stays on as the 6 p.m. reporter, ABC-TV is bringing in a new personality for the 11 p.m. show.

Latest acquisition by the network is Jack Rush who is heading ABC's push to set up its own camera crews on a global scale. Like so many others on ABC's news staff, Rush comes from CBS where he organized the film crews after the web's pact with Telenews ran out. Rush will be handling one of the most expensive operations yet attempted by ABC in its drive to put its news operation on a firmly competitive footing.

As part of the recent reorganization of the news department, Bob Lang, v.p. in charge of operations, is stepping out of all sales activities. Vicepresy Tom Velotta will now handle these administrative functions. ABC is also hiring a sales specialist for its news shows.

The web is now awaiting word from Sunoco on whether the oil company will pick up the tab for the 11 p.m. show on a regional basis. There's a chance that Sunoco may decide to participate on an alternate night basis if it comes in at all. ABC is now fighting hard to retain the late evening show which will face even stiffer clearance resistance if Sunoco

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A TWU Rating

"The Tunnel" (NBC) 13,000,000; "Wagon Train" (ABC), 11,000,000; "Route 66" (CBS) 11,700,000, "Subway In Sky" (ABC, Movies) 9,100,000; Bridges (Lloyd) (CBS), 7,800,000.

The above list, supplied by an inventive NBC researcher, signifies "total traffic" (i.e. total audience from the Dec. 31 Nielsen report) on network shows which seem to bear on public transportation.

ABC Goes to Court On Kemper Pullout Over Hiss Incident

In an action involving the contractual stability of the whole tv industry, ABC-TV has filed suit in N. Y. Supreme Court against Kemper Insurance of Chicago, charging breach of contract. Kemper pulled out of the ABC-TV "Evening Report" news show because of the appearance of Alger Hiss on Howard K. Smith "political obituary" of Richard Nixon following his defeat at the polls.

Involved in the ABC-TV is the network's claim of slightly under $2,000,000 due for Kemper's commitment for a 26-week run in the news stanza. When Kemper pulled out of the show, ABC held the commercial minutes open for the sponsor to make up his mind whether he was coming back. Last week, Kemper informed ABC that it intended neither to play nor pay. As a result, ABC was compelled to go into court.

This is one of the rare instances when a network has sued a client for breaking an advertising commitment. Generally, commitments are ducked or eased by "cutoffs or by mutual arrangement which preserves good will on all sides." In the Kemper case, however, the issue of tv's editorial freedom is at stake since the company was not objecting to anything on its sponsored show, but on an unrelated stanza. Network execs fear chaos will result if advertisers can break commitments over anything and everything that occurs in a season's programming cycle.

Kemper has since come up with another reason, beyond its objection to the appearance of Hiss on the network, for cancelling its commitment to ABC Company now charges that the web violated a 10-minute product protection clause in its contract to participate on the 6 p.m. news show. This violation allegedly occurred when the web inserted a promo for the Smith show in the 6 p.m. show. Smith is bankrolled by another insurance company, Nationwide Insurance.

Mary Martin In New NBC-TV Pact

Mary Martin has a new contract with NBC-TV, which is reportedly like her last. She is of such star dimensions that NBC pretty much gives her her own way in everything.

The contract is said to be a tv exclusive, but it apparently doesn't stop her from making outside tv deals, provided NBC gives its consent. For instance, she did a guest appearance on a recent Bing Crosby special, done on ABC-TV, and NBC consented. The rationale: it was a Bing Crosby production sold on ABC-TV, not instituted or owned by ABC.

In making the new contract, NBC-TV talks of it as a fountain from which "many hours" of tv

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MADISON AVE. SPARK MISSING

By GEORGE ROSEN

Hollywood, Jan. 15.

A new kind of smog has cast its pall over Hollywood's tv industry. Just as the smog that came with the industrial and population growth of postwar Los Angeles obscured the view of the San Gabriel Mountains, this new smog blanks out much of tv's creative sunlight and the once familiar view, and constant contact with the creative forces of Madison Ave. and the entire advertising fraternity.

This smog, to hear veteran Hollywood showmen tell it, is coming right out of three exhaust pipes located in New York's 485 Madison Ave., 30 Rockefeller Plaza and 7 West 66th St. And with it, there appears a creeping blight of decay that is beginning to supplant the fervor and ferment that has characterized the tv vitality of Hollywood since it replaced New York as the industry's No. 1 production center.

Not a blight in film employment, license fee revenues or residual capital gains (Hubbell Robinson is reported to have "capital gained" over $1,000,000 when he sold his "13th Precinct" and "Thriller" negatives to MCA before rejoining CBS last year) that keep the MCA, Wm. Morris and Ashley-Steiner cash registers ringing up more and more money.

Not any falloff in earnings as overseas revenues (now that foreign tv homes outnumber the 50,000,000 in the domestic U.S.) begin to swell into a nifty increment to the tidy domestic network first-run dollars.

But underneath the trappings of this thus far unabated prosperity, Hollywood tv's inner creative spark, strength and spirit are beginning to pall. A "network curtain" is cutting off Hollywood tv circles from creative intercourse with the East. The once flourishing trade in ideas and concepts between Hollywood and Madison Ave. is being reduced to trickles.

What had been perhaps 50 to 60 major retail customers have been supplanted by three wholesalers—the networks. The excitement, the creative pace, urgency and competition have dissolved in a new triopoly.

The change is perhaps more joltingly obvious to a reporter who returns for his upteenth visit, although the local show biz veterans are painfully aware of it.

And they are sure they know why. Those fresh creative breezes that blew in from Madison and Michigan Aves. in the yesterdays that saw a tv agency man alight from almost every jet which flew in from Idlewild or O'Hare are coming with less and less frequency.

A. K&E-Decision Makers

Those that come now are typically media—not creative—men to discuss billboards and new ways to chop up shows to insert more commercials.

As one prominent producer put it: "Television used to be a democracy. Its program structure was selected by dozens of different creative people—with diverse but stimulating points of view—from advertisers, agencies as well as the networks. Now three men—Aubrey, Kintner and Goldenson—pick virtually all the shows that get on the air."

Thus the big tv debate of 1963 is erupting in Hollywood as well as in New York: Should three men (Aubrey, Kintner and Goldenson) continue to select virtually all the network shows offered to 180,000,-

(Continued on page 37)

NBC Changes Mind, So 'Jobless' Journalists Are Now Getting Paid For TV-AM Stints; AFTRA Intercedes

By ART WOODSTONE

WNBC Radio and WNBC-TV, the NBC keys in newspaperless New York City, have decided to pay fees to the newspapermen who appear on the air. It is still unofficial, but reliable sources say that over 100 journalists who normally work for newspapers are now getting AFTRA fees, retroactive to the beginning of the strike, six weeks ago.

WCBS-TV, which uses some of the same newspapermen, has paid them all along. At the outset of the newspaper blackout, WNBC-TV, however, said that since the reporters and commentators were supplied at the behest of the newspapers' managements and since it was assumed that they were being paid by the newspapers, no fee would be offered. Many of the appearances were to promote the name of some absent newspaper. WABC-TV, which uses some newspapermen, is not presently paying them, according to a parent network executive.

Since then, AFTRA has interceded. It's expected that the newspapermen who hereafter get radio and tv payments in N.Y., because the strike is over 30-days old and therefore legal exemption is no longer valid, will have to pay AFTRA dues. But not all of the newspapermen appearing on WNBC are bound to receive payment and that is because of a sometimes controversial AFTRA clause exempting "commentators" from jurisdiction.

WNBC will undoubtedly be obligated to pay most of the news-

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Bar Mitzvah Twins

Few if any shows in television have achieved the staying power and year-in-year-out rating pull of CBS-TV's brace of Sunday night long-runners — the Ed Sullivan Show and "What's My Line." Both of them premiered back in 1950 (on their 13th anni CBS now calls 'em the Bar Mitzvah Twins).

The new National Nielsens which came out last week spots them both in the Top 10.

Cure 'Nurses' Of Nielsen Illness In CBS-TV Shifts

In the final National Nielsen for 1962, CBS dominated five nights but lost to NBC on Thursday and Friday.

But this loss does not reflect proxy Jim Aubrey's midseason discard of "Fair Exchange," his adding the hourlong "Twilight Zone," Thursday at 9, and his shuffling the "Nurses" to 10 Thursday and Hitchcock to 9:30 Friday.

The Nielsen 30 Market report (which furnishes the early warning big city returns) for the week ending Jan. 6—the first week of schedule changes—shows CBS now well ahead on Friday and barely behind NBC on Thursday.

"Twilight" debuted with a first half-hour rating of 17.8 vs. 16.4 for "My Three Sons" and 23.6 for "Dr. Kildare." In its second half-hour, "Twilight" posted a 20.0 vs. 19.6 for "McHale's Navy" and 20.9 for "Hazel."

While "Twilight" improved on the previous rating of "Nurses," the latter also gained when it moved away from the similar competition of "Kildare." At 10, "Nurses" had a 30 Market Nielsen of 21.6 vs. 16.5 for Andy Williams and 12.6 for the "Fred Astaire Premiere." The second New York Nielsen for "Nurses" on Jan. 10, when and where it scored a 31.0 Nielsen rating, indicates that everything's coming up roses for the Herb Brodkin entry.

While Nurses" did better than had Hitchcock in the 10 to 11 Thursday period, Hitchcock also gained in the move to Friday at 9:30-10:30. In his first 30 minutes, Hitchcock opened with a Nielsen of 21.0 vs. an 18.1 for "77 Sunset Strip" and 12.1 for "Don't Call Me Charlie." In his last half-hour, Hitchcock scored a 19.9 vs. 19.6 for "77 Sunset" and 14.6 for Jack Paar. Thus it would appear that the CBS Friday shuffle has removed "77 Sunset Strip" as two of ABC's four half-hour wins, leaving ABC with only one program which leads in its time period, according to the National Nielsen, "Ben Casey."

Bob Hope's IRTS Award

Bob Hope will get the International Radio & Television Society's 1963 Gold Medal award, to be given at the org's 23d anniversary banquet Wednesday, March 6, at the Waldorf-Astoria Hotel in N.Y. IRTS notes that Hope is the first performer to win the medal, going in '60 to Gen. David Sarnoff and in '61 to Dr. Frank Stanton.

Dinner and Hope acceptance speech will be followed by entertainment.

CBS-TV's Fri. Plot: 'Rawhide' vs. Fites

Now that ABC-TV will be switching its Gillette fights from Saturday to Friday nights next season, CBS-TV is letting it be known around the agencies that it will do a little checkerboarding of its own as a counter-move. This will include the shifting of "Rawhide" from 7:30 to 8:30 to 10 to 11 on Friday nights in competition with the Gillette bouts. CBS figures "Rawhide," on the basis of past performance, to come through with the same Nielsen returns as "Gunsmoke" has been doing Saturday nights vs the fights.

Shift of "Rawhide" will thus pave the way for the Friday 7:30 to 8:30 slotting of the new historical drama series which will be brought in under the personal supervision of Hubbell Robinson, with John Houseman producing. The early time period for the series is figured as a natural in view of the jure-student appeal of historical dramas.

SUDDEN DEATH FOR 'OUR MAN HIGGINS'?

Hollywood, Jan. 15.

Fate of Screen Gems' "Our Man Higgins" comedy is up in the air, but possibility appeared it may not receive a renewal for the rest of this season.

Option date on the half-hour show was last week, and the sponsors, American Tobacco and Pontiac, asked SG for an extension, which was granted. Angels are to tell SG their decision next week.

Stanley Holloway, Audrey Totter, Frank Maxwell, Ricky Kelman, Regina Groves and K. T. Stults are regulars in series which is on ABC-TV Wednesday nights. Producer is Paul Harrison.

GOP Looks to Lee Burnett for That '64 Image that Could Spell Victory — On Other Madison Ave. Fronts

BY BILL GREELEY

Biggest ad news of the year so far is the appointment of Leo Burnett Agency by the Republican National Committee. It's another clear indication that the Grand Old Party wants to make it the Grand New Party, following the current vogue set by the Democrats New Frontier.

Leo Burnett, the Chicagoan who became famous by changing the sex of Marlboro cigarets from female to male via hairy hunkies with anchors and such imprinted on their smoking fists, will probably not be tattooing Rocky and his young friends. But it's an odds-on bet that the grass roots shop was hired a year earlier than usual (with a two-year contract covering the next Presidential campaign) to help dispel the "Father like," "Ike and Charlie roadshow" and other "image" encumbrances that make the GOP seem to quake.

Tradesters are estimating that the long buildup of Republican youth and the campaign will see Burnett placing $6,000,000 worth of commissionable advertising — with the vast majority of it going to tv. Burnett agency leaped ahead in broadcast billings last year with an increase of more than $30,000,000. The shop now bills two-thirds of its total in tv — another reason for the Republicans shift from long-time shop BBDO that year. BBDO, heavy of Nixon's defeat, set the campaign under a side-street operation called Communications Affiliates which was supposed to be made up of volunteers from major tv agencies. Nobody showed but Ruth Jones, J. Walter Thompson's veteran time buyer, and BBDO got hung with the onus of defeat despite the dodge.

Besides New York Gov. Rockefeller and Michigan's Romney, presidential prospects, the Republicans are going to have to build a veep candidate of appeal. There's plenty of green timber around (and youth and vigor are going to be musts), what with the likes of New York's Lindsay, California's Knechel, Colorado's Dominick, etc. But right now the bets are with Gerald Ford Jr., who was installed as chairman of the House GOP caucus in a revolt of young Republicans. The Michigan rep is 49, a former All-American football player — all in all, the closest thing the GOP has to Cmdr. Kennedy, USN, et al.

Another interesting point of conjecture is that both major parties will be handled by Chicago agencies. The Democratic National Committee, when it gets around to an appointment, will most likely name North Advertising. North vepped for media Reggie Schaithel engineered the ad end of Kennedy's presidential campaign while at Ould, Bascom & Bonfigli. She also handled the successful—and surprising to many—campaign of Gov. Hughes in New Jersey, and North handled the New York gubernatorial campaign of Demo Mayor Wagner, bringing that political neonatal to a prominence and vote total that no one expected.

Sidenote: Burnett has memoed all personnel that it is aware of the strong Democratic leanings of many execs and staffers, and promised that they will not have to work for the GOP. Variety, however advises taxi fund study to travel folders in the event of extended leaves of absence.

Sidenote 2: Leo Burnett's home ly, tall-corn slogan since founding his agency has been "Reach for the stars and you will never come up with a hand full of mud." Looks now as though he may have to reach the other way for political mud-slinging purposes.

Adenine Back to the Cauldron, Ted. After a highly successful market test of a new diet salad dressing for French's, Mayonette, Bates agency brought the product home for a test with the agency execs. A dozen or so New York staffers were called in for unlabeled tasting of Mayonette and a genuine mayonnaise. To the last man, the Bates men were able to identify the real stuff . . . In Washington, D.C., a new hair tonic called Greasy Kid Stuff is racking up remarkable sales . . . Arthur Murray and wife (the current Bromo Seltzer Lady) have waltzed their School of Dancing biz ($300,000) back to Donahue & Coe after five years at Lambert & Feasley.

Rating Attack Stirs Only Ripple At Nets' Agencies

Federal Trade Commission's recent crackdown on the tv rating services can be logged as the dynamite depth-charge that erupted a ripple.

"Don't make waves, Boys" is a phrase sums up the reaction from networks and agencies where the status-quoticians are happy with the Lake Placid of audience research. FTC's hard charges of "hearsay reports," "Obsolete Ballot Surveys," inflated sets-in-use figures of 20 to 40%, and the topper —neither Nielsen, nor Pulse, nor American Research Bureau uses an accurate probability sample—failed to dent the industry's composure.

Nielsen's FYI memo to subscribers late last week—calm and almost downright cheerful—was typical of the general reaction. Said the memo, "It may be that recent press coverage of our signing of an FTC Consent Order has given you a misleading impression. Here are the facts. The order does not challenge our research methods and no changes in Nielsen methods are required or contemplated except as your needs dictate.

"The agreement affects only the explanatory notes in our radio and television reports. There will be no changes in the way Nielsen audience data are prepared or reported. None are [illegible] required.

"People who are familiar with research methods will find the expanded explanatory notes add little to their knowledge of our services. However, we feel that the fullest explanations should be provided to users of research and signed the consent agreement with the FTC in that spirit."

Attached to the memo was a page of "Illustrative Additions to Text of Nielsen Reports." Following, in research jargon that's as close to Sanskrit as the native tongue can get, were samples of the "supplement" to "our present report language," stating: "Following our report statements to the effect that our samples are based on area probability designs, add language such as subscribers are reminded that the inability to secure the cooperation of 100% of the households in a predesignated sample frequently precludes achievement of a perfect probability sample and may thus result in some possible [illegible]."

After a half dozen readings, Variety phoned Nielsen's New York office to ask whether "non-response error" couldn't also be interpreted as "response error." Answer: "Yes you could call it that but 'non-response' is the technical term."

In a depth of technical terminology, "Illustrative Additions" went

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BBC Taps Gillard To Succeed Wellington

London, Jan. 15.

Frank Gillard, the BBC's radio controller in the West Regional, will succeed Lindsay Wellington as Director next August.

Wellington, who was named a knight in the New Year's Honors List, will have completed nearly 30 years service with the BBC when he retires. Gillard who created the popular program "Any Questions" was also boss of all the BBC's West Country broadcasting experiments.

Mpls. Winter Carnival To Inspire a Flock Of TV Shows on Networks

St. Paul, Jan. 15.

Local annual Winter Carnival celebration, Jan. 25-Feb. 3, will have seven network television programs to be video-taped here as among its attractions. There'll be free admission to the video-tapings for holders of tickets now being distributed.

Steve Allen will bring his cast from Hollywood for five of his late 90-minute [illegible] shows to be produced here as Carnival events. He'll be accompanied by performers Louis Nye and Jonnie Smith and Don Tronsen's orchestra, announcer John Jacobs, stage manager Johnny Wilson and others.

In the Twin Cities the Allen shows are carried by WCCO-TV, CBS affiliate, at 10:30 o'clock five nights a week in opposition to NBC-TV's "Tonight" on Stan Hubbard's KSTP-TV. The Allen shows, however, do not reach here live and the five to be locally staged will not be seen on tv in this area until the week of Feb. 18.

A Carnival "Captain Kangaroo" program video taping will be on CBS-TV Feb. 23. ABC-TV will have crews here to tape some of the Carnival's Outdoor Speed Skating Championships event for showing on the network's "Wide World of Sports" next month. 20th-Fox's KMSP-TV is the Twin Cities' ABC affiliate.

The Carnival also is counting upon Mitch Miller to be a magnet. He'll be a guest at the Queen's Coronation Pageant.

This part of the Carnival will be something new and different. The other Twin Cities' annual celebration, the Minneapolis summer Aquatennial also hitherto has been [illegible] such tv troupe.

Abbreviated 'Exchange' Gets March 28 Kickoff

"Fair Exchange," currently off the air, returns in a half-hour version in March, slotted Thursdays at 7:30 p.m., as of March 28. "Mister Ed," now occupying the slot, will be moved to Sundays at 6:30 p.m., effective March 24.

"Mister Ed" had done better in the ratings Sundays last season, prior to its maneuver this outing. "Password," currently preempted Sundays 6:30 to 7 p.m., moves to Mondays 10 to 10:30 p.m., effective March 25, replacing "The New Loretta Young Show" which goes off the air after the March 18 program.

Dan Curtis' Own Shop

Dan Curtis left MCA, where he was response tv packager after the agency split to open his own sales-packaging house under his own name. The former NBC Films-MCA exec is handling Robert Saudek Associates in tv and he has, among other items, a golf package of his own.

Curt's sold the Grace Kelly spec to Chemstrand for CBS-TV and peddled the new Saturday "Challenge Golf" to ABC-TV shortly before quitting MCA.

Besides Saudek Curtis' new outfit handles Ed Graham Productions.

Atlanta's New Affer

WLKB, the 10th radio station in the Atlanta area and the 133d in the State of Georgia, went on the air just before the holidays.

Station is located at 332 North McDonough St., in nearby Decatur, operating with a 13-mile coverage radius and specializing in DeKalb County (Decatur is seat) news and views.

FCC Ponders Future of Radio

Washington, Jan. 16.

The Federal Communications Commission has now retired to its tower, ivory or otherwise, to consider the future of radio.

Armed with a sheaf of suggestions, many of them conflicting, the commission must decide whether to let radio station growth become stratospheric, to choke it off entirely, or to channel it in some constructive direction.

The suggestions came mostly from two quarters at last week's AM Growth Problem Conference, jointly produced by FCC and the National Assn. of Broadcasters. NAB, generally representing the organized industry, tended toward a tighter commission rein, designed to have a stabilizing effect on station population.

Attorneys representing individual station owners and a few station owners themselves, on the other hand, preferred giving radio its head, but aiming it perhaps in a new direction.

FCC Chairman Newton Minow delivered the commission keynote at the outset of the two-day, so-called shirtsleeve, conference. After citing the soaring rise in the number of stations and tandem shrinkage in profits in the 1948-1958 period, Minow declared:

"Our task now is to redefine AM problems and propose rules to set up in the right direction."

This was matched by NAB proxy LeRoy Collins who quoth succinctly, "We come to praise radio, not to bury it."

Thereupon the testimony began. Most of the highlights were supplied by Robert M. Booth Jr., a Washington attorney and consulting engineer who was the second day's leadoff witness.

Taking the tack that FCC ought to guide and shape radio rather than stifle its growth, Booth casually tossed out a few suggestions, some of which were explosive. Samples:

Joint offering of nighttime services by two stations on the same channel in different cities; shifting of nighttime service to a "better" daytime operation in the same city; forced lumping of licensees into the same hearing when a new applicant seeks to break into an existing, competitive market.

Since all of these indicate the need for some sort of FCC control of programming operations shot up all over the crowded hearing room. The commission, individually and collectively, pricked its ears and began to lead Booth into a discussion of that touchy issue. He demurred, however, and the hottest few minutes of the two days died a-borning.

Otherwise, Booth called FCC's technical requirements "artificial restrictions" that should be streamlined and modernized to permit radio the same mobility its listeners now have, day by day and decade by decade.

He also recommended overhaul of FCC financial report ground rules, arguing that they do not reflect a true fiscal picture and in many cases countenance underfinancing. Finally, Booth suggested FCC end its AM-FM segregation.

The Booth approach was taken up by several others. Washington attorney Lauren Colby began by urging the commission to hit its AM freeze immediately. He went on to wave aside all technical and other restrictions imposed on licensees and concentrated on the need for greater station specialization. There should be a station for every taste in every market, he argued.

Echoing the exact same ideas were Everett L. Dillard, Washington engineer and operator of two local stations, and Thomas C. Fleet Jr., would-be operator of a new Greenville, S. C. AM outlet who got frozen out.

The NAB revue went off like clockwork. Stage managed by George Mateh, president of KALL, Salt Lake City and NAB Radio Development Committee chairman Carl Lee, executive v.p. and general manager of WKBO, Kalamazoo, and NAB Engineering Subcommittee chairman; and Merrill Lindsay, vice president of WBOY, Decatur, Ill. and NAB Non-Engineering Subcommittee chairman, the presentations' main thrust was for consolidation.

Lindsay voiced it: "In the interest of achieving greater stability in the industry, we advocate the commission's consideration of allowing station mergers, particularly where one of the merged stations vacates an assignment that has been authorized despite interference regarded as normally unacceptable.

"Such an action," he continued, "would not only remove a facility, but could well make possible the assignment of the frequency to another community in need of additional or improved service."

'HOTEL PARADISE' AS NBC'S DRAMA ENTRY

"Hotel Paradise," the first of several original dramas planned for the coming year, will be taped on the Coast by CBS-TV within the next few weeks.

Original hour drama by Richard Alan Simmons deals with a young American financial wizard on the lam. Under the overall supervision of Hubbell Robinson—it will be produced and directed by Ralph Nelson, with a cast headed by Robert Morton, Walter Slezak, Judy Lamarr, Cyril Ritchard, Angie Dickinson, Buster Keaton and Nancy Carmichael.

TVAR Exec Realignment

Television Advertising Representatives is undergoing a slight executive realignment as a result of a pair of January departures. John Sias, assistant to the vepper in charge of broadcast sales, is switching to Metromedia to head up broadcast sales for that repery in New York. And Tommy Thompson, a vep of TVAR and general manager of its midwest office, has resigned to become sales manager for KPIX-TV, San Francisco.

Thompson will be replaced in Chi by Bill Condon, who transfers from the N.Y. office. At same time, Pat Devine will shift from Chicago to New York in a lateral move as rep.

Brit. White Paper Seen Implementing Features-For-TV

London, Jan. 15.

Some British film producers are happy with the government tv White Paper because they see in the greater power given to the Independent Television Authority the chance for more British tv pictures to be shown.

This is the strongly held view of members of the Federation of British Film Makers. At their recent meeting they found hope in the new government attitude to the ITA. As one member put it: "It should be a lot easier to coax the ITA to see that British tv films get a fair crack of the whip than having to do the same with a dozen or so individual tv program companies."

But they are not so elated with the powers' suggestions. Without giving their own minimum requirements for an accurate test, they feel that the government's tryout will not give a reliable indication of the validity or otherwise of a payvee system. Said a member: "Only a comprehensive test on a scale covering all types of audience and community can be regarded as really a reliable guide."

SHAPE OF B'CAST LEGISLATION

Gateway to Oblivion

Washington, Jan. 15.

Ex-Rep. Dale Alford (D-Ark.) has fired a departing shot against national advertisers' control of tv and it probably won't echo much further than Little Rock.

Alford, who was redistricted out of his seat, chaired hearings last year of a House Small Business subcommittee.

The subcommittee hearings, considered by Capitol insiders among the sloppiest ever run, probed the influence of networks, option time, and national advertisers on small businessmen.

Some of the "small businessmen" flew to Washington in their private planes to register their gripes against industry behemoths.

Alford in his report called for new hearings in the upcoming 88th Congress, saying he didn't have time to hear all the witnesses necessary for reaching final conclusions. This isn't surprising as Alford's subcommittee even had to subpoena friendly witnesses for testimony.

The subcommittee charged that national advertisers are glutting the tv prime time markets, even in cities with many stations.

Alford also questioned whether the FCC was properly regulating tv markets and suggested new legislation to open prime time to small businessmen.

Alford's conclusions on web-affil relationships, option time and general network practices rested basically in the call for more data by another subcommittee this session of Congress.

AT THE MOMENT IT'S ALL VAGUE

BY MIKE MOSETTIG

Washington, Jan. 15.

Legislation to regulate networks will probably be introduced in Congress shortly after completion of Ashbrook Bryant's web report for Federal Communications Commission.

The upcoming session will see many hot broadcast irons in Congressional fires.

The long drawn fight over equal time will continue at least through 1963. Most likely legislation would be a follow up on Kennedy Administration request to repeal equal time Sec. 315 for Presidential elections.

Also possible is FCC request for legislation giving it authority to regulate community antenna television systems. The powerful CATV lobby here has so far been successful in thwarting attempts at regulation.

Most immediate Congressional action of interest to industry will come when the Senate votes on confirming FCC Commissioner Kenneth Cox and the 13 incorporators of Communications Satellite Corp.

Presently, the shape, scope and form of any broadcast legislation is vague. Congress is still organizing and no significant bills will be introduced for several days.

Committee changes in both houses could have an indirect bearing on broadcast legislation.

Upcoming party caucuses will decide who goes to what committees.

The Senate Commerce Committee, the parent committee of the Communications subcommittee, faces changes in party lineup and personnel.

Sen. John Marshall Butler (R-Md.) retired last year. His vacancy will probably be taken by a Democrat since that party gained three more Senate seats in the November elections.

Another Democratic vacancy will result if Sen. George Smathers (D-Fla.) has his wishes fulfilled for a seat on the Foreign Relations Committee.

Replacement of conservatives Butler and Smathers by liberal Democrats would increase the ranks of the pro-Minowites on that committee.

No changes on the Senate Communications subcommittee are anticipated.

The House Interstate and Foreign Commerce Committee, which handles broadcast bills lost two Democrats and a Republican in the last election.

Its 20-13 Democratic ratio will continue through this session.

FCC has asked Congress not to legislate on networks until Bryant

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They Said It Couldn't Be Done But Canada's New Indie TV Web Achieves Unique Niche in Year

By PAUL GORMLEY

Ottawa, Jan. 15.

CTV is a firmly established and accepted television network in Canada, little more than a year since it went on the air. This comes as a surprise to CTV as well as to the thousands of people who said it couldn't be done. In fact, CTV pres. S. W. Caldwell, a veteran film maker, is more than slightly overwhelmed at his own position as president of one of North America's five video webs.

Many things set CTV apart as a remarkable achievement. It was the first network to be licensed as a private enterprise. It has no station of its own and no facilities other than tape, film, slide and, last Oct., a microwave system. It premiered as a tv web with no AM roots or background. It has a staff considerably less than 100 people. It buys all its shows, facilities, services from its affiliated stations, of which there are nine — Vancouver, Edmonton, Calgary, Regina, Winnipeg, Toronto, Ottawa, Montreal, Halifax. With a Cornwall, Ont. station becoming a satellite of CJOH-TV in Ottawa, a 10th outlet was added late in 1962, but CJRS-TV is not a producing station simply a rebroadcaster from CJOH-TV.

Film-man Spence Caldwell of Toronto applied for a license to operate Toronto's second tver when the Board of Broadcast Governors and Canada's federal government okayed such stations. He lost to John Basset who runs CFTO-TV, now a key station of the CTV network. So Caldwell latched onto the network scheme, got the nod from BBG and the license from the Dept. of Transport in Ottawa and began to plan. First, he and his cronies planned to open with 10 hours a week the first year, 12 and a half the second, and on up to hit 25 in CTV's fifth year. The web debuted with eight hours and by the spring of 1962 was operating 14 hours. Now it's serving its stations for 23 hours.

It's all new and so are its affiliates — buildings, equipment; even the microwave system it uses has the latest angles and items.

From the outset, Caldwell and

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Watch Your Language

Washington, Jan. 15.

Profane playbacks have caused some flutters in the Federal Communications Commission.

Commission warned about obscene remarks made in taped telephone interviews have found their way through the airwaves.

Broadcasting of obscene and profane language calls for fine or imprisonment under Federal law, FCC warned.

The rebroadcast of these remarks usually occurs because a station employee charged with watching the tape was diverted momentarily.

Nevertheless, FCC noted, stations should be on guard against playbacks of profane language both to protect the public against obscenity and to preserve station responsibility.

Tyson's Advice to Time Buyers: 'Gotta Play It the Computer Way'

Chicago, Jan. 15.

Tips for broadcasters in an age when the electronic computer has entered into the time buying picture:

(1) Be ready to provide consistent and accurate data on size of audience and its components for the machine to use, or be shut out of consideration;

(2) Learn to express in numerical terms the advantages of television or radio over print;

(3) Prepare yourself for a decline in run-of-station spots and longterm advertiser commitments;

(4) Expect an increase in the use of scatter-margin buys so that brands can purchase spots at precisely the time they need advertising; and

(5) Design your properties (i.e., shows) to meet specific audience requirements of prospective advertisers.

This, in summary, is what John M. Tyson Jr., veepee and midwest manager of BBDO, told the Chicago Broadcast Advertising Club last week after describing the new media techniques, script "Linear Programming," the agency is advancing now that a computer has joined its media staff. The use of computers in media selection is here to stay, he warned, and "it is going to force greater professionalism among broadcasting people, force them to be more specific and accurate in what they do, and give them freedom from detail and time to think."

Tyson stated that the use of machines as "assistants" in media departments will ultimately do away with speculative buying in television such as is practiced to-

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Lotsa Clients For ABC-TV Minutes

ABC-TV grabbed a flock of clients in the last few weeks for participations on primetime shows during the first and second quarter. Commitments for assorted minutes were made by Clairol, Sunbeam Corp., A. E. Staley, Mead-Johnson, Norwich Pharmacal, Pepsi-Cola and H. C. Moore Co.

Mead-Johnson, for Metrecal, and Pepsi-Cola also bought into various shows extending through the third quarter.

Duncan Coffee, meantime, is making its first network tv campaign for its Butter-nut Coffee with a major renewal schedule in three ABC-TV nighttime shows, "Going My Way," "Premier," and the Sunday night movie. Schedule, running from September, has been bought through [illegible] markets from the midwest to the Coast.

Gee, Dad, It's Wurlitzer

Probably because of the newspaper strike in NYC, the Wurlitzer org bought 11 spots Friday (11) on WNBC-TV to advertise the sale of pianos. The station accepted them quickly, thinking, for once, that there won't be any product conflict.

There was a product conflict, however. Macy's had already bought time for Friday on WNBC-TV, with the right to name the product later. It named pianos, and WNBC-TV had to move around all 11 Wurlitzer spots.

AFTRA & SAG's Int'l Powwow On All-English Fees

The American Federation of TV & Radio Artists and Screen Actors Guild executives are attending a precedental conference that began yesterday (Tues.) in Toronto, Canada. Powwow is international, the first of its kind, and it's with British and also Irish Actors Equity, and the Canadian Artists & Authors Council, to establish fee and distribution terms for all English-speaking countries.

Not only is the meeting the first of its kind but the joint appearance of AFTRA and SAG, who once warred so strenuously for domestic jurisdiction, is also considered significant. American reps went to Canada this week expecting that the British unionists there will have power to speak for actors in South Africa, New Zealand and Australia.

Sprung by Telstar and the prospect, however dim, of international tv transmission, AFTRA originally called for an international meeting at its annual convention last July in Miami. Actually, though, the meeting has more immediate purposes in mind: efforts to get over-border accord on pricing of all English-speaking video things and performers.

Among those going for AFTRA were national exec secretary Don Conaway and general counsel Mort Becker. The SAG list included prexy George Chandler and counsel Bill Berger.

Hal Gold to Jay Victor

Former Mutual network pubrelations director Harold (Hal) Gold has joined Jay Victor & Assoc's, Newark, N.J., as veepee in charge of the agency's pr department.

Victor agency, with billings mainly from industrial, realty and broadcast accounts, worked with Gold during the last six years of his tenure at Mutual, a V-for account.

NBC Moves to Put Its House In Order; Sales, News Shifts

Mutual radio network, which wound up last year with turbulence in the sales department, moves into '63 with some major changes forthcoming in both sales and news.

Sales manager Phil D'Antoni and news director Norman Bear will ankle the end of this month to partner a new tv packaging firm, Television Productions of America, Inc.

While there was trade scuttlebut that "mutiny" in the sales department was the cause of D'Antoni's departure, Mutual prexy Robert Hurleigh vociferously denied the rumors. He stated that both execs were leaving strictly at their own instigation; that, in fact, both had been urged to stay out the month of January when both had submitted resignations, requesting departure Jan. 11.

Prexy Hurleigh pointed out that he did not even have a replacement set for D'Antoni and that he would take charge of sales for a 90-day period. It's his hope, he said, to bring up someone from within the organization. D'Antoni himself was promoted from the sales staff this summer when Frank Regier, who had come over from Mutual parent Minnesota Mining & Mfg.'s Thermofax division, went back to the 3M division after a short tenure as web sales chieftain.

Hurleigh will promote from within the organization in replacing news director Bear with Charles King, who is now manager of station relations.

"Mutiny" in the sales department occurred last fall when two salesmen, Pete Theg and Pete Brandon, journeyed to 3M headquarters in St. Paul to register complaints about D'Antoni's operation of the department. With prexy Hurleigh and D'Antoni lined up in a defense, Theg and Brandon were ousted.

KOZLENKO'S 'CRY'

Hollywood, Jan. 15.

'Cry for Help,' hourlong vidfilm series about the work of a public social agency in a large American city, has been created by William Kozlenko.

Kozlenko, now readying production of a pilot, will base stories on factual material made available by the Association of Social Caseworkers of America.

$2,000,000 Sale Of Canada's CFCF

Montreal, Jan. 15.

Radio station CFCF—AM and FM—owned by the Canadian Marconi Co., and said to be oldest in North America, have been bought by Jack Teitelman, owner of stations CKVL, also AM and FM, suburban Verdun.

Although seller and buyer agree on the $2,000,000 purchase price, deal can't be finalized until approved by the Federal Transport Department and the Board of Broadcast Governors.

Latter government agency, similar to the FCC, controls radio tv activity in Canada.

BBG will deal with the sale, one of most important in the history of Canadian radio at its March 25 meeting.

Canadian Marconi also owns CFCF-TV, channel 12 outlet in Montreal, an English-language station. Teitelman was unsuccessful in a previous bid to get a tv license in Montreal, when the government opened the airwaves to private broadcasters in competition to the Canadian Broadcasting Corp.

It understood that if the CFCF transfer is approved Teitelman will use his pres at CKVL outlet exclusively for French programming, and CFCF for English programming.

WGN-TV's 3d Place Chi Status As It Tops an 0&O for 1st Time

Chicago, Jan 15

The Chicago independent, WGN-TV, has leapfrogged one of the network stations and grabbed third place in the market, according to the latest ARB tally of average shares from signon to signoff. Like the New York indie WNEW-TV, when it accomplished a similar trick about a month ago, the Chicago Tribune station overtook the ABC o&o in the standings, first time that's ever happened here.

The Nov-Dec. ARB book shows an average metro share of 21 for WGN-TV against 19 for WBKB, the ABC property. CBS-owned WBBM-TV continues to lead the market with an overall 37 share, and WNBQ (NBC) is second with a 24.

The independent's drive upward is to be attributed to generally stronger programming this semester backed by a solid promotion campaign that extended to media not generally used by the other stations. Feature films have proved the main source of WGN-TV's new strength, with ingenuity an important factor. There was also some profit by default, principally the ABC network's decline this season and the failure of WBKB's new open lineup to catch fire.

Two of WGN-TV's most significant programming moves in prime network time have already been documented in VARIETY, these being the two "family" series successfully created out of Hollywood vaultics that previously had gathered dust on the shelves. "Family Classics," the 90-minute Friday entry at 6:30 p.m. has held on to its early grab of first place in the first hour, knocking off "Rawhide," "International Showtime" and "Gallant Men." In the final half-hour it drops to a second place tie with "Sing Along With Mitch," beating the "Flintstones."

The Tuesday night "Jim Bowie" hour, a weekly kidvid jungle series created from a flock of tailored-down old "Bowie the Jungle Boy" pix, is rated a solid third at 7:30 p.m., topping NBC-TV's "Empire."

WGN-TV's main area of gain has been in the cinematic wars at 10:15 p.m. seven nights a week. Having acquired a number of potent new packages at the start of the season, the indie for the first time seriously challenged WBBM-TV's established feature film supremacy. As doped on Monday through Thursday hauls, the Trib station tops the feature film averages of both WBBM-TV and WBKB after the late news and runs second only to the "Tonight" show. The ABC station, placing fourth in the 10:30 to midnight period by virtue of being shorthanded in fresh features, has moved lately to correct its low-man status by taking on the syndicated "Steve Allen Show.")

On Friday, Saturday and Sunday nights, from 10:15 to midnight, WGN claims the highest overall average of the four commercial

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WOR-TV 'Hercules' In Giant Payoff

The mighty "Hercules," Italian production starring Steve Reeves that put Joe Levine in the feature pix big time, clobbered all the competition in the ratings on its New York video preem over WOR-TV, the RKO General indie.

Presented in color on WOR's "Big Preview," "Herc" scored a 26.1 average quarter-hour rating (46.1 share) in the Nielsens. It was the highest rated one-shot in the station's history, the rating exceeding the combined total of all three such flickships shown in the 7:30 to 9:30 p.m. slot. "Herc" faced Rawhide," "International Crave "Sing Along With Mitch" "Route 66" and "Flintstones" on

MCA TV's Off-Web Sales

Roster of deals in the new year was tabulated by MCA-TV on its off-network series.

"M-Squad" has been sold to the Ford Motor Co. via J. Walter Thompson, for programming on WAFB, Baton Rouge, KRDO, Colorado Springs; KELO, Sioux Falls and KVLD, Tucson. Show has been sold to WIBC, Madison, and has been renewed by WFTA, Ft. Wayne, and WDAM, Hattiesburg.

"Bachelor Father" has been sold to Lewis Shanks Furniture Co. and the Knox Phelps-Capps Co. for broadcasting on KTBC, Austin, and the Celanese & Ryan Co. for WBOC, Salisbury, Md. John Forsythe starrer also has been sold to WXYZ, Detroit; KXLY, Spokane, and KIRO, Seattle.

In other sales of half-hour off-web series, "Dragnet" was sold to WWL, New Orleans, and WRAL, Raleigh-Durham, and the series has been renewed by WDAF, Kansas City. "Restless Gun" has been purchased by KODE, Joplin.

IBEW Stays Strike In WCCO Dickers

Minneapolis, Jan. 15.

International Brotherhood of Electrical Workers union here had set a strike deadline for its about 50 members employed as technicians by WCCO Radio and Television, CBS affiliate. However, the walkout didn't ensue. Instead, union heads decided on further negotiations. It was announced then that another deadline would be set unless progress toward an agreement with the station isn't reached.

Robert Van Cleve, the union's business representative, says the big problems are fringe benefits and wages, but the employees will forgo the average wage increases they've been receiving in recent contracts in favor of fringe benefits.

What's being sought by the union is a 5% night shift differential, three weeks vacation after five years and four weeks after 15. Technicians now receive two-week vacation after two years and three after 15 years. Present hourly wage rate for senior radio and tv technicians is $4.

KOAT-TV's New Bldg.

Albuquerque, Jan. 15.

KOAT-TV (ABC affiliate in Albuquerque) has just completed moving into new $250,000 building.

New building triples the amount of space available for the station, although only one studio is included in the setup. Station went on the air in 1953 and was purchased in 1957 by Clinton D. McKinnon.

NEW REGIONAL DEALS ON OF's 'BIOGRAPHY'

"Biography," Official Films' half-hour personality series, has been sold in two more regional deals. Show now has 30 markets for seven sponsors on a regional basis and a total of 176 markets.

Montana Power has bought "Bio" for the four tv markets in the state via Harris & Love agency, Salt Lake City. Stations are KXLF, Butte; KOOK, Billings; KFBB, Great Falls, and KMSO, Missoula.

Nebraska Public Power Districts has parted for two markets there via Holland, Reeves, Arendt & Poff, Omaha. Stations are KOLN, Lincoln, and KHOL, Holdrege.

'Kildare' & Powell To West Germany's 2nd Net; NBC Coup

Mainz, Jan. 15.

NBC is the first American net to score a coup with the incoming West German Second Television network.

NBC rates as the first foreign company to sell a feature series to the new German net. The Mainz headquarters here has parted for both "The Dick Powell Show" and "Dr. Kildare."

With the second net scheduled to start broadcasting on April 1, the initial "Dick Powell Show" is scheduled for sometime around the end of April. And it will be introduced by a special German-originated "Dick Powell Memorial," a runup show of the late outstanding American television producer who started his career as a song and dance man. The memorial," will probably include clips from his old films, a study of his career, and then into the new series.

Target date for "Dr. Kildare" to open is not yet arranged. However, like all German television series, these shows will be strung out at irregular intervals instead of being beamed once a week.

Editing and synchronization of the new shows will be handled by Michael Bernkamp, chief of the drama department of the Second German TV Net, with the "Dick Powell Shows" due to be synchronized at the UFA Studios in Berlin, which have recently gone under a five-year rental contract to the Mainz television center. Plans for syncing the "Kildare" show have not yet been finalized—but this will be the first time that the German audience will be to the popular U.S. style medical series—such closeups of the medical profession, in series form, being totally unknown here.

The deal for the NBC packages was negotiated by Joseph M. Klein, director of NBC International, and Lane Blackwell, London-based European sales rep of NBC International, on a recent trip here.

Tobin: Tyranny of Stations,' Not Networks to Blame for TV Quality

Akron, Jan. 15.

Richard Tobin, managing editor of the Saturday Review, gave television a verbal spanking at the Women's City Club Town Hall lecture last week, telling the women that it is the "tyranny" of the station owners that holds down the quality of viewing, not the national networks. He predicted that 1958 would be a vintage year for pay tv, and advocated that tv have a "front page" of its own, devoted to public service.

His subject was "Mass Communications," and while he spoke briefly on radio, newspapers, and magazines, he devoted most of his talk to television. He said that American newspapers, by tradition, have held public service first and entertainment and advertising second, by virtue of the fact that they reserve their front pages for news, in contrast with European newspapers, which sell advertising on its front pages.

"Television has made more Americans aware of [illegible] and most people see at least one newscast each day," he said. "However, TV's worst problem has been its unwillingness to grow up and put on the screen something that will really appeal."

He said many station owners in the South and Midwest turned down a one-night Shakespearean production, sponsored by a nationally w.k. company, even though the show has since received many awards for excellence. He said clearance was refused, not because the public didn't want the show, but because the owners and managers of the local stations didn't.

AAT's Sci-Fi Sales

Allied Artists Television has added six more stations to its science fiction feature list.

New station deals include WISC, Madison, Wisc.; CKLW, Detroit; KOGO, San Diego; WJRT, Flint, Mich.; KMBT, Harlingen, Tex., and WJW, Cleveland.

Chi's Faye Fray Vs. Herb Lyon

Chicago, Jan. 16.

A perfect edition of the Ed Sullivan-Jack Paar fight ever between guests has developed in Chi between two local video variety shows. The antagonists are Marty Faye (WBKB, 10-11 p.m. Saturdays) and Chi Tribune gossip columnist Herb Lyon (WGN-TV, 9-10 p.m. Mondays), and the air is acrimonious.

Faye and his producer Dick Leahe phoned VARIETY last week to say that they were "fed up with Lyon using his Tribune column as a 'cleat' to get entertainers in town to appear on his show before they do mine (Faye's)." It's a charge that was leveled at Lyon several years ago by several entertainers and presengents, and to which Lyon said, in effect: "I didn't do it, and I promise not to do it again."

Faye maintains that entertainers who play in Chi clubs are getting increasing pressure from Lyon to play his show first, most recently Henny "Red" Allen, who was booked two weeks in advance by Faye and canceled five days before the taping. According to Faye, Lyon "blacked out" Dick Gregory in his column when the comic did Faye's show first a few weeks ago while appearing at Mister Kelly's. Vic Damone recently refused to do the Faye show because he was "getting so much heat from Lyon that I don't want to be put in the middle," or so Faye quotes him. Damone did neither show.

"Lyon boldly tells the acts if they don't do his show first they won't appear in his column while they are in Chicago," Faye alleges. "I don't want every act exclusively or even first, but by the time they do Lyon's show it's usually too late in their engagement to make sense. If I go to the trouble of booking them well in advance, it is petty and trivial of Lyon to force them to cancel. All I want to do is to give the acts a free choice of shows."

Both shows pay scale to the performers, and Lyon pays talent agency commissions. Lyon tapes his show on Wednesday for the Monday airing, and Faye tapes his on Friday for Saturday. Thus, a performer who did the Lyon show after several days of a two-week engagement would just be leaving town when the next Faye show came up. Both shows scored a 4.6 on the latest ARB ratings.

High School League in Drive To Ban TV Com'ls by Athletes

Minneapolis, Jan. 15.

The Minnesota State High School League unanimously has adopted a resolution aimed at halting professional athletes' television and radio appearances in commercials and in other promotions' participations which have the athletes endorsing tobacco products and alcoholic beverages, a current commonplace.

Resolution, which has been forwarded to the Health and Physical Association, Washington, requests that "organizations providing athletic programs for tv, radio and movies discontinue employing athletes and having them recommend the use of tobacco or alcoholic beverages in such programs."

Gally O'Dell, Minneapolis high school athletic director, presented the resolution at the prep league's representative assembly here.

The League's action comes at a time when many tv and radio sports events' broadcasts, including those of recent Bowl football contests, have been sponsored by tobacco companies to push the sale of their cigarets and in some of which top pro athletes have given their endorsements.

It also is pointed at a St. Paul brewery's sponsorship of big league baseball games' telecasts to assist its beer.

"Use of tobacco or alcoholic beverages is not accepted as contributing to wholesome living for youths and high school students are at an impressionable stage and given to hero worship," declares the resolution.

"There is no distinction on school age athletes' part to accept training rules which traditionally have included abstinence from the use of tobacco and alcoholic beverages."

WXLW's 675G Sale

Indianapolis, Jan. 15.

Greater Indianapolis Broadcasting, headed by Robert B. Enoch, has purchased WXLW, from Radio Indianapolis, with the FCC approving the license transfer. Three of the former stockholders sold their interest in the independent radio station for $675,000. The station was owned by Lyman S. Ayres, Frederic M. Ayres, and Enoch, all of Indianapolis, and Eugene Sandford, Louisville, Ky.

Enoch is head of the new corporation, with Eugene W. Strock as executive vice president and station manager; Florence K. Enoch, v.p. and secretary; and John G. Enoch, Wichita, and John Westling, Indianapolis, as directors.

Teener's Delight: WBC-TV Live Band

Pittsburgh, Pa., Jan. 16.

A tv teen dance show has given the band biz here a big boost. WBC-TV's "Twist Twelve & Twenty" strip has been featuring a live band instead of disks on the Saturday stanza each week.

Since the fall season got underway, more than a dozen local bands have been featured live. Live-music deal was negotiated between show's producer-director Fritz Kleinecher and Mel Davis, proxy of the Pittsburgh Music Society.

Band leader Buddy Lee wrote an ecstatic letter to Kleinecher and Betty Bishin: "Since our tv appearance over WBC's teen show, we have received inquiries from 16 high schools and five colleges to date for bids on college and school proms and dances for the spring season. This has been a great help in advertising our band."

Band leader Artie Arnett said that after an appearance he received several calls for bookings.

Most Candids said the kids, who have never before danced to live music, are finding it a lot more exciting than the canned stuff that's standard on the show.

Telesdynamics Deal As 'Meet the Author' Distrib

Telesdynamics has taken over distribution of "Meet the Author," a kinescope talk show moderated by Walter Kiernan (Herald Sunday mobile on WOR-TV, N.Y.).

Segments include discussions on such books as "Soap of Fools" and Max Lerner's "Age of Overkill" [illegible] Kathleen and [illegible] Van

Brit. TIE Spreads Its Global Wings

London, Jan. 15.

Television International Enterprises, the two-year-old company with programming and sales representation for eight tv stations in Africa, the Caribbean and the Mediterranean, has spread its activities even further by adding a new subsidiary — TIE (Productions) Ltd.

The new setup will give more scope to the company's programming by producing material specifically designed for international distribution to British stations and theatres. Three [illegible] of its associated producers [illegible] TIE has also [illegible] pilot [illegible] Vera on [illegible] films.

RATING THE OFF-WEB ENTRIES

Only One Criterion: Audience

Pierre Weis, v.p. and general manager of United Artists Television's rerun Economee division, and a 15-year vet in the syndie biz, feels the commonly used nomenclature for syndie product is meaningless.

"The basic value of a show is determined by its ability to attract audiences. Half-hour or hour, off-network or off-syndication, by themselves mean absolutely nothing," he states.

Weis cites the case of "Highway Patrol" on KBTV, Denver, as a case in point. KBTV bought the Broderick Crawford starrer this past October and is stripping the show Monday through Friday from 6 to 6:30 p.m. First rating reports show that "HP" dominates its time period, according to ARB Nov.-Dec. report with a 14, beating first-run network programs, as well as news and weather on the other stations.

AFTRA's Philly Strike

11-Man Staff at Storer WIBG Called Out But 3 Disk Jockeys Ignore Picket Line

Philadelphia, Jan. 16.

The 11-man broadcasting staff of radio station WIBG, Storer chain outlet, was called out on a strike by AFTRA, which placed a picket line around the station.

Three of the disk jockeys refused to obey the strike call—Ny Lit, Joe Niagara and Jerry Stevens—and their action brought threats of violence.

William Deal, executive secretary of the Philadelphia Chapter of the American Federation of Television and Radio Artists, said the strike was authorized by the union's national board after contract talks broke down completely.

The old contract expired Jan. 1 and an extension ran out at midnight Jan. 7. Deal said key issues in the strike are wages and job security. The union is also seeking the right to dispute dismissals.

Joseph T. Conway, general manager of WIBG, said supervisory personnel from the Storer Broadcasting Co. string of seven radio and five tv stations will be available to keep the local outlet on the air. Conway said station engineers, members of Local 1291, International Brotherhood of Electrical Workers, are continuing to work.

Present WIBG base pay scales are $100 a week to start; $105 after one year and $110 after two years. Storer offered to increase the two-year scales $6 a week immediately and $2.50 more in a year.

ITC's 'Supercar' $1,000,000 Sales

A second year of production on "Supercar" is planned by Independent Television Corp., which, according to ITC, has grossed $1,000,000 in sales in the U.S. and abroad.

Among the U.S. sales—puppet show currently is sold in 140 markets—are substantial regional deals, including American Doll & Toy, Remco Toys, and Lottery Dist. It's one of the few shows in syndication which has clicked in merchandising, according to ITC exec v.p. Abe Mandell. Jay Emmett of Licensing Corp. of America estimates that retail sales of "Supercar" merchandise in 1952 will exceed $12,000,000.

Another puppet show, "Fireball XL5," a science-fictioner, filmed in the same Super Marionation process as "Supercar," has been introduced by ITC. Series consists of 39 half-hour episodes.

WTTM's 750G Sale

Trenton, N. J., Jan. 16.

WTTM, Trenton AM station, has been sold for an estimated $750,000 to Herbert Scott, operator of stations WPAZ, Pottstown, Pa., and WJWL, Georgetown, Del.

Scott said Glenn C. Jackson, present WTTM manager, and 25 other station employes will keep their jobs under the new ownership. A Mutual affiliate, WTTM recently laid off several engineers in a retrenchment move.

FRADKIN TO WTTG AS GEN. MANAGER

Lawrence Fradkin is moving to Washington as v.p. and general manager of WTTG, Metropolitan Broadcasting's D.C. television outlet. Fradkin comes to his new post from Metro Broadcast Sales where he was assistant to Bud Nesenkin, v.p. and director.

He fills the spot vacated by resignation of the husband-and-wife team, Dean and Lee Coles, as general manager and sales chief respectively of WTTG. They left to set up their own tv operation in a location to be disclosed shortly.

WNEW Radio In New Union Clash; AFTRA's Demands

WNEW Radio is involved in intricate and heated contract dickers with the N.Y. branch of the American Federation of Television & Radio Artists. Union wants to up the base per week to somewhere between $400 and $500, seeks increments in nightly overtime and has made a key point out of increases in overtime payments for working a sixth day.

On Monday (14), AFTRA'ns at the station rejected the latest management package, but decided to continue dickers. A spokesman for the workers said there was "absolutely no thought" of a strike; the men "merely want to try to improve certain areas," thus indicating a cool-off.

AFTRA and WNEW, belonging to Metromedia, have met about six times in negotiating a new contract, and matters seemed to get warm just as the time another union quit striking the N.Y. radio indie and went back to work on a new five-year deal after 10 days on the street. Local 1212 of the Inter-

(Continued on page 32)

BAD DAY AT BLACK MOUNTAIN'S WBMT

Washington, Jan. 16.

Federal Communications Commission has asked the directors of Mountain View Broadcasting Co. to show cause why license of its WBMT-AM, in Black Mountain, N.C., should not be revoked.

Hearing will be held in Asheville, though no date has been set.

Commission raised following points against Mountain View and directors Eugene and David Slatkin: Misrepresentations of financial qualifications; concealing of partnership dissolution; misrepresentation of legal status; construction, operation and control of station by non-licensees, false statements by Eugene Slatkin to Commission and "character qualifications" of Eugene Slatkin as a licensee.

COME IN STRONG IN KEY CITIES

By MURRAY HOROWITZ

Off-network product, both the hour and half-hour variety, is more than holding its own in ratings, as local Arbitrons measuring the new season are being compiled across the country.

Big question of the rating pull of off-network hours has been answered in the affirmative, providing the property and time slot are propitious. In short, there's nothing mysterious in the pull of the hour series. They will do the rating job, governed by traditional factors.

As the November Arbitrons rolled in—the first local rating indices of the new season for many markets—it was equally clear that the few made-for-syndie properties such as "Ripcord," and "Third Man" also chalked up significant numbers.

Here are some examples of what's been happening on the local scene, as culled from the ARB ratings, measuring the period of Nov. 7 to Dec. 4:

In Chicago, Warner Bros. off-network "Roaring Twenties" telecast Wednesdays by indie WGN-TV from 6:30 to 7:30 p.m. is neck and neck with NBC-TV's highly touted "Virginians" in the time period. On WNBQ, "Virginians" scored an 11 Arbitron against 12.8 for "Roaring Twenties" on WGN-TV. WBKB's "Wagon Train" was way out in the time period with a 22.6.

In Tampa, Four Star's "The Detectives" drew an 18.5 on WTVT in the 9:30 to 10:30 p.m. slot Fridays on WTVT. It was beaten by Jack Paar the latter half of the time slot, but healthily ahead of "77 Sunset Strip."

In Baltimore, MCA TV's half-hour "M Squad" Fridays at 10:30 was neck and neck at 22 with Jack Paar on WBAL. In Washington, "Roaring 20's" on WTTG outpointed "Lloyd Bridges" on WTOP, but was significantly behind "Laramie" and "Combat."

In Louisville, 20th-Fox's "Adventures in Paradise," telecast by WAVE placed second in the three station market. Telecast Mondays at 8:30 p.m., it outpointed "Rifleman" and "Stoney Burke," but was swamped in the ratings by the CBS-TV winners "Lucy" and "Danny Thomas."

In Miami, MCA TV's "Checkmate," telecast Thursdays at 7:30 p.m. by WTVJ led the 7:30 to 8 p.m. period with a 28 against "Wide Country" and "Ozzie & Harriet."

In a "hey-look-at-us" report on "Ripcord," United Artists Television cited a spot check of major markets on second year production of the series, one of the few left in the first-run made for syndie category. In Philadelphia, "Ripcord," according to UAT, on WRCV climbed in two months from second in the time period, 7 to 7:30 p.m. Thursdays to dominate the time period with a 17.6. Other rating success stores for "Ripcord" were cited for Boston, Atlanta, Miami, and Columbus.

Study of the local Arbitron books also show the increased use of vidfilms, both .he hours and half-hour, in feature slots. For example, in Washington WRC at 12:45 a.m. strips "Hong Kong;" WMAL, from 11:30 to closing, Mondays, Thursdays and Saturdays uses vidfilm product. In Philadelphia, WFIL has an hour strip instead of a "Late Show" in San Francisco, KGO utilizes hour vidseries in the 5 to 7 p.m slot.

There are similar such cases in the markets of Los Angeles, New York, Cincinnati, Dallas, Portland, Denver and New Orleans.

Henry as Kluge Aide

Alan Henry has joined Metromedia as assistant to John E. Kluge, president and chairman of the board. He moves over from KWK where he had been general manager for the last two years.

Chi TV Stations' 'Think Pieces' And Uplift Shows Finding Solid Sponsor Support; WBBM Sets Pace

By LES BROWN

Chicago, Jan. 15.

Having gone on a yearlong binge with documentaries, news specials and public affairs shows in prime time—with a bit of a nudge from the FCC hearings last spring—the Windy City stations are beginning to find them paying off, or at least paying for themselves. Not all the noble efforts find sponsors, but overall the shows that have been preempting prime network fare have proved not to be the blot on the station P&L ledgers initially feared.

While the majority of sponsors to date have been local advertisers—and primarily banks and institutions—there have been indications of a growing interest by national sponsors in these local think pieces and art offerings. Notable, for instance, is Hills Bros. Coffee's sole sponsorship of WBBM-TV's 90-minute presentation of "The Mikado" by a high school drama group some months back; Budweiser's underwriting of Bob Lewandowski's documentary, "A Walk Through the Curtain," on WBKB (and also on stations in Detroit and Cleveland); and Maxwell House Coffee's half-sponsorship of WGN-TV's "Great Music" series Sunday nights.

Of all the stations, WBBM-TV has had by far the best of it. The CBS ancher has Illinois Bell Telephone Co. in tow for three "I See Chicago" specials per year (these being prime time documentaries on local issues) and First Federal Savings for a total of 12 half-hour news specials. Latter sponsor had inked for one a month in 1952 and has renewed for the same number this year. Included in the buy are the foreign affairs films made by the station's key newscasters, and while the sponsorship doesn't by any means earn back all the travel

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GEORGE PUTNAM IN $1,000,000 DEAL

Hollywood, Jan. 16.

KTTV's ace newscaster George Putnam signed a new five-year contract with the Times-owned station that will yield him better than $1,000,000. For the past five years he has averaged better than $200,000 a year based on percentage of sponsor coin. He is exclusive to KTTV but only on a local basis and is free to accept network offers.

Putnam, highest rated newscaster in L.A., is now in his 12th year with KTTV and 20 years as a newscaster.

KTTV Sold To Metromedia For $10,000,000 Cash

In a straight cash transaction involving over $10,000,000, Metromedia, parent company of Metropolitan Broadcasting Co. has bought KTTV, the Times-Mirror station in Los Angeles. The deal is subject to FCC approval.

KTTV's call letters and station management, under Robert W. Breckner, will be retained by Metromedia. With this acquisition, the latter company now has seven tv stations, including five vhf's and two uhf's, and four AM and FM outlets. Metromedia recently sold its international shortwave station, WWRL, to the Mormon Church for over $1,700,000.

The Times Mirror Co., headed by president Norman Chandler, set up KTTV in 1949. It has been operating as an independent in the seven-channel L.A. market.

Metromedia's deal for KTTV came almost simultaneously with the FCC giving a clean bill of health of Metromedia president and board chairman John W. Kluge of having participated in off-the-record negotiations during the 1957 hearings for channel 9 in Orlando, Fla. Kluge was the chief stockholder of the group which received the Orlando license under the call letters of WLOF-TV. He does not now, however, hold any interest in the Florida operation.

GODFREY-DUMBRY AS KMOX-TV SPECIAL

St. Louis, Jan. 16.

KMOX-TV, CBS o&o here, will produce a one-hour special to be aired later this month featuring mezzo-soprano Grace Dumbry and Arthur Godfrey.

Segments with Godfrey were taped recently in New York when Miss Dumbry was in town for a Carnegie Hall concert. During the program Godfrey will discuss the many things that have happened to her since her appearance on "Talent Scouts" in 1954. Miss Dumbry, a native of St. Louis, has since appeared in major concert halls of the world and last year gave a command performance for President and Mrs. Kennedy at the White House.

ABC's Iran Link

ABC International Television has added another link in its global hookup by becoming sales representatives for Television of Iran Inc. Latter company operates TVI-T in Teheran and TVI-A in Ahadan, serving 100,000 sets. ABC International also has an association with tv broadcasters in Lebanon.

Latest deal brings the company's foreign associations to 35 stations in 18 foreign countries.

MGM Launches Batch of Post-'48s

Under a new sales setup in which each film is being priced individually for each market, MGM-TV has launched its latest group of 20 post-1948 features for syndication. Even before the films were released, MGM-TV wrapped up licensing agreements totalling almost $2,000,000. The film-by-film price listing has been necessitated by the recent Supreme Court decision.

MGM-TV has inked 17 stations so far for the new group of 20 pictures. These include such outlets as WNBC-TV, N.Y.; WGN-TV, Chicago; WFIL-TV, Philadelphia; KSD-TV, St. Louis; WTVJ, Miami; KENS-TV, San Antonio; KOMO-TV, Seattle; KTVK, Phoenix; KATU, Portland Ore.; WKTV, New Bedford; KONA-TV, Honolulu; and WLUK-TV, Green Bay, Wis. In New York, WNBC-TV intends to program the MGM features in tandem with the web's Saturday night films. The package includes such titles as "The Blackboard Jungle," "Go For Broke" "Somebody Up There Likes Me" and "I'll Cry Tomorrow."

MGM-TV is also making available to tv eight pre-1948 films, rights to which previously were not cleared. These include "Little Nelly Kelly" (1940), "Smilin' Through" (1941), "Part of Seven Seas" (1939), "Mad Love" (1935), "Just A Gigolo" (1931), "Way Out West" (1930), "Remote Control" (1930), and "Way For A Sailor" (1930).

TO BOB HOPE

for making 25 years fly by at millions of laughs a minute

for being so great—in the early days of radio and now in television—in the difficult department of making people laugh. And for being greater than ever, in your latest NBC Specials to the delight of 50 to 60 million viewers.

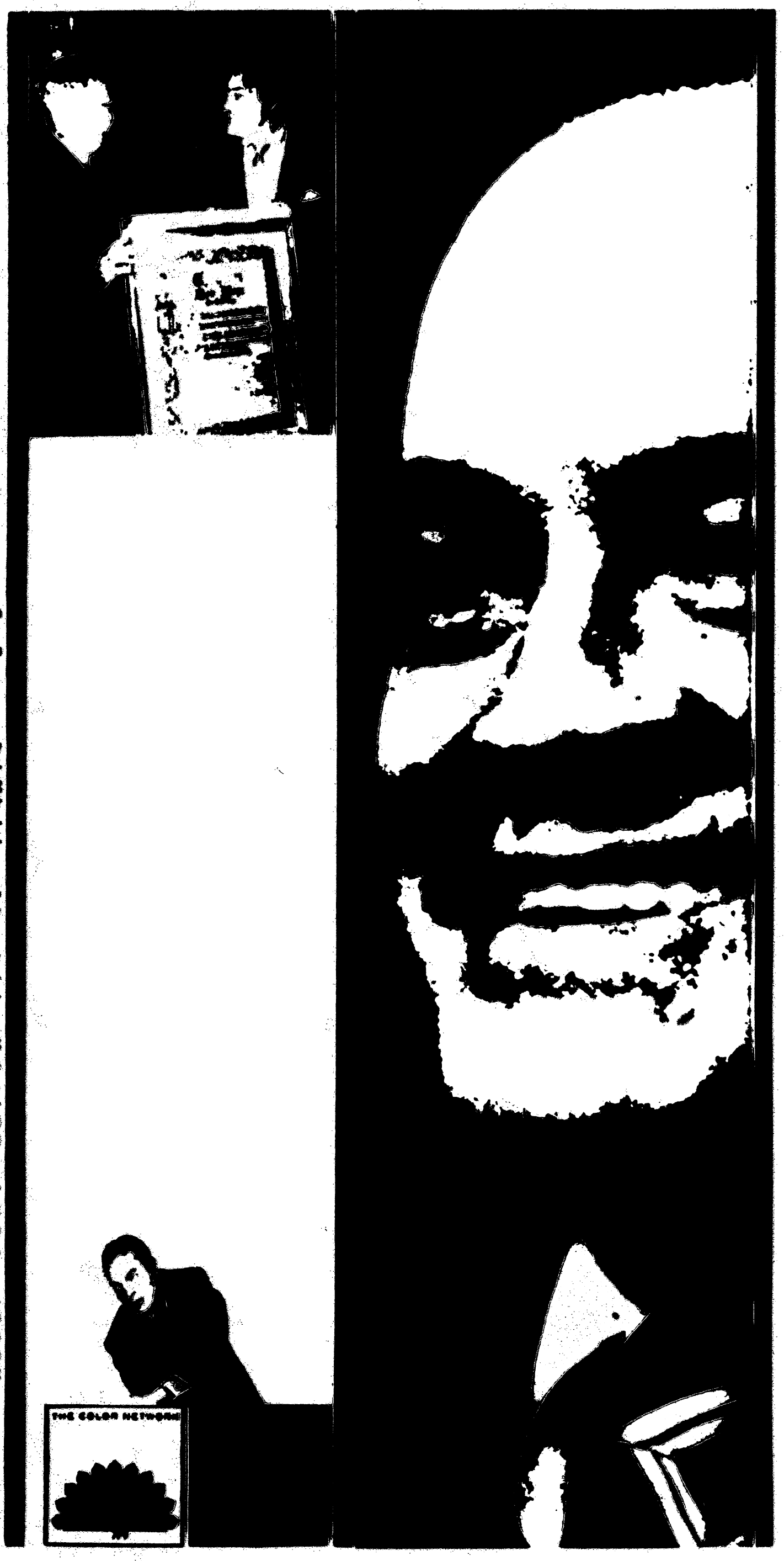
for starting with NBC 25 years ago, and for starring on NBC for all these Hope-filled years.

for your famous profile and your affectionate nicknames. And for donating your time and energy to benefit scores of charity drives.

for bringing hope and cheer to GI's from San Diego to Saigon—more than 10,000,000 Americans all told. And for being one of the three entertainers in history to earn a gold medal from the President and Congress.

for all the personal and professional reasons that have brought you more than 300 awards. And won you a huge motion-picture audience, too.

"Thanks for the Memory," Bob. And for your Special this week on NBC—when you let the rest of us share the warmth of your visit with our troops in the Far East this past Christmas. We'll be seeing you.



Foreign Television Reviews

HEDDA GABLER
With Ingrid Bergman, Michael Redgrave, Ralph Richardson, Trevor Howard, Dilys Hamlett, Ursula Jeans, Beatrice Varley
Producers: David Susskind, Lars Schmidt, Norman Rutherford
Director: Alex Segal
Writer: Hendik Ibsen
75 Mins., Fri., 9:05 p.m.
BBC-TV, from London

This star-crammed cultural spree came from a consortium of Talent Associates, Paramount Ltd., BBC-TV, and CBS. The first thing to say about it is that it gave Ibsen-without-tears in a glossy package to all those who couldn't tell Hesrik from a hole-in-the-head. But if the Norwegian author, who once opined that "life is made by its pauses," happened to catch it on his local web, he should have been back to protest.

The play is a study in provincial frustration. Hedda Gabler is a tragic character because her capacity for romantic idealism and her desire to create, even though it is through another man, is stifled by her environment. This is the theme that makes the play a perpetually relevant classic. This is the theme that was revamped and stifled in this production.

Ingrid Bergman has many transcending qualities as a movie actress. She is forcefully sincere, and has a rare gift of suggesting goodness without mawkishness. But instead of conveying inner torment, she produced a petulant tantrum. Instead of showing the strength of her destructive power, she heaved and glowered as if she'd just accomplished a four-minute mile and been beaten at the post. She seemed incapable of breaking out of her essential personality.

Neither she nor Ibsen were helped by Alex Segal's hotter-shotter direction. Eva La Gallienne's translation (which is not the best available) had been adapted by Phil Reisman so that it kept the bare bones of the plot without the incidental by-play of character that gives it meaning. It also incorporated a scene absent from the original, which showed the drunken downfall of Ejlert Lovborg. Apart from the virtue of getting the action away from Ibsen's single set, this was an entirely unnecessary and clumsy intrusion.

There was some consolation amongst the other troops. Michael Redgrave gave a thumbnail of what could obviously be a fine performance as Hedda's dogged and bumbling husband, and Trevor Howard's Lovborg unerringly suggested the man's urge to self-destruction. Ralph Richardson, although miscast as Judge Brack, was effectively sharp and watchful: he just lacked the insinuation and oiliness which the character demands. Dilys Hamlett scored, too, as the doting Mrs. Elvsted, and Ursula Jeans was okay as the aunt.

The sound-track was occasionally glued up with intrusive background music, which was tasteless. Fanny Taylor designed a superb set for an enterprise which looked as if producers Susskind, Schmidt, and Rutherford had tried to please most of the people most of the time and pitched on Ibsen instead of "Little Women." Which is not to say that quite a lot of people won't think it was a smash.

Otte.

DIMENSION OF FEAR
With Robin Bailey, Katherine Blake, Peter Copley, Richard Coleman, Jo Rowbottom, Ronald Webster, Michael Robbins, Margaret Ashcroft, Mark Eden, Mary Kay, Neil Wilson, Royston Tickner, Michael Barlow, Hugh Dickson, Michael Graham Cox
Producer: Guy Verney
Director: Don Leaver
Writer: John Lucarotti
45 Mins., Sat., 10:10 p.m.
ABC-TV, from Manchester

First segment of a four-part series, based on a tale by Berkely Mather, "Dimension of Fear" built up a bit tension and a promisingly speculative situation with speed and elegance. Scripter John Lucarotti achieved a briskly televisual outline, depicting incident in a string of sharp and telling scenes, and appetites were teased for later instalments.

The story was launched by the mysterious death of a beauty young man in the presence of his current girl, Dolly (Jo Rowbottom). Both had been working with scientists who were secretly elaborating a diet for space-men. The bodies, Meredith (Peter Copley) and Lassar (Mark Eden), were unexpectedly visited by a Government man, Colonel Benton (Robin Bailey). He disclosed to Meredith that something had gone wrong with the diet prepared for the three astronauts now in orbit. One died, and another went mad—but nothing seemed wrong with the calculations. A further hint of complications came with an encounter between Benton and a woman doctor, who had known each other before, and Lassar looked decidedly fishy throughout. The initialler came to a satisfying cliff-hanger, with the mad astronaut yelling that he had killed his comrade with "thoughts"—and this supposition had been used by Dolly.

Thus the opener effectively established a number of intriguing possibilities and connections, and it was given pace and authenticity in Don Leaver's excellent direction. Peter Copley, Robin Bailey, Mark Eden and Katherine Blake provided sharp cameos, and Jo Rowbottom screed with some well-judged hysteria.

Otte.

CARMEN
With Rosalind Elias, Raymond Nilsson, John Shirley-Quirk, Rita Hunter, Carole Bence, Edward Byles, Dennis Brandt, Ian Garrard, Raymond Collum-Jones, Tuttie Lemkow, Sara Leonie, Maria Rosa, Teresa Narcon, Hazel Clarkson, Glyndebourne Festival Chorus, Ealing Boys' Grammar School Choir, Philharmonia Orch under Charles Mackerras
Producer: Rudolph Cartier
140 Mins., Thurs., 6:05 p.m.
BBC-TV, from London

On the face of it, Bizet's "Carmen" should make an acceptable opera for tv. It has melody and its plot is still valid and meaningful without the music. BBC-TV entrusted this costly production to Rudolph Cartier, who is a demon for experiment and has previous experience in this field. His adaptation excised all spoken dialog in the libretto and discarded one character, Micaela, completely. This ruthlessness was justified, for Cartier left himself with a taut and tuneful narrative, without any longueurs between arias. It made a lucid entry even for those for whom opera is a bore.

But, with all reasonable allowance for the difficulties of translation from one medium to another, it really wasn't good enough. There had to be compromise, as always, with the singing principals, for the searching tv camera can make a laughing-stock of the ablest soprano. The New York Met released Rosalind Elias for the title role, and she certainly had the physique for it. She was also spirited, but hardly convinced that she would have caused any man's downfall. Rather than man-eating, she seemed more suited to a vegetarian diet. Her voice was competent, but uncertain in intonation, and lacked the essential thrill. Similarly, Raymond Nilsson was a stiff-jointed Don Jose, and the best performance came from John Shirley-Quirk as Escamillo. In trying to get the best of both worlds, Cartier seemed to have ended up with run-of-the-mill singers who couldn't compensate by their presence or their thespping.

Films of genuine Seville backgrounds were slotted into the live action, and this, too, was unsatisfactory. Opera depends on suggestion, rather than verisimilitude. Shots of bouncing picadors marching, and Escamillo receiving plaudits after killing his bull, added little to the mind's eye. Cartier was mistakenly literal.

Balance between voices and orchestra wasn't good, although Charles Mackerras drew sumptuous and lively sounds from the excellent Philharmonia orchestra. The Spanish dancing was mediocre, and the chief entertainment came from Cartier's usual expertise at composing shots and timely cutting.

Otte.

THE RAG TRADE
With Peter Jones, Miriam Karlin, Reg Varney, Barbara Windsor, Amanda Reiss, Sheena Marsha, Patricia Hayes, Wanda Ventham, Stella Tanner, Claire Davenport, Carmel Cryan, Aubrey Morris, Philip Grout
Producer: Dennis Main Wilson
Writers: Ronald Wolfe, Ronald Chesney
25 Mins., Sat., 8 p.m.
BBC-TV, from London

Making its third appearance in the schedules, "The Rag Trade" returned with a few changes of regular personnel, but with its format otherwise unchanged. Chief loss in this opener was the pint-sized grimacing spinster, Ilona Cannon, who helped to give an oddball flavor to the team of busty gals who decorate the set.

The principal running gag, which is the rivalry between Fenner (Peter Jones), boss of a dressmaking workshop, and Paddy (Miriam Karlin), the union organizer comically alert to defend the workers' rights, looked like keeping up its effervescence, and Barbara Windsor, a knowing and nuanced bubble blonde, fitted tidily into the farcical proceedings.

The opener concerned itself with Fenner's dilemma when his girls split off and formed three units of equal, but minute, strength. Instead of dealing with the prickly Paddy, he had two extra sharp sternards, with work-halting whistles at the ready. He pronounced that he would only negotiate with the largest union, and, as each had three members, they flattered Reg (Reg Varney) the foreman to get his membership. This led to some rousing hilarity of a simple kind, and scripters Wolf and Chesney kept the development purring, so that the poverty of their dialog didn't show through.

Dennis Main Wilson produced with punch, and the show will probably climb again in the ratings, although its future may be bleak if it can't bring more variety into the here-worker situation that is its mainstay.

Otte.

THERE'S ALWAYS HOPE
With Bob Hope, Yana, Josh Purnell
Orch under Peter Knight
Producer: Bill Ward
30 Mins., Fri., 8:30 p.m.
Associated Tele-Vision, from London

This sixth segment, sparse in production values, was just an excuse for Bob Hope to gag with a London resonse, complete with plugs for his latest movie. As such, it pleased, for the conveyor-belt worked smoothly and Hope did not stumble over the end-product.

Hope's sprightly flow was broken by a couple of ditties by the local chanteuse, Yana, who unburdened herself of "No Other Love" and "Scarlet Ribbons" in a voice which had too much honey and too little seasoning. However, she joined Hope in some spoof spooning which drew attention to her shape, which is neat but hippy, and her uncertain sense of timing, which needs audience appeal.

Bill Ward's production did little but put the cameras where they were most unobtrusive, and little else was needed. Tom Lingwood was credited with the settings.

Otte.

STEPTOE AND SON
With Wilfrid Brambell, Harry H. Corbett, John Laurie, Leslie Duyer, George Tovey, George Betton
Producer: Duncan Wood
Writers: Alan Simpson, Ray Galton
30 Mins., Thurs., 7:05 p.m.
BBC-TV, from London

When the characters of a couple of junk men, Albert (Wilfrid Brambell) and Harold (Harry H. Corbett), were created by scripters Simpson and Galton for a half-hour segment of a playlet about a year ago, they caught on with viewers. They became the focal points of a comedy series which was hailed with little reserve, and have now returned to the schedules for a further set of six.

This opener proved that they have the staying-power for continued popularity. They are rich in personality and vigor, and have the extra-dimensional virtue of an undercurrent of pathos and truth. Albert is the querulous and grubby oldster, who has a love-hate link with his son Harold, given to outbursts of frustrum rebellion. In this case, their horse, Hercules, used to draw the trash cart, was suspected of dire sickness. Their anxieties in the junk trade helped out by giving them sense of their own remnants to recall, so that they could survive.

But Hercules wasn't sick at all, merely tired. Albert and Harold, knowing they were on to a good thing, concealed this knowledge from their pals, so that they would continue to get the goods without working for them.

Wilfrid Brambell and Harry H. Corbett have now perfected their studies of the oddball couple. The humor is potent because it wells from a rich relationship. The strength of the series, making it the most memorable comic event in local tv, is that it dares to explore people instead of types, and, so long as the incidents remain plausible, it looks like it will grow an appeal.

There was a slight falling-off towards the end—largely because of an over-emphatic performance by John Laurie as a bibulous horse-dorter. But Duncan Wood produced, as previously, with fine tact and sympathy, and Roger Andrew's carefully seedy set was convincingly right.

Otte.

IT HAPPENED LIKE THIS
(Per de Lance)
With Ralph Michael, William Abney, Hugh Burden, Christopher Carlos, Charles Hill, Pearl Nunan, Derek Waring, Jane Wenham, Laurie Heath, Dallas Cavell
Director: Peter Moffat
Writer: Jon Read
45 Mins., Thurs., 9:05 p.m.
Associated-Rediffusion, from London

"Sapper," the pseudonymous creator of Bulldog Drummond, has been utilized for this series by the same commercial company that was responsible for the fine Somerset Maugham show. Comparisons may be odious, but the type of stilted situation and attitudes purveyed by "Sapper" don't wear well into the '60s. "Per de Lance," third of the entries, was a plodding and stiff-jointed affair—pulp stuff that wasn't redeemed by Jon Read's adaptation, which kept too closely to the cliche-ridden dialog of the original. Practically everyone was a "chap" or a "good type," and the stiff-upper-lipped reticence was comical.

Tale concerned Robinson (Hugh Burden), drinking himself to death as a derelict in Costa Rica. He'd been an officer and a gentleman, until he'd come under the influence of Scotch, deserted his wife and child by faking suicide so that they would collect on the insurance. He was taken up by Jim Marriott (Ralph Michael) and given a job checking bananas. Of course, wife and child, together with her second husband, turned up unexpectedly, and Robinson did his last gallant action by getting fatally snake-bitten to save his child. His identity was kept from the family, who cashed on regardless, and the payoff was that Robinson was really a much-decorated guy in the First World War and not really a broken down sonk at all.

The stories are told in flashback by Marriott, but nothing can really disguise the dated outlook and the soy moralising. Hugh Burden was effective as Robinson, and Ralph Michael suitably kindly and stern as Marriott. Other troops had little opportunity, and seemed to know it. Peter Moffat directed clunkily, and the series seemed likely to entertain those who go for obscure items.

Otte.

A CHRISTMAS CAROL
With Stephen Manton, Trevor Anthony, Derick Davies, David Hillman, Marion Lowe, Edmund Bentley, Andrew Clark, Sheelagh Mulholland, Brenda Marshall, Rhys McConnochie, Catherine Wilson, Sylvia Raven, Jennifer Lynn Williams, Forrester Pyke, Gerwyn Morgan, Carole Bence, Elizabeth Boyd, Giles Havergal, Francis Egerton, Norman Lumsden, David Pinto, Christopher Brett, Edward Morgan. Pro Arte Orch under William Reid
Producer: Hal Burton
Composer: Edwin Coleman
Writer: Margaret Burns Harris
60 Mins., Mon., 9:05 p.m.
BBC-TV, from London

The blurb went that this Edwin Coleman, a young American composer studying over here, walked into BBC-TV with a bundle of unfinished opera. He walked out with a commission to complete it—and then was the result, slotted in an appropriately Christmassy spot, seeing as how as it was derived from Dickens. With no disrespect to Coleman, whose musical knowledge and fluency may lead him to greater heights later in life, this version of Dickens' flinty Scrooge keenly was merely an adverse mark against the guy who told him to carry on.

The tale of the standout who was reformed into benevolence is so familiar that it's become common knowledge. For operatic treatment, it needs the uplift of melody to concentrate its pathos and moral. This was what Coleman's arid and spiky note-spinning failed to provide. He tended to use musical motifs to illustrate character, but these were so unmemorable that they would have only registered with the cognoscenti. And a tv opera must appeal more widely than to those who can tell a minim from a semibreve.

The libretto, by Margaret Burns Harris, was an astute and faithful abridgement of the original, and it might have served for a more full-bodied accompaniment, for there were opportunities for arias from Scrooge, Bob Cratchit, and Cratchit's wife that were dodged by Coleman's score.

Hal Burton's production strived hard to create some sort of seasonal magic, but couldn't help the gizzens in the various dream sequences of Jacob Marley, Christmas Past and Present. Performances were in the strained tradition of tv opera, where singers have to pass a looks test as well as a voice register. Stephen Manton was creditable as Scrooge, and Derick Davies and Catherine Wilson agreeable as the Cratchits. The best singing was contributed by Trevor Anthony, who doubled up on a couple of ghosts.

Otte.

Foreign TV Followup

The Sunday-Night Play

Trailing advance promise because of the same author's movie, "Twelve Angry Men," and his link with the tv series, "The Defenders," Reginald Rose's "Remarkable Incident at Carson Corners" unfortunately proved an anti-climax in this "Sunday-Night Play" from BBC-TV. Its first quarter-hour was tantalising and neatly whipped up curiosity and excitement, but this was dissipated when the script got bogged down in its message and seemed to wrench truth to prove a moral.

Parents assembled at their children's school in an American small town for a mysterious entertainment that had been devised for them. When it began, they thought it was a mock trial of the janitor, Kovey (George Pravda), but the kids disclosed that they were in deadly earnest. Kovey, they claimed, had murdered one of their number five months previously, because he had found out that Kovey had stolen from the community chest.

So far, so appetising. But the plot was then twisted and bloated to prove that all the members of the

(Continued on page 36)

RED RECRUITERS
With Jim McGovern, David Rubin, others
Producer-Writer: McGovern
Director: Ed Swanson
30 Mins.: Sun., 9:30 p.m.
KMSP-TV, Minneapolis (tape)

One of the highly commendable and audience-building "Pursuit" documentary series being produced by 20th Fox's KMSP-TV, the Twin Cities' ABC affiliate, "Red Recruiteres" had to do principally with attempts to build up the Communist party in Minnesota. It purported to, and did, provide, for the first time, a really inside look into this state's party machinations, furnished by a feminine ex-party member. Dialers also learned that, surprisingly, some Minnesota bigwigs have joined the party or aided it.

Like its series' predecessors, "Red Recruiters" proved engrossing as well as timely and reflected much credit on KMSP-TV staffers Jim McGovern and Ed Swanson. McGovern as producer-writer and also, in this instance, narrator; Swanson as director. Both fully handled in all respects, it held interest throughout and disseminated valuable information.

The subject matter was particularly apropos because of the considerable agitation stirred up as a result of Communist chieftains recently having been permitted to address students on the U. of Minnesota campus. Daily newspapers have been publishing many readers' letters expressing approval or disapproval of the school administration's attitude and editorial comment is plentiful.

In exposing the American Red party's link with the Soviets, the documentary served a good purpose as well as provided interesting video fare. David Rubin, a top Communist party executive, was one of the U. of Minnesota student gatherings' speakers and while here McGovern interviewed him about the party's various subversive activities and aims.

Throughout the documentary Rubin intermittently was seen and heard facing the camera as he denied serious charges and told his party's aims. But McGovern also had the woman ex-party member tear down Rubin's defenses and explain why Communism is a threat and constitutes a danger for this nation. She cited instances of the Reds' wrongdoings in Minnesota.

Rubin and the feminine ex-party member were before the camera alternately, but the camera disguised her identity and her name was kept secret.

McGovern himself, from time to time, analyzed the two speakers' statements, expressed his own views on various phases of the subject and quoted from a famed ex-Communist writer, Arthur Koestler, to emphasize how and why the Reds' program is repellent. However, McGovern refrained from expressing an opinion as to whether Communists should be allowed to address students.

Communist recruiting methods in Minnesota were detailed and the camera took the audience to locales where the Reds wish to wreak havoc. No identities were made public, but McGovern said he had all the names. The program added up to a worthwhile 30 minutes. *Rees.*

Danny Welkes Exits GCA for Slot at CMA

Danny Welkes has resigned from the tv department of General Artists Corp. to join Creative Management Associates, headed by Freddie Fields and David Begelman. Welkes joined GAC shortly after the folds of MCA where he had been for 14 years as a television veeper and was in the agency's London office for a year. Welkes is expected to work with the upcoming Judy Garland Show which CMA will package and will delve into other properties as well.

According to Begelman, the retention of Welkes is not an expansion move, but merely a step toward providing more service for its present list of clients. Welkes' joining CMA points up the fact that virtually its entire agenting and servicing staff comprise alumni of MCA. Sole exception is Perry Lieff, ex Ashley-Steiner and Frank Cooper Agency. Even the agency's initials, CMA, is an anagram of MCA.

GOPHERS' FOOTBALL GOLDEN ERA
With Frank Buetel, Bernie Bierman, Gene Flick, others
Producer-Director: Buetel
60 Mins.: Sun., 4:45, 3 p.m.
MINNEAPOLIS FEDERAL SAVING & LOAN
WTCN-TV, Minneapolis

Congratulations to Frank Buetel, head of the sports department of Time-Life's non-affiliated WTCN-TV for the idea of bringing back on tape, for viewing and discussion, U of Minnesota's past gridiron glories and landing one of its all-time greatest football coaches, Bernie Bierman, as a regular and former star players as guests.

The weekly 60-minute program got off to a fast start Jan. 6 and will be on Sundays at 3 p.m. indefinitely.

Coming at a time when the area's always enormous football interest is at a recordbreaking high, the program seems assured of a large audience.

Initial show was devoted principally to a replay of the 1941 Minnesota-Northwestern game during which Bierman had his team pull something startlingly new for the pigskin sport. It led to the foe's defeat and to a Gophers' Conference and national championships.

The play in question was a kick lineup and getting off without signal calling and before the opponent realized what was happening. It produced the victorious touchdown.

Sitting before the camera with Buetel were Bierman and the first guest, Gene Flick, who was the center on the '41 Minnesota team. Prior to the film, and between its various parts, Bierman and Flick, answering Buetel's queries, discussed the game itself and the key play.

Buetel did the game's play-by-play broadcasting during the film in his always top-drawer fashion. He also had obtained and recorded an interview with the celebrated gridiron performer Otto Graham who played on the Northwestern team.

Indicative of how much the area is sportsminded and particularly football crazy is the fact that Minnesota's six home games the past season averaged more than 60,000 attendance at $4.50 per decost and the local Vikings National League team at $6 a seat drew around 37,000 for each of its eight contests here. *Rees.*

SPORTS INTERNATIONAL
(Boxing in Thailand)
With Bud Palmer
Exec. Producer: Palmer
Producer: Alfred Viola
Director: Henry Grotton
Writer: Cherney Berg
90 Mins., Sat., 3:30 p.m.
PARTICIPATING
NBC-TV (film)

PGL Productions has moved its international series of sports specials from CBS-TV "Sunday Sports Spectacular" to NBC-TV. Initialer Saturday (12), "Boxing in Thailand," showed the production qualities of old, with color to boot.

Sportscaster Bud Palmer, who calls them with ease whether it's at the dog track, in the pool parlor, on the gridiron or diamond, this time gave viewers a candid and thorough indoctrination into the intricacies of boxing in Thailand. There was plenty of exposition for the 90 minutes, since Thai boxers use elbows, knees and feet in wrestling, butting or biting, however) as well as fists, and the training involves deep religious and historic traditions that go back more than 500 years.

Palmer was aided by some exciting camera direction William Garroni, (especially during actual bouts and at a Thailand training centre (which was figuratively and literally oceans apart in atmosphere from Stillman's et al).

There also was an excellent dramatization of ancient hand-to-hand with swords, spears and poles by way of backgrounding the traditions and aims of the sport in Thailand (which today uses the 8-oz., squared circle, ref, judges etc. of western fisticuffs). *Bill.*

ALL STAR FOOTBALL
With Curt Gowdy, Paul Christman, George Ratterman
Producer: Roone Arledge
Director: Bill Bennington
180 Mins., Sun., Jan. 13, 2 p.m.
PARTICIPATING
WABC-TV, from San Diego

American League pro football is still a few years behind the senior National League, despite a big improvement in play this year. Conversely, ABC-TV's coverage of the games throughout the season (at least on the eastern split of the two Sunday pickups) seems to be a few years ahead of football coverage anywhere else.

All Star finale Sunday (13) between East and West squads at Balboa Stadium, San Diego, was a prime example of the superb technical handling that producer Roone Arledge and director Bill Bennington (and others on some games) have been exhibiting all fall. ABC innovated the shotgun mike that picks up the quarterback signals and crack and crunch of pad and bone, but that's now in use elsewhere. Still exclusive, however, is the 30-pound field camera that gives low angle hard closeups of everything from bench drama to those fine humanizing denouements to great plays with candid focus on the prime-heroes who pulled them off.

In the Balboa game (won 21-14 by the West), there was an 180-foot crane camera behind one endzone that seemed in for some beautifully graphic overhead shots of pass and critical line plays (it's been used a couple of other times this year and last on important games).

And for play-by-play, there's no better combo than vet Curt Gowdy and Paul Christman, former Chicago Cardinal star.

For the All Star game, as for some of the other important games during the season, Gowdy and Christman were joined by George Ratterman on the field. With the mobility of the hand-held field camera, Ratterman was able to get around for interesting sidelight interviews.

Pro football has become about the most exciting sporting event tv has ever had to offer and cameramen up fascinating almost anyway its covered. But ABC's high-key coverage has done much to build interest in the struggling junior circuit. *Bill.*

THE DAKOTAS
(Return to Drydock)
With Larry Ward, Chad Everett, Jack Elam, Edward Binns, Richard Hale, Natalie Trundy, Howard Smith, Robert Ellis, Martin West, Rex Holman, Henry Hunter, Walter Baldwin, others.
Producer: Anthony Spinner
Director: Sidney Hehler
Writer: Cy Chermak
60 Mins., Mon., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

For ABC-TV, The Dakotas represents one of the first primetime POT entries (Post Oliver Treyz). The "wall" is still on after the prexy of this prairie motley. Ingredients were gathered in one fell scoop from the Warner Bros. out bin.

As the web's Monday night lead-in, "Dakotas" replaces "Cheyenne," a pre-POT durable of six and a half years running, and does so without the strength of lead that Clint Walker gave the predecessor.

New entry's outside chance — coming in mid-season and slacked as it is against NBC's feature pix spread — is in Jack Elam, who slouched through the initialer in that heavy-to-hero fashion that sometimes grabs the public.

Others in the trio of marshals who will be featured — Larry Ward and Chad Everett (old and young right-upholders respectively) — failed to register the first time around. But that may be because Cy Chermak's adaptation of a Robert E. Thompson story ignored them to focus on Elam.

Veteran Edward Binns was a cool and competent guest most of the way, but must have been highly embarrassed by the hysterionic clincher that made him the heavy.

The show did build some interest with a who-done-it twist, as Elam, a fast gun, was accused of the killing of a gunless kid (son of the town prosecutor) who turned out to be a member of the murder-holdup gang after all.

Support was okay down the line, though having to weather some dead stretches in the script, and direction was routine. *Bill.*

THE TWILIGHT ZONE
With Simon Oakland, Mike Kellin, others; Rod Serling, host
Producer: Herbert Hirschman
Director: Perry Lafferty
Writer: Serling
60 Mins.: Thurs., 9 p.m.
PARTICIPATING
CBS-TV, from Hollywood (film)

Having graduated from the 30-minute class where it had been matriculating on CBS-TV for the past few years, "The Twilight Zone" is having some difficulties as an hour-long entry. While these explorations into the occult, the fantastic and the science fictional were able to generate an hypnotic and occasionally terrifying atmosphere on half hours, the shows has become a slack run-of-the-mill drama in the longer format, judging from the initial two offerings Jan. 3 and 10.

Last Thursday's (10) offering, titled "The 30 Fathom Grave," was concerned with some mysterious underseas hanging heard on board a U.S. destroyer while on maneuvers in the Pacific. The hanging was discovered by a diver to be coming from a 30-year old submarine sunk by the Japanese in the last war, but the diver could not determine what or who was producing the noise. Meantime, back on the destroyer's deck, the chief mate was haunted to death by the sub's ghostly crew, an ectoplasmic projection of the mate's guilt complex. When the sunken sub was finally entered, the remains of the crew were found, including a hammer in the grip of one dead sailor.

The yarn was so thin that the hour had to be heavily padded with inconsequential naval routine. There was less progression to the drama than repetition of incident until the climactic suggestion that the hanging might not have been made by men more than 20 years dead. The nervous breakdown of the mate was the pretext for some hokey psychologizing that piled artificiality onto incredibility.

The prexy of the hour-long series on Jan. 3 was far more effective, at least for the first half-hour. This drama, titled "In His Image" and written by Charles Beaumont, stated the problem of a man with a curiously defective memory and violent impulses in gripping style. However, the second half of the show, in which the solution was given, slipped into routine science fiction stuff. The man, played by George Grizzard, was passed off as an electronic creation of a scientific genius, also played by Grizzard. In short, another version of Frankenstein.

In a show where the imagination has been given freedom to run riot, it has chosen to plod along a well-marked groove. *Herm.*

Tele Follow-Up Comment

Ed Sullivan Show

Ed Sullivan travelled to the Miami Beach Convention Hall for one of his better shows. Influence of the warm climes and a top set of performers in an atmosphere that was warmed by patriotic fervor of many Cuban expatriates provided excellent background for the display.

The top entertainment feature were three uppercrust singers headed by Sophie Tucker on her 76th birthday. This durable performer had much to sing about. She has the respect and adulation of a vast public plus a history that parallels many of the highspots in the entertainment firmament. Miss Tucker gave the "Saga of Sophie" an autobiographical bit and wound up with her identifying "Some of These Days." She's still one of the giants in the industry.

Robert Goulet has a much more recent history of success, out of "Camelot" and into the Persian Room. He has name status and looks, voice and personality and is making the most of it. Also in the name bracket was the teenage Brenda Lee, a puncher who has been attracting the youthful element. She also scored well with the elders.

Jackie Mason, a top bracketer and one of the newer comedic talents scored heavily. He's a funny guy with a funny accent and he clocked a heavy laugh quota during his stint.

An unusual novelty was Con Conway, an European import, who balanced a broadsword on his forehead, and who did other balancing tricks with these dangerously pointed weapons. The Cypress Gardens water skiers provided a filmed display to good effect.

The patriotic elements were themed around the Cuban Brigade recently released from Castroland. There were film clips showing Pres. Kennedy addressing the Brigade, and their arrival in the U.S. The expatriates gave a sample of how they entertained themselves in prison with improvised instruments, such as a sawed off bottle, a saucepan, a thermos covering and the voice. It was ingenious and amusing as well. *Jose.*

DuPont Show of the Week

Like so many others, Roger Hirson must have clashed with the Internal Revenue Dept., because he wrote into his teleplay for DuPont last Sunday (13) a revenuer so slimy and so mean as to stop beat the hearts of all good, chauvinistic Americans. But without this dollar dullard, Hirson wouldn't have had grounds for the play, and once past the improbability of a tax agent so malevolent that he could only have been trained by the SS, the play, "Windfall," was generally believable and engaging.

Eddie Albert and Glynis Johns found $62,000 in an old commode (cast off by a thief, high class enough to have once had an interest in bogus American antiques) and honorably turned it in to the cops. Their friends, their coworkers and that pernicious T-Man believed they had kept back some, as should any sane, normally venal American. Persecuted, restrained from quitting work or fixing the piping of their quaint home, because such deviations would be misinterpreted by the Feds, the couple was freed for having done the right thing. They got off one limb and right on to another by discovering another $40,000. Rather than turn in this new bundle of currency and give the Feds the satisfaction of an I-told-you-so, they burned it. Now burning legal tender, recollection insists, is illegal, and any demonstration of dollar [illegible] is treated in most [illegible]

(Continued on page 40)

NIGHT LINE
With Bernard Ostry, guests
Producers: James Taylor, Cameron Graham
Writer: Eileen Turcotte
30 Mins.: Fri., 10:30 p.m.
CBOT, Ottawa

It's taken three tv seasons to hitch "Night Line" up by its britches, but the stint shows signs now of the maturity it has needed. This third season for the local video stanza that leans heavily on controversy has eliminated gimmicks that were superfluous and hampering the show's movement, and added stronger panelists for impact. Show's idea is to ventilate civic problems via people involved in or concerned with them.

Initially, three telephones brought comments from random picked citizens before and after the panel had its whack. Now the phones have disappeared and the stint gives full time to gab plus some filmed comments. Example: a week ago, "Night Line" asked three out-of-town members of parliament to pick the faults of Ottawa as a capital city. Rebuttal came from author Nicholas Monsarrat, who has a home here, D. Lee Dolan, former Canadian Travel Bureau chief, then Canadian consul general in San Francisco, and T. G. Lowrey, recently retired after 55 years with the Ottawa Journal, 33 of these years as its managing editor. Filmed inserts aired man-on-the street comment.

Show's weakness now is moderator Bernard Ostry who has little showmanship savvy and seems to be short of research into the subject at hand. Threesome on show caught needed no prodding but Ostry seemed to feel it necessary to interrupt at intervals. Producers have nudged Ostry more into the background than in past seasons. Focusing on national topics instead of local ones, their would be strong for networking. *Gorm.*

Dostoevsky.
Gogol
Turgenev

RUSSIANS: SELF IMPRESSIONS

On the principle that the life of a nation is reflected in its literature, the Public Affairs Department of CBS News offers a revealing insight into the character of the Russian people tonight at 7:30 EST in a special full hour broadcast based on the works of five famous Russian authors.

As host on the program "Russians: Self-Impressions," Prof. Ernest J. Simmons, noted authority on Russian literature, presents a social and historical commentary on the dramatic presentations. "In this program," he declares, "we seek an insight into the often enigmatic character of the Russian. . . . To gain that insight into the Russian as he is, we must try to understand the Russian as he was . . . to know something of the world he grew out of and revolted against."

This world is sharply revealed in scenes from Gogol's classic story "The Overcoat" and Chekhov's drama "The Cherry Orchard." They disclose the poverty and decadence of much of Russian life in the 19th century; while a pervading sense of injustice and futility is reflected in other vignettes from Dostoevsky's "The Brothers Karamazov" and Turgenev's "Fathers and Sons." In introducing the concluding scene from Pasternak's "Dr. Zhivago," Professor Simmons declares—"As with us all, when the social structure crumbles, the only order in the world is to be found in the love one human being can have for another."

A brilliant cast starring Jo Van Fleet, Kim Hunter, Sam Wanamaker, George Voskovec and Joseph Buloff portray the principal characters in the five dramatic sketches.

In employing the literature of the past to illuminate the present, CBS News offers still another example of its many-faceted effort to explore all possible resources that can give meaning to our times. Other instances of this same effort can be seen in the clarification of social and economic issues on CBS REPORTS; in the pages of recent history turned back on THE TWENTIETH CENTURY; in the march of events broadcast each week on EYEWITNESS; and, in fact, in the regularly scheduled daily news reports. To watch them is to gain deeper understanding of the world we live in.

CBS TELEVISION NETWORK

TV-Radio Production Centres

IN NEW YORK CITY . . .

[illegible] Ed Sullivan's [illegible] Perry Como [illegible] Lewis Freedman [illegible] Peter Nero [illegible] Steve Allen [illegible] Dinah Shore [illegible] Mrs. John J. Prendergast, gave birth to a boy [illegible] Michael Laurence ex-head [illegible] Peter Lind Hayes [illegible] Peter Quinton is the new producer of NBC-TV's afternoon Nancy Dussault Show; she fills the spot made vacant when Carol Lawrence [illegible] December

Irving Novick [illegible] is promoted to director of labor relations for ABC. Frank H. Brewster has joined ABC-TV as a presentation writer for [illegible] developments, moving over from NBC. Actress Mary Lou Forster is featured on the NBC Radio "Eternal Light" show and working on a feature film for Bell Telephone Co. Jerry Striebler and [illegible] Alberta Grant, both thespers, will guest on Joe Franklin's Memory Lane on WOR-TV, Jan. 18. Arch Oboler getting the [illegible] treatment in Capetown, South Africa. A series of his radio plays will be produced live on a once-a-week basis. . . Jay Barney scoots all over the place with appearances in six episodes of Voice of America's "Constitution" series, a pilot of "The Magnificent Montague" for Nat Hiken, a CBS-TV "Edge of Night" stanza and "The Heiress" for Voice of America. ABC Radio prexy Robert R. Pauley, chairman of National Brotherhood Week's Radio Committee, [illegible] maximum cooperation from broadcasters Feb. 17-23. Actresses Inger Stevens and Elizabeth Ashley on "Girl Talk" on WABC-TV Jan. 17. Comedy team of Marty Allen and Steve Rossi doing a pilot for Garry Moore's Redwing Production.

Sammy Davis Jr., on Danny Thomas show Feb. 4. Beverly Hillbillies" stars Irene Ryan, Buddy Douglas and Max Baer to Abilene, Tex., Jan. 26-27 to [illegible] March of Dimes telethon on KPAR-TV. CBS Music Director Alfredo Antonini back from concert appearances with Tampa Philharmonic. CBS-TV's Art Linkletter vacationing in Nassau and Bermuda. CBS-TV program boss Hubbell Robinson back from Coast. Bob Tamplin tapped for a variety producer assignment on Arthur Godfrey's CBS-TV special Feb. 1. Garry Moore named to board of directors of National Hospital for Speech Disorders in NY. Joan Blondell signed for three episodes of "The Real McCoys" now in production. CBS-TV prexy Jim Aubrey back after three weeks in Europe. Engagement announced for Bob Cromford, director of "CBS Washington Report" and Carolyn Pottefer of CBS-TV News. Joe Beam, CBS-TV vp of program practices, convalescing at Harkness Pavilion after surgery. Susan Jamieson of Australia is now in the U.S. to study how to become the teacher in "Romper Room" for Australian children.

Bill Leonard named exec producer of WCBS-TV's expanded news coverage during the New York newspaper strike. David Bader named exec vp of Eldorado Films, which will handle the sale of Republic Pictures to tv stations in the east. Robert J. Morin, vp and general sales manager of Allied Artists Television and C. P. (Pete) Jaeger, AATV's national program manager, have left for Coast for confabs on projected new series. Will Thomas named sales manager of Walson Corp., a subsid of Bill Burrud Enterprises. WLIB news director Charles Herndon recipient of the first achievement award from the anti-narcotic and anti-crime committee of the upper Park Ave. Baptist Church.

IN HOLLYWOOD . . .

Soupy Sales and ABC-TV called it quits after nine years and 4000 shows. . . Rather other nuts being fashionable, KMPC put on a stylish party of its own and came away with two of Xtra News' key men, Russ Barnett and Scott Shanlon. . . Mike Cradle resigned as ad-promo manager at KNBC. Chris Roberts ended four years as pre-newscast-comic flutter at KTLA to strike a syndicate deal for documentaries. [illegible] station manager Stretch Adler cast to deal for a "big" name. Max Baer won't have to double in drag any longer on "Beverly Hillbillies." The part of Jethrine, the big, overstuffed backwood's doll, is being written out. Daughter of Paul Henning, creator-producer, dubbed for voice. . . Sam Zelman moves over from KNXT to KTLA as news director. Ray Neally moves up at the CBS-owned station. Sydney Valles sold KDAY the Sammy Davis Jr. hour strip, "That's Entertainment." It's now in 20 foreign markets. . . Jack Linkletter, who started a daytime strip on KABC radio, went was voted "man of the year" by Hollywood Junior Chamber of Commerce. . . Another award winner was Jerry Schnitzer for the best directed tv commercial ("Chevy's Little boss and cars"). . . Walter Craig, who was a matinee idol on Broadway before he went into the advertising business (Benton & Bowles), is writing a musical comedy at his retirement digs in Sarasota, Fla.

IN CHICAGO . . .

Having lost Jerry Mort Crowley to KHJ, Los Angeles, WLS has moved Gene Taylor to the prime morning spot and brought in Joe Kelly, from WKYE, Bristol, Va., for the all-night chore. Clark Weber shifted from the post-midnight stint to Taylor's former afternoon spot. . . Jim Hanlon, WGN promotion manager, has been elected prexy of Chicago Federated Advertising Clubs, first broadcaster to get the post in the half century history of the organization. Off the success of the noon hour talk show, "Current," helmed by Larry Attebery, WBBM Radio is installing a nighttime edition with Dan Price as anchorman. It'll probably be called "Current II". . . John (Red) Madigan, WBBM-TV newsman and editorial voice, will do drama and book reviews on an occasional basis on the "Lee Phillip Show". . . Ron Terry's "Polka Party" is back on WGN-TV Saturdays. WAAF d.j. Jay Jerry Leighton is doing the blurbs for Volume Rambler. Charlotte Nelson of WBBM-TV's ad-promo staff went into Weiss Memorial for major surgery. Bob Lewandowski's "Press Interview" moved to a 5:30 p.m. Saturday berth on WBKB. . . WNBQ

Continued on page 40

We'll Never Know

Chicago, Jan. 15.

Several [illegible] Nikki Dalton and Jack Marshall [illegible] of several [illegible] on NBC's Today [illegible] Show was [illegible] to [illegible] in England and Northern Ireland.

The comedian claimed they could not do the sketch full justice on the [illegible] time allotted, so [illegible] to withdraw, they said. Everything was done most amicably.

Now the comedians hope to keep their sketch for another Hootenanny New Years Eve—if the world can wait that long to know the secret of the kilt.

FCC Reactivates Orlando TV Case

Washington, Jan. 15.

Federal Communications Commission told the U.S. Court of Appeals here it wants to reconsider the Orlando Channel 9 case.

Commission said former Commissioner Richard Mack was "incapable" of impartial judgment and should have disqualified himself from the contest over Channel 9 between WORZ, Inc. and Mid-Florida Television Corp. which was awarded the channel on June 7, 1957. Commission grant to Mid-Florida overturned Aug. 30, 1956 decision of a Hearing Examiner who recommended WORZ for Channel 9.

Appeals Court ordered report from FCC in 1958. The case had been sent to Appeals Court from U.S. Supreme Court after disclosures that Orlando attorney William Dial over a two-year period attempted to influence Mack's vote on Channel 9.

While asking reconsideration of the case, FCC, with Chairman Newton Minow dissenting, said it found nothing "to detract from Mid-Florida's qualifications as a licensee."

In effect the majority report countered Sept. 19, 1961 Initial Decision of Hearing Examiner James Cunningham calling for disqualification of Mid-Florida.

Cunningham decision said it was "unreasonable, incredible and contrary to normal human experience" to believe that owners of Mid-Florida were informed of Dial's talks with Mack.

Minow in a strong dissent said the "record fully supports the Examiner's Cunningham] experience."

While past experience doesn't disqualify Mid-Florida Minow added, it does in no way significantly impair Mid-Florida's comparative standing as an applicant."

Mike Stokey Preps New Panel Entry Using Top Authors

Hollywood, Jan. 15.

Because he believes that there's plenty of room and need for a television program with a higher cerebral content than most of those now offered telaudiences, Mike Stokey (creator-producer of CBS-TV's "Stump The Stars") is currently shooting the pilot of a new program to networks.

Still unnamed, the show uses well known American authors as a panel which is required to create fictional beginnings for staged plot settings. The program's pilot uses regular panelists S. J. Perelman, Marc Connelly and Ellery Queen, plus guest Ilona Jalle and Clifton Fadiman as moderator. Stokey will produce only, not personally participating.

Baltimore—Tom Feldman was appointed national sales manager here of WEBR Radio, and the station also upped Eugene C. Keenan Jr. to promotion and merchandising manager.

Foreign TV Followups

Continued from page 32

[illegible] was re-[illegible] an elegant [illegible] Count Jean Gabriel [illegible] the [illegible] Lucile Sarah Miles [illegible] and [illegible] his mistress, and [illegible] to destroy this love rather [illegible] they distrusted it, because they had an innate urge to break taboos.

The moral, moved Hero Alan Badel was the instrument. Years before the Count had talked him out of marrying the girl he had died, and Hero taken to the bottle. It was partly [illegible] but led him to invade Lucile's room at night, disillusion her about the Count's sincerity and force her to run away.

The bitter-sweetness of the play's flavor was acutely captured in Graham Evans' direction. Helped by Dudley Jones's sumptuous sets, he imposed a convincing atmosphere of decadent trifling, against which the truth of Lucile's heartbreak was sharply silhouetted. Sarah Miles also making her tv debut, clicked as the girl, bringing to it a freshness and spontaneity that was touching. John Gielgud was less happy as the Count and seemed miscast; he couldn't persuade that his emotion was more than skin-deep, although he had some fine moments in the rehearsal scenes. Pamela Brown, as the Countess, and Judy Campbell, as the mistress, were admirably waspish, but the most striking performance came from Alan Badel, repeating his Hero from the London run. It was a memorable portrait of barren and bitter despair, and he made it a tour de force. *Otta.*

Television Playhouse

As the first Anglo-American partnership involving a full-length play for the commercial web, "The Ordeal of Dr. Shannon" showed every sign of compromise to suit both markets. The production, entered by Associated-Rediffusion in the regular "Television Playhouse" spot, was made in association with NBC, and had an American producer and a British director. It was based on A. J. Cronin's best-selling novel, "Shannon's Way," with the drastic amendment that its Scottish hero was sensationalized, very improbably, as an American, and Rod Taylor imported to portray him. Much use was made of Edinburgh Castle and Lowland scenery as background, and this might add tourism although it hardly gave impetus to the plot.

Said plot, competently expanded by adaptor Robert Stewart, concerned the dedication of Robert Shannon (Rod Taylor) in pursuit of an anti-flu vaccine. His experiments were discouraged by his teaching professor, and he found a makeshift laboratory in the cellar of another doctor's house. There he did the test-tube-and-mouse bit, and carried on an intermittent romance with Joan (Elizabeth MacLennan), a medical student who believed in his research, but was somewhat dubious about his clinches. After languid development, Shannon succeeded—only to discover that he'd been beaten to it by a rival, but unknown, researcher.

All this never threw off the stale old smell of hokum, and its conviction wasn't helped by underlining the Scottish atmosphere. Consistently burring thesps like Maudrie Kelsall, Ronald Fraser, and Finlay Currie came straight out of stock, and only Elizabeth MacLennan struggled through to register a certain quota of winsome appeal. Rod Taylor was okay as Shannon, although he had little to do but suggest rugged determination.

Joan Kemp-Welch, as indicated, directed Leon Freedman's production at a careful amble which refused all excitement to action. Upshot was a quaint set of accents, for Americans, and a mild and placid atmosphere, in general. Lack of credibility was also helped by up-dating the period of the original novel by 40 years, to the present day. *Otta.*

Play of the Week

Associated Television mounted a glossy and name-dropping entry for the "Play of the Week" slot, in association with H. M. Tennent. It was an adaptation of this theatrical management's two-year-old legit production of Jean Anouilh's "The Rehearsal" and it also marked one of John Gielgud's rare tv appearances. Promise was a stylish segment, and this was duly proffered.

The play, well anticipated by Pamela Hansford Johnson and Kitty Black, was a cynical study in the wanton destruction of innocence, one of Anouilh's perpetual themes. It took place during rehearsals for a private performance of a brittle

Columbus—Bill Pfeiffer, promotion director of WBFD radio, has resigned to accept a similar position with WLOK-TV and WLOS radio, Asheville, N.C. The resignation is effective Jan. 10. Pfeiffer has been at his present post for the past five years.

That H'wood TV Smog

Continued from page 36

000 viewers or should more decision makers be brought in to widen, diversify and enrich tv's creative base"

The forum for the debate, however, will be in Washington—with the FCC acting as judge

Television, like politics, creates strange bedfellows; the New Frontier and Madison Ave are beginning to join an "anti-networks alliance" to enlarge the number and diversify the kind of people who make network program decisions.

Newton Minow, tv's protector of the "public interest" and Lee Rich, tv's most vocal and potent fighter for the "advertiser's interest," are butting shoulder to shoulder against program domination by the networks in a relentless war which, as observers see it can well result in the networks' surrender before the forthcoming 1963-64 season is over

While Lee Rich has been understandingly in the vanguard of the agency—advertiser forces opposed to network program domination from the beginning, Minow is a recent but nonetheless decisively important recruit to the fast emerging "break up the network's domination" thinking.

On the vital matter of government policy vis-a-vis the networks, Minow seems to have changed the direction of his thinking.

First, he wanted the networks to be fully in charge. He stressed this in the networks' program hearings as late as last February 1

The networks took tactical advantage of this freshman view to seize program power in two strategic steps. First, by the major thrust forward in the direction of licensing unto themselves all the programs on their schedules. Second, with the first goal largely reached, producing their own shows in lieu of co-production with independent producers so that they could own the negatives and control the distribution and collect the distribution fees from the fast-growing overseas markets, as well as from off-network-subsequent-run syndication.

While step one produced a situation in which practically all the buying of shows was negotiated by three small network committees, step two narrowed the creative sphere much tighter in that the only three customers were moving rapidly in the direction of becoming their own producers or manufacturers of programs.

The new Minow approach was dramatically portrayed when he answered questions from the floor, after the Dec. 19 Hollywood panel discussion on "What Is Right and What Is Wrong With Television" in which the FCC Chairman appeared not only with Lee Rich but with Rod Serling, Hubbell Robinson, Mark Goodson and Pat Weaver.

Minow, in replying to what changes he would want most to make in network practices, strongly advocated more opportunities for more creative people to make network program decisions, "not only three customers with only a few people deciding what 180,000,000 shall see." Thus Minow gave a resounding endorsement to the just delivered speech of Lee Rich who attacked the "divine right" program sovereignty of the networks as contrary to the advertiser's and the public's interest.

Minow now apparently believes that the networks can remain fully in charge and held strictly accountable even though the creative base is broadened through proposed FCC rules. These rules would stipulate, in effect, that at least half the entertainment shows on a network schedule must be licensed to parties other than the network, i.e., the advertisers directly as in the halcyon days of radio and the early growth years of television. This, it is felt, can be accomplished through the network's program approval rights and fullest exercise of its responsibility to construct a diversified balance of prime time programming of both majority and minority appeal.

In the policy field, Minow's words have more true import, although perhaps less general publicity value, than when he made his famous "Wasteland" address to the 1961 NAB Convention assembled in Washington right after the New Frontier took over the Administration.

For now, for the first time, the FCC is thoroughly Minowized with a majority of New Frontier "Curb the Networks" Commissioners. The recent appointments of Henry and Cox—tough-minded regulators in the Minow tradition — together with Berkley appointed by President Truman gives Minow the votes he needs.

That's why the recently released "Recommendation of the FCC Program Study Group," written by Ashbrook Bryant, has been getting the fine - tooth - comb treatment from networks, producers, advertisers and agencies alike these past few weeks.

Time and time again, the FCC Network Study report zeros in on its central recommendation "to enhance advertiser interest in direct program choice . . . to multiply the sources of network programs and hence broaden this base for broadcast service . . . diversified among additional competent decisional elements."

It's obvious that these "decisional elements" must be supplied from the ranks of the major advertising agencies, now posed for a renaissance of their all but dead voice in network program selection.

Washington observers are convinced that the FCC will weaken the absolute grip of the three network managers on network programming to bring to bear more than three votes which determine the programs offered to viewers. While the FCC may not rubber stamp the specific Network Study proposal that no more than 50% of a network's prime time entertainment schedule be licensed directly to a network, it's felt that the FCC will determine some fixed percentage perhaps less than 50% at the outset of programs which, by regulation, must be licensed to the advertiser.

Rule-Making Necessary

Meantime, the networks are believed to be hoping that interest in the FCC proposal will diminish and fail short of providing the impetus necessary to get the FCC to call for rule-making on the Study Group procedure. The FCC, insiders say, is gauging advertiser, producer and public sentiment before determining whether or not to call for rule-making proposal on the "curb the network" proposals.

After the necessary rule-making, which would involve the negative testimony of the networks and the positive views of advertisers, agencies and the independent producers, together with testimony from various public interest groups, definite action, it's expected, would be taken by the newly-resolute FCC.

Then, and only then, will the Aubreys, Kintners and Goldensons move over to permit the Dan Seymours, Dick Pinkhams, Lee Riches, Nick Keeselys, Bud Barrys, Harry Ommerles, George Polks, Sam Northcrosses, et al, select programs—subject to networks continuity acceptance and program balance standards.

Then, and only then, will the William Morrises, the MCAs, the Screen Gems, the Warner Bros., the Goodson-Todmans, et al, resume the broadcast time-honored practice of licensing shows directly to advertisers and for money only—with foreign distribution, domestic syndication, merchandising, profit participation, etc. not entering the negotiations.

The sole factor in selection of whatever percentage of shows the Commission will fix will be the quality of the program per se, with no weight given to subsidiary rights or unrelated financial issues.

Meantime, the agencies are champing at the bit to get back into show business.

New Pay Scale For Live TV Directors

Hollywood, Jan. 15.

Live tv directors who are members of Directors Guild of America have received wage hikes, in conformance with provision of a contract negotiated by DGA in 1960. Automatic upgrades provided for in the 1960 pact cover all categories including directors, assistant directors, associate directors and stage managers and stay in force until Dec 31, 1964.

However, there is no change in rates for high budgeted hook musicals and dramatic shows, where present minimums are $750 for director of a show 16 to 30 minutes, with a budget of at least $30,000; $1,500 for director of a show 31-60 min., with minimum budget of $50,000, and $3,000 for director of a show 61 minutes or over.

It amounts to a 5% hike in pay for directors, in addition their pension plan went into effect, so that overall it's a 10% boost, half via pay, the rest via pensions.

For example, under the new setup, freelance associate directors in Hollywood will receive $323.75 a week, as compared to $306.25 formerly; rate for an eight hour day for associates goes to $65.50 from $62.50, and pay for unlimited daily work for associates is now $72.64 as against $68.91 formerly. Freelance stage managers in Hollywood will draw $232.87 a week, as against their former $222.75.

TV network associate directors in Hollywood who drew $175 a week go up to $185; tv network stage managers, from $165 to $172.50. Radio directors also receive pay hikes under terms of the pact negotiated in 1960.

Administrative Conference Proposals On Mutually Exclusive Applications

Washington, Jan. 15.

A Presidential Commission on Federal agencies has recommended Federal Communications Commission write an automatic preference system for mutually exclusive broadcast applications.

The Administrative Conference of the U.S. established by President Kennedy in April, 1961, offered 30 recommendations aimed at removing the administrative muddle of Federal agencies.

Two were specifically aimed at FCC, one on mutually exclusive applications and the other on general broadcast grants and renewals.

In regard to mutually exclusive applications, Conference made the following points.

That a proposed transferee has "qualities consistent with policies reflected in the initial selection."

Commission should clarify and improve criteria in comparative hearings and should limit those hearings to issues relevant to their regulatory policies.

If present criteria shows two or more equally qualified applicants, another method of choosing should be used.

Any substantial issue of fact should be heard by Commission. To bolster this advice, Conference urged FCC to ask for such authority from Congress.

Conference made the following recommendations on license grants and renewals.

Discontinue hearings on applications where no substantial question of fact is involved.

Give hearing examiners as much authority as possible in original decision on cases in hearing status. At the same time, FCC was urged to prevent reviews of rulings except with concurrence of the Presiding Examiner, Chief Examiner of the Commission.

Publicize programming criteria, including instructions to FCC staff.

Conference's basic recommendations for all agencies was the establishment of a permanent conference of experts. It rejects the approach of a single agency czar operating out of the White House. The czar idea was advocated by Harvard Law Dean James Landis but many of his agency reorganization ideas were quashed by Congress.

Conference report called for each agency to write its own code of principles, especially in relation to ex parte communications.

Report urged prohibition of "unauthorized ex parte communication" between parties or their agents and agency personnel involved in a decision.

Exempted from the prohibition were requests concerning status, general facts significant to an industry and legally authorized communications.

Also proposed was a ban on requesting, entertaining, making or soliciting an ex parte communication.

An agency official receiving such communication, either oral or written, would be required to report it to the agency head.

Violation of ban would bring denial of any license or benefit sought and dismissal of agency personnel involved.

Somewhat ominously, House Interstate and Foreign Commerce Committee said it expects all agencies under its jurisdiction to carry out the ex parte recommendations. Committee Chairman Rep. Oren Harris D-Ark. was the man he conducted hearings which resulted in the exit of several highly placed agency bosses, including former FCC chairman John Doerfer.

Conference was chaired by E. Barrett Prettyman, Senior Judge of the U.S. Court of Appeals for District of Columbia circuit.

Max Paglin, FCC general counsel, was vice chairman and James M. Landis was a member.

General members of the conference included FCC Commissioner Rosel Hyde and John F. Cushman, assistant of FCC chairman Newton Minow.

L'Affaire Anderton

Washington, Jan. 15.

NBC's Berlin correspondent Piers Anderton, who has dropped several verbal bombs in speeches on U.S. policy in Berlin, created a flurry here with charges that U.S. State Dept. officials in Germany had circulated rumors that he was pro-Communist.

Anderton's Washington remarks were an indirect offshoot from a speech made to an American women's group in Germany last April. Mrs. Walter Dowling, wife of the U.S. Ambassador to West Germany, and several other women walked out.

Anderton said a cable was circulated by State Dept. officials after his German speech to the effect that he was pro-Communist.

NBC higherups said they had no idea that Anderton had been the subject of such charges much less that he would speak on them before the National Press Club.

Anderton and eight other NBC foreign correspondents spoke before the Press Club. Purely by accident, the Berlin correspondent was placed at the head table next to Robert Manning, Asst. Sec. of State for Public Affairs.

When Anderton finished his remarks which also included charges that U.S. officials in Germany were suppressing news, reporters heard Manning tell Anderton, "I want to see you after this thing is over."

According to reliable sources, Manning and Anderton met after the luncheon and reviewed the pro-communist charges.

Reportedly Anderton told Manning that the rumors of his being a pro-Communist must have come from a State Dept. cable since the same language was used by all those spreading the rumor.

State Dept. officials said a two paragraph cable was sent to Washington from Bonn in regard to Anderton's speech.

The cable criticized the speech, calling it "emotional and irrational." However, officials added, there were no personal or political remarks made in the message.

An assistant to Manning expressed slight surprise at Anderton's charges of news suppression by U.S. officials in Germany.

The assistant recalled that Manning last year had a special briefing for correspondents in Berlin. At that briefing, the assistant added, Anderton didn't say anything or ask any questions.

Anderton's news suppression charges probably will blow fast and long in the present air of press complaints about the Kennedy Administration's "news management policy."

The correspondent said the American people don't understand our Berlin policy because of news suppression.

He cited the impression here that West Berlin is a viable and vibrant city, "a combination of Pittsburgh and Paris."

In fact, he said, the West German government spends 1,500,000,000 marks subsidizing West Berlin firms going broke.

Anderton also charged that for two years U.S. army vehicles have been shot at while travelling the Autobahn through East Germany to Berlin."

When he reported the shootings in November, 1961, a U.S. Army representative, "raised hell with me." The official didn't deny the charges, Anderton added, but he said the reporting of them "was contrary to U.S. policy."

It's Now 'Dick Powell Theatre'; '63-'64 Status Of Series Still Iffy

Upon the death of Dick Powell, NBC-TV changed the name of his Tuesday anthology hour from "Dick Powell Show" to "Dick Powell Theatre." Next season, the network won't have this problem, because the name of the late actor-producer-director won't be associated with the anthology, and it is conceivable that the program won't even be on the air, under any title.

Spending several hours last week in high-level discussion of the best way of handling the death of Powell, NBC-TV decided the word "theatre" did not suggest as closely as "show" the appearance of Powell.

For '63-'64 the Tuesday night lineup of which the anthology is now part, may be entirely changed. As much as the web brass seems to like "Powell," its ratings against strong CBS competition have been up and down. Moreover, NBC-TV is committed to another one-hour anthology series, by Clifford Odets with Richard Boone. Considering that anthologies no longer carry a high premium in commercial tv, the web could decide one is enough.

However, it is assumed that Four Star, the Powell org run by Tom McDermott, will seek a star replacement as host of the Tuesday series of which Powell was also exec producer and seek to keep it going into next season.

CBS News to Get Its Own Washington Bldg.

CBS News in Washington will have a building of its own next year, where the web's operating facilities will be housed and operated by separate network personnel.

Currently, CBS News is sharing the facilities and space at Broadcast House, of WTOP-TV and WTOP, headquarters of Post-Newsweek stations. Because of the growing shortage of space and increased load on the available technical equipment there, it was decided to have separate facilities in Washington. WTOP-TV and WTOP are affils of CBS.

CBS News has taken an option on the Army-Times Building and expects to occupy it some time in the first half of 1964.

TWTWTW!

–This was the week that was*

How BBC tv attracted the ratings in Christmas week

Diversity and high quality—these were the two secrets of the BBC's television popularity through Christmas week—a week that made a fitting climax to a season during which the majority of British viewers were tuning to BBC television.

**"That Was The Week That Was" is the title of BBC tv's new Saturday night satirical show which is filling more press columns with controversy and praise than anything before on television*

BBC tv

THE BRITISH BROADCASTING CORPORATION

TELEVISION CENTRE, LONDON, W.12 • 630 FIFTH AVENUE, NEW YORK 20, N.Y. • NATIONAL BUILDING, 250 PITT STREET, SYDNEY • VICTORIA BUILDING, 140 WELLINGTON STREET, OTTAWA 4 • 354 JARVIS STREET, TORONTO 5

"The Old Curiosity Shop"—The new Dickens weekly serial.

Gilbert and Sullivan's "The Mikado" —first of a series of Sadler's Wells productions for BBC tv

"Monitor"—BBC's regular magazine of the Arts

"Panorama"—the dominant British current affairs programme

"Hayley in Disneyland"

Katherine Hepburn and Humphrey Bogart in "The African Queen"

BBC tv's new musical version of Dickens' "A Christmas Carol"

"Grandstand" covering the greatest sporting events as they happen

Controversial satirical show "That Was The Week That Was"

"Moulin Rouge", John Huston's brilliant story of Toulouse-Lautrec

Wayne and Shuster in Britain.

Christmas music from Handel's "Messiah"

Award winner "The Black and White Minstrel Show"

"Hedda Gabler", TV's most distinguished cast ever

"Puss in Boots"—a television production of a traditional Christmas Pantomime

"Z Cars"—BBC tv's new smash-hit police drama series

"La Fille Mal Gardée" by the Royal Ballet

Christmas night with the stars of BBC Light Entertainment

From The Production Centres

Continued from page 36

will do a documentary on the new notary-motel strip that's burgeoning on Manchester Rd next Monday (21) . . . WIND doing one of its radio documentaries this Sunday on firemen answering a night alarm. It'll be the first of 26 documentary spurts by the Westinghouse station in 1963.

IN CINCINNATI . . .

Creation of separate departmental functions of Crosley's Cincy stations has James J. Crone as v.p. and general manager of WLW-Radio and James Rangeen in like capacity for WLW-T with Joe Culin directing promotion and publicity for WLW-T and Robert B. Pendleton ditto for WLW-Radio . . . Continuing radio and tv coverage by Cincy stations of big league baseball is assured by a 10-year agreement by Bill DeWitt, Reds owner, to keep the club franchise here . . . WKRC has resumed the nightly Partyline with Ted McKay as moder . . . Rolling of WLW-Radio forenoon "Ladies Aid" program changed to "Jack Gwyn Show" for longtime deejay who now includes overtures for attention of men . . . Rudy Pribula has retired after 25 years as art director of WLW . . . WCET educational station granted FCC nod to hike transmitter facilities from 1,000 to 12,000 watts to which C. T. Neely, general manager will switch in February.

IN LONDON. . .

Anglia TV increasing quick shot drama output with a new skein of "Thirty Minute Theatre" . . . BBC increasing radio jazz with a new series on its longhair Third Network . . . TWW documentary on first war British leader Lloyd George goes out on Thursday (17) centenary of his birth . . . A radio sendup of American-type radio going out on the BBC Third program on Thursday (17) "The Flip Side" written by Canadian Maxwell Charles Cohen . . . ABC-TV has launched a new comedy skein "Best of Friends" over its Midland channel with network shedded for later in the season . . . "Mr Justice Duncannon," the BBC-TV comedy skein starring vet character actor Andrew Cruikshank, launches Friday (18).

IN WASHINGTON . . .

Reporter Sam Donaldson and cameraman Jack Marsh spent three days in Gotham to produce two-part feature on newspaper strike for WTOP-TV's "Newsnight" show . . . Arthur Arundel, proxy of WAVA-AM-FM, buys Loudoun (Va.) Times-Mirror . . . Will Jeffrey named assistant production manager at WTTG-TV. He has been tv producer for U. S. Army Interagency Communications . . . Arthur "Duke" Shrush, WTOP-TV's production manager, moved up to tv director spot. Arnold Cullins, now an assistant director, becomes production manager. Shrush replaces William Linden who resigned . . . International Assn. of Police Chiefs to hold testimonial luncheon Jan. 22 for WRC-TV, commending station for its "Traffic Court" program . . . National Educational Television had first tv interview with recently resigned disarmament Ambassador Arthur Dean. Also appearing on interview Tues. (14) were Sec. of State Dean Rusk, Deputy Defense Sec. Roswell Gilpatric and Arms Control and Disarmament Agency head William C. Foster . . . Ray Stuart, former NBC Coordinator of Programs here, named Public Information Officer at Federal Housing Administration. Frank Forrester, weather reporter for WRC-TV and radio, named Public Information Officer at Interior Dept's Geological Survey . . . CBS News Chief in Washington, David Schoenbrun begins five minute morning radio news analysis . . . "Mark," winner at several film fests gets first DC showing on Inga's Angle on WRC-TV.

IN BOSTON . . .

WHDH-TV, one of 17 stations in the country, carrying national basketball noon all star games Wednesday (16) . . . Director Paul Bogart of Armstrong Circle Theatre's "Journey of Poh Lin" visited Perkins School for the Blind in Watertown to shoot scenes with Zia Mohyeddin and Irene Sen for show to be televised Wednesday (16) over WHDH-TV . . . Frank "Bozo the Clown" Avruch, Channel 5, still in Peter Bent Brigham hospital suffering from broken hip in fall on Dec. 12 playing handball. Station plans doing film cut-ins . . . WBZ-TV's "Steve Allen Show" moving into No. 1 spot in late evening tv here capturing a Monday-Friday average 41% of audience according to latest ARB figures . . . Hugh Downs in town Tuesday (15) to address Ad Club luncheon preceded by press confab set up by WBZ-TV prexec Joe Ryan and club's exec dir Rand Smith.

IN DETROIT . . .

Shirley Eder, WJBK's show biz reporter appeared simultaneously via tape and film on her regular show on WJBK-TV, a CBS outlet and on "Girl Talk" a network ABC-TV show out of N. Y. She missed a triple play by only a few hours as she is NBC Monitor's rep here. Miss Eder followed up with an exclusive interview with Kathryn Grayson, star of "Camelot" now at the Fisher, in between reels of "That Midnight Kiss" starring Miss Grayson and Mario Lanza, on WJR-TV's "Nightwatch Theatre which Miss Eder hosts . . . "The George Pierrot Show," a trackless and the oldest continuous tv show in town, moves to a new primetime period on WWJ-TV, going on at 7:30-8:30 Thursdays, preceding NBC's Kildare-Nurse-Andy Williams lineup . . . First in a series of four half-hour documentaries on WXYZ-TV's schedule is "Emergency Room" filmed at Detroit's Receiving Hospital. CKLW-TV has purchased 60 post-1950 films from United Artists and Allied Artists for presentation on Friday nights at 11:30 p.m.

IN PHILADELPHIA . . .

Red Benson, WFEV late night gabber, on a two-week holiday. Frank Ford his predecessor on the spot, will sub . . . Bill Webber takes over at WFIL for vacationing Phil Sheridan . . . WFIL, which for years aired the Metropolitan Opera broadcasts before the switch to WPEN, launched new program, "Wonderful World of Opera." Narrator is William S. Smith, assistant conductor of the Philadelphia Orchestra. A complete recorded work is broadcast each week, on Sunday afternoon . . . WCAU-TV presenting "University of Pennsylvania Television Seminar"—college credit courses in French Literature and Sociology . . . Clarence Peaks, Eagles fullback, kicked off a morning and afternoon sports show on WHAT (14) . . . Jack Sweeney, CBS v.p. and WCAU general manager, is guest speaker at the THETA Sigma Phi dinner (16). He is appealing to the women of the press to use their influence to rescind the order barring radio-tv coverage of court proceedings.

IN CLEVELAND . . .

Dick Clark's two-hour nightly deejay show being kicked off on WHK with a press party (18). His stanza goes from 6 to 8 p.m. . . . Thomas Tiernan named assistant sales manager and Michael Faherty, account executive at KYW radio . . . WJW radio only Cleveland outlet to show goes both in morning and afternoon Hooper for December . . . Earl Keyes is WEWS Atlantic weatherman . . . WCLV's promo of Victor Babin's piano recital credited as making pianist's appearance a success in view of newspaper strike . . . Jim Dunlap parted to do WJW-TV hour-long Saturday eve film strip . . . Ken Biehl given financial award settlement by arbitrator in Westinghouse AFTRA wrangle that touched off short-lived strike . . . Sid Stadig, KYW-am-tv chief engineer, back from Boston hiatus . . . Bud Wendell ex-KYW program director, and Charles Getz, ex-Westinghouse flack, opened new agency in plus downtown offices . . . Lee Mathews, onetime KYW road show manager has new deck "Come Back Home" on the air.

IN BALTIMORE . . .

Frank Fontaine has been named "The Outstanding TV personality of the year" by the Advertising Club of Baltimore. He'll come here to receive award at annual banquet to be held Feb. 16 at Emerson Hotel . . . Bob James of WBAL-TV, addressed student body at Eastern High School during memorial ceremony for Baltimore pastors, Lisette Woodworth Reese . . . Robin Scott of WMAR-TV's "Woman's Angle" is back from a holiday in Nassau . . . "Your Child in School" begins 10th season with Tom Severin of WMAR-TV directing cameras . . . Gene Cromey is new WITH program manager. He's from Norfolk where he served in similar capacity . . . WMAR-TV presented its own yearend news roundup with "In the Sun's Set" with Morning Sun correspondents in five countries reporting . . . Gerry Wheeler, "Lorenzo" of WJZ-TV, goes to Hollywood soon to play part in episode of "The Dakotas" . . . Bob Cochrane of WMAR-TV has been told his story of Japan's surrender aboard battleship Missouri done while he was Sunpapers correspondent, is being represented in Mesmer's "Masterpieces of War Reporting."

IN SAN FRANCISCO . . .

KPIX now running old Tarzan movies daily sponsoring a "Tarzan Yell Contest"—something for the loudest kid in the block to aim at . . . Dick Stewart, cut back from six "Dance Party" shows to one by KPIX's new emphasis on news, is prepping a career as a singer; scheduled to open late this month (28) at New York's, he's sung before, but never in a night club . . . Louis Earl Hartman, who commentated for KCBS under the name of Jim Grady before being indicted for contempt of Congress in the wake of a committee hearing, then was upheld by the Supreme Court, was indicted again on seven counts; previous indictment was dismissed on grounds it failed to state purpose of committee inquiry. Hartman refused to answer questions about possible Communist connections . . . Publicist Ben Mills is new p.r. director for KQED-TV (Channel 9), educational station . . . KRON-TV (Channel 4) awarded a total of $900 to five local little theatre playwrights for scripts to be performed this year on the NBC outlet by their groups (who will receive AFTRA scale) . . . A two-part KRON-TV show, up for airing today (16) and next Wednesday (23), is "All That Jazz," a documentary on the Monterey Jazz Festival. Commentary is by Ralph J. Gleason, and disk jock Jimmy Lyons (KFRC). Package will also be made available to other tv stations across the country.

IN PITTSBURGH . . .

The inaugural ball for Gov. William Scranton will be televised state-wide with Allentown department store owner, Max Hess picking up the sponsor's tab. This is the first time the ball has been televised . . . WTAE will carry it here . . . WIBC's "Twist Twelve and Twenty," teenage dance party, has moved into a new time at 2:30 on Saturdays . . . Kay Neumann is off the air again due to an attack of pancreatitis . . . Joanne Hunter is subbing for her again on "Kay Calls" over WKCE . . . Ed Schaughency, prominent KDKA personality, celebrated his 25th anniversary on the air with voice tributes on tape from former associates, Dave Garroway, Glenn Riggs, Sam Fuller, Robert Sandek, Bill Hinds, Dean Acton, Slim Bryant, Evelyn Gardner, Paul Shannon, Carl Ide, Homer Marin, Pierre Pauke, Tommy Riggs and Amerigo Bodrascchi. All previously worked with Schaughency on KDKA . . . Joan Connelly, WTAE's women's director, began her 20th year on the station on Friday (5) . . . Tommy Dickson, floor manager at KDKA-TV since it began operations has left to take over the publicity director job at WCAU, Philadelphia.

IN MINNEAPOLIS . . .

Steve Allen will be grand marshal of the annual St. Paul Winter Carnival parade which will be carried by CBS affiliate WCCO-TV Jan. 26 . . . C. V. "Red" Jones, formerly with WQXI in Atlanta, appointed program director at WDGY . . . Expanding its radio news staff, Time-Life's WTCN has added vet Twin Cities newsman Joseph della Maiva and Richard Biddick, ex-news director of KDHL, Faribault, Minn. . . . Jeanne Quackenbush in town last week plugging ABC-TV's "Hollywood: the Fabulous Era" . . . KTCA-TV, Twin Cities educational tv station, introduced new weekly program featuring localities well-known in commercial and fine arts fields. Among those appearing in 13-week series, titled "Art and Dollars," will be jazz pianist-composer Herb Pilhofer. KSTP program director Leigh Kamman and Minneapolis Symphony orchestra associate director Frederick Fennell. William Mindak, associate journalism professor at University of Minnesota, serves as moderator . . . ABC affiliate KMSP-TV carrying reruns of Debbie Drake exercise show at midnight for male viewers, tagging it "Debbie at Midnight."

IN MILWAUKEE . . .

"Chuck" Olson, longtime Milwaukee film house manager, onetime WITI-TV publicist, added promo spot with WSM (Grand Ole Opry) station, Nashville, for promotional tool with Milwaukee's WUMF-TV in Schroeder Hotel tower . . . Troy Jones new reading poetry spurns WTOS. Ken Mandel stirs with country & western music on same station . . . Bluemound Furniture now grubbing tab for "Invitation to Beauty," good music program, Sundays 11 a.m.-12 with Gordon Hinkley on WTMJ . . . Blessed event to Mr. & Mrs. Roger Peterson. WTMJ news & disk airman . . . Bobo Brown, appearing in Shakespeare's "Comedy of Errors," at Fred Miller Theatre, in guestint on "What's New—Ask Esther Hatten" on WTMJ . . . Bill Howard, WFRV-TV, Green Bay, sports director, garnished station wagon, tractor, etc., for promotional work on behalf of Bays "Hawg" Hanner of Green Bay Packers. Gifts given during Packer-Colt game while back . . . Carl Warner now partime newsman, "Question Man," and weekend disk jockey on WOKY.

TV Followups

Continued from page 38

nuisance by Washington. But bill burning is proper retribution for government agents who act like this one, played with unctious obedience by Milton Selzer, and particularly at this time of year.

Albert and Miss Johns were appropriately lower middle class, hoeing and pulling against the tides of an unthinkable business morality. The cast remainders on this hour, televised via NBC-TV, were good, save for one young lady, unidentified in any credits, who managed to overact the minute role of secretary and register as a parody of the ambitious therapiasic fledgling making the most of her "Dinner is served, m'lady."

Hift.

Repertoire Workshop

A topical revue, of many colors and of some originality, was the latest entry of "Repertoire Workshop," televised Saturday (12) afternoon by WCBS-TV, N.Y., at 3 p.m.

Titled, "Who Tied the Can to Modern Man," the half-hour offered a fairly good level of entertainment, taking off a few times with some wild wryomisity. Too much of it, though, seemed derivative, the style of improvised theatre, to raise real sorbo plaudits.

This entry came from CBS-TV affil KMXT, Los Angeles, and it showed that if the network should ever go dead, there's young local talent, pro and semi-pro, to fill some of the entertainment gap. One of the best vocal numbers was the community property madrigal sung by Diane Hall and Dick Hoyt. Most original sketch was the automation turn, done by comedian Arte Johnson and Marilyn Mason.

The talented troupe gathered for the occasion also included Bill Muldkin, Jim Luisi and Susie Kaye. All are young with pro credits. Bud Freeman, tv scripter, and Leon Pober, collaborated on the music and lyrics.

Topical numbers included a take-off on the tv medico shows, a spin on psychoanalysis and mentism, a "gunslinger" ballad, and satire of a "West Side Story" dance.

Joe Landes' direction had a smart pace. Bill Yates was exec producer. Here.

WGN-TV

Continued from page 38

stations with its features. It has overtaken WBBM-TV's "Best of CBS" on Saturday nights, which for many years has been the top-rated local show in the market. On Sunday nights, WGN-TV's "Cinema 9" series of dubbed foreign pix has made a surprising showing against the domestic movies on the other three stations, trailing WBBM-TV's "Late Show" by only a point or two but running well ahead of the WNBQ and WBKB features.

There has been a fairly good payoff too from the MCA off-network hours that WGN acquired this season. "Roaring 20s" shows nights over NBC's "Virginian" and up in second place on Wednesday various CBS shows and "Surfside 6" and "Thriller" both tie for third for the first 30 minutes in their respective slots opposite the current network fare. Other syndication shows doing well are "Ben Casey" and "Everglades," both of which tie for third, and "Bugs Bunny" which ties for second on Tuesdays and runs third on Thursdays.

WGN-TV is strong across the board with juve fare for a three-hour period starting at 3:30 p.m. The entries are "3 Stooges," "Dick Tracy," "Garfield Goose," "News and Sports," and the 6 p.m. strip of "Yogi Bear," "Huckleberry Hound," "Rocky and Friends" and "Quick Draw McGraw." Indie claims second place from noon to 6 p.m. Mondays through Fridays and first place in average share from 4 to 6:30 p.m. on a seven day a week basis. It tops WBKB in average share from 9 a.m. to noon on weekdays.

Pin Unfair Labor Rap on WHTN-TV

Washington, Jan. 16.

The National Labor Relations Board has cited WHTN-TV, Huntington, W. Va., for unfair labor practices.

The Board upheld the recommendations of Examiner John Kadee who said the station, operated by Beeves Broadcasting and Development Corp., discriminated against 16 striking employees.

Kadee recommended Beeves pay wages to the employees for the duration of the strike, Jan. 20 to March 5, 1962. All 16 were reinstated.

The dispute involved Beeves' refusal to bargain with the National Assn. of Broadcast Employees and Technicians local.

Kadee said Beeves had issued an order banning union activity on its premises during non-working time and threatened to discharge pro-union employees. The NLRB order forbade this in the future.

Atlanta — Tommy Thompson, WSB Radio producer, was awarded the annual 1962 Safety Reporting Award from the Atlanta Assn. of Independent Insurance Agents and Sigma Delta Chi, professional journalism society for men.

WTCN's Two-Tone Ad Spree Proclaims Indie Status of Mpls. Affiliate

Minneapolis, Jan. 15.

On the day after it ended its ABC network affiliation, Time-Life's WTCN Radio here proclaimed in huge, expensive two-color newspaper ads it "was achieving fully independent status, the culmination of a program development plan that began two years ago."

It was a newspaper advertising spree of record-breaking proportions locally for television as well as radio. No such previous station splurge ever had remotely approached this one which was designed to inform the area's public anent WTCN Radio's new programming format calling for mostly music but also including newscasts.

The station used two entire adjoining pages in all four Twin Cities' dailies for this local largest and costliest broadcasting station move, an unusual departure here.

Ads listed all of the hundreds of recorded musical numbers to be heard on WTCN Radio the ensuing 24 hours, giving the tunes' titles and the performers' names. Huge headlines read "Sound of Beautiful Music."

Never before had so much money been poured out in this manner by tv let alone radio, here.

WTCN has plenty of competition, there being a total of 18 commercial and one non-commercial radio stations in the Twin Cities' area. The ABC radio new is with local KSTP. Also, ABC two years ago switched its tv network affiliation here from WTCN-TV to 20th-Fox's KMSP-TV as that new the Time-Life video station is "completely independent," too.

FANCY TEXAS HOOPLA FOR 'ETERNITY' DOW

"From Here To Eternity," the Columbia feature which Screen Gems recently put into syndication, will have its bow on tv over KTVT, the Dallas-Fort Worth indie, Feb. 15. KTVT made a deal with Screen Gems for the 72 titles in Columbia's post-1960 package, which includes "Eternity", the 210 films in the post-1948 Columbia group, the 65 Universal films and the package of 156 five-minute Hanna-Barbera cartoons. It was KTVT's biggest deal to date.

SG has also sold the new 72-title group to WBOE-TV, Schenectady; WBAY-TV, Green Bay; WALB-TV, Albany, Ga.; WJHG, Panama City, Fla.; KSHO-TV, Las Vegas; KGMB-TV, Honolulu; KGW-TV, Portland, Ore., and KHSL-TV, Chico, Cal. The earlier group of post-1948 films has now been sold to 120 stations.

For the KTVT kickoff of "From Here To Eternity," SG has set a major promotion in that market keyed to a Hollywood-type premiere with film stars and local celebrities. With the acquisition of SG's film properties, KTVT will soon be scheduling features at least four nights a week.

Klein's KHJ Reshuffle

Hollywood, Jan. 15.

Milt Klein recently installed as general manager of KHJ radio, studied the ratings of his dayjays, didn't like what he saw and decided then and there to make a few changes. Two summers are being dropped and two new ones being brought in. Pink-slipped was Perry Allen, who joined up 18 months ago, and on two-weeks notice is Lucky Pierce, who came on the station with Allen.

New jocks are Bill Calder from Houston, Miami and Boston, and a dealer from Chicago not yet identified. Robert Q. Lewis left the station six weeks ago to take a network job in N. Y.

Fresno Switches

Fresno, Jan. 15.

Triangle has made three appointments at KFRE, the chain's radio station here.

Robert E. Kline, program director of Triangle's Philly WFIL-AM, is taking over as program manager of KFRE, and the station's new assistant general manager (over selling) is Guy B. Farnsworth, lately of WUSJ, Lockport, N. Y.

New promotions director of KFRE-AM-FM-TV is Don Shepard, who had a similar post with WLOS-TV, Asheville, N. C.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Dallas-Ft. Worth • Stations: KRLD, WBAP, WFAA, KTVT • Survey Dates: Oct. 14 - Nov. 3

KTVT
Total Area Homes: 28,000
Metro Ratings: 4
Share of Audience: 6

MONDAYS 7:30-9:00
Program: TICKET TO HOLLYWOOD

Oct. 15 "BOUNTY HUNTER"
Randolph Scott, Ernest Borgnine, 1954, Warner Seven Arts, 1st Run

Oct. 22 "THE BREAKING POINT"
John Garfield, Phyllis Thaxter 1950, Warner, Seven Arts, 1st Run

Oct. 29 "ROCKY MOUNTAIN"
Errol Flynn, Patrice Wymore 1950, Warner Seven Arts, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lucy Show 7:30-8:00	KRLD 247,100
Danny Thomas 8:00-8:30	KRLD 175,800
Andy Griffith 8:30-9:00	KRLD 208,500

KTVT
Total Area Homes: 14,100
Metro Ratings: 2
Share of Audience: 3

TUESDAYS 7:30-9:00
Program: TICKET TO HOLLYWOOD

Oct. 16 "WILD HARVEST"
Alan Ladd, Dorothy Lamour 1947, Paramount, MCA, 1st Run

Oct. 23 "ROAD TO SINGAPORE"
Bob Hope, Bing Crosby 1940, Paramount, MCA, 1st Run

Oct. 30 "THE GHOST BREAKERS"
Bob Hope, Paulette Goddard 1940, Paramount, MCA, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Red Skelton 7:30-8:30	KRLD 247,300
Jack Benny 8:30-9:00	KRLD 264,300

WBAP
Total Area Homes: 33,700
Metro Ratings: 6
Share of Audience: 32

WEDNESDAYS 5:00-6:00
Program: ACTION 5

Oct. 17 "JUNGLE JIM"
J. Weissmuller, Virginia Grey, George Reeves 1948, Columbia, Screen Gems, Repeat

Oct. 24 "TRANSIT BOOM"
Dennis Morgan, Patricia Medina, Wm. Talman 1956, Columbia, Screen Gems, Repeat

Oct. 31 "VALLEY OF THE HEADHUNTERS"
J. Weissmuller, Tamba, Christine Larson 1953, Columbia, Screen Gems, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVT 35,000
Lone Ranger 5:30-6:00	KRLD 38,000

KTVT
Total Area Homes: 14,300
Metro Ratings: 2
Share of Audience: 3

THURSDAYS 7:30-9:00
Program: TICKET TO HOLLYWOOD

Oct. 18 "REMARKABLE ANDREW"
Wm. Holden, Brian Donlevy 1942, Paramount, MCA, 1st Run

Oct. 25 "SPAWN OF THE NORTH"
George Raft, Henry Fonda 1938, Paramount, MCA, 1st Run

Nov. 1 "HOLD BACK THE DAWN"
Olivia DeHavilland, Charles Boyer 1941, Paramount, MCA, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Perry Mason 7:30-8:30	KRLD 176,900
My 3 Sons Petit 8:00-8:30	WFAA 147,700
Nurses 8:30-9:30	KRLD 148,000

KTVT
Total Area Homes: 37,400
Metro Ratings: 6
Share of Audience: 11

FRIDAYS 7:30-9:00
Program: TICKET TO HOLLYWOOD

Oct. 19 "SILVER CHALICE"
Virginia Mayo, Paul Newman 1955, Warner Bros., Seven Arts, 1st Run

Oct. 26 "BRIGHT LEAF"
Gary Cooper, Lauren Bacall 1950, Warner Bros., Seven Arts, 1st Run

Nov. 2 "THE McCONNELL STORY"
Alan Ladd, June Allyson 1955, Warner Bros., Seven Arts, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Route 66 7:30-8:30	KRLD 158,000
77 Sunset Strip 8:30-9:30	WFAA 146,000

WBAP
Total Area Homes: 84,500
Metro Ratings: 16
Share of Audience: 28

SATURDAYS 8:00-10:00
Program: SATURDAY AT THE MOVIES

Oct. 20 "RIVER OF NO RETURN"
R. Mitchum, M. Monroe, Rory Calhoun 1954, 20th Century-Fox, NBC, 1st Run

Oct. 27 "MISTER SCOUT-MASTER"
Clifton Webb, Gerrie Winslow, Edmund Gwenn 1953, 20th Century-Fox, NBC, 1st Run

Nov. 3 "BENEATH THE TWELVE MILE REEF"
Terry Moore, Robert Wagner, Gilbert Roland 1953, 20th Century-Fox, NBC, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Gun Will Travel 8:30-9:00	KRLD 116,700
Gunsmoke 9:00-10:00	KRLD 210,000

WFAA
Total Area Homes: 114,600
Metro Ratings: 18
Share of Audience: 53

SUNDAYS 2:30-3:05
Program: SUNDAY SHOWTIME

Oct. 14 NO MOVIE

Oct. 21 "WOMAN OF MYSTERY"
Dermot Walsh, Hazel Court 1956, United Artists, United Artists, Repeat

Oct. 28 NO MOVIE

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Mov/America NFL 2:30-3:30	KRLD 54,500
This is NBC News 3:15-3:30	WBAP 25,000

Jack Berry's Comeback Trail With 9 Hrs. Air Time; Files Fla. Defense

Hollywood, Jan. 15

Quizzer host Jack Barry, Jan 28, takes over emcee chores on Desilu's "By the Numbers," the Ralph Andrews-Bill Yagemann game show going on KTLA, Los Angeles, in the Friday night 7:30 to 8 p.m. slot.

Barry also handles the station's morning show, "Kidding Around," which gets a new title, "The Jack Barry Show," on Jan. 21 along with an expansion from 30 minutes to an hour, 10 to 11 a.m.

For a total of nine hours a week air time for the former '21' quizmaster, "The Jack Barry Show" also will get a night slot, Sundays from 7:30 to 8:30, beginning Jan. 27.

WGMA Defense

Washington, Jan. 15

Cohn & Marks, counsel for Barry & Enright's Melody Music, has filed a 46-page reply to the recent FCC Broadcast Bureau's proposal to lift the license of WGMA, Hollywood, Fla., radio station owned by the former network quiz show producers who were involved in the quiz scandals. Broadcast Bureau's findings, among other criticisms, questions Melody Music's "reliability and candor as a licensee."

Cohn & Mark's answer attacks WGMA's public service programming; cites equal guilt of network and sponsor in quiz rigging; outlines Barry and Enright's conduct following expose of quiz rigging; and questions testimony used by Broadcast Bureau from quiz contestants Bowner and Ollstein.

In a concluding reply to the Bureau's proposals, the answer from Barry & Enright's counsel states, "The Bureau's defense of the networks and the sponsors is nothing short of amazing. The Bureau takes the position that the networks and the sponsors were completely innocent, had no knowledge of the controls, were not negligent and had no reason to suspect that controls existed.

"This flies in the face of the Report of the House Subcommittee on Legislative Oversight . . . which, after hearing all the testimony, including that of the networks and the sponsors, concluded that the networks and sponsors either knew that the controls existed, or if they did not know, they were abysmally negligent in discharging their responsibilities."

DAVID WOLPER PROD. INTO DRAMA FIELD

Hollywood, Jan. 15

David Wolper Productions, which has bloomed in the documentary field on both the syndication and network levels, plans to get into the filming of dramatic shows.

Several projects in negotiations are being kept under wraps until all rights are cleared.

In the meantime, Henry Fonda has been signed by exec producer Wolper as host-narrator on a new half-hour vidfilm series, "The Pursuing Years," which Wolper Productions is producing in association with United Artists-TV. Fonda, who performed similar chores on Wolper's hourlong tv special, "Hollywood: The Fabulous Era," airing Jan. 23 over ABC-TV, has already hosted the pilot of the new series, "1927 Boom, Bust & Rally Day."

WHC's News Revamp

Pittsburgh, Jan. 15

WHC, the NBC affiliate here, has completed revamping of its news shows and are now presenting both the six o'clock and 11 o'clock shows with new personnel and new format.

Dick John, the news director who was brought in after Bob Holland left for Philadelphia, handles the six o'clock show and is putting on stocks in depth and using other station personalities for features. The news goes for a whole hour with Red Donley devoting 15 minutes for sports and another 15 going to NBC for the Huntley-Brinkley report.

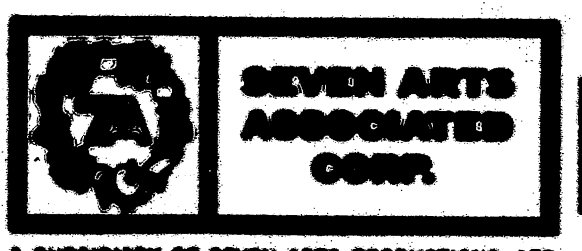
Larry Gaffney, whom John brought in from Oklahoma City, handles the 11 o'clock news with Donley getting five minutes for sports at the end of the 15-minute seg.

Says George Conte:

Vice President and General Manager, WTMJ-TV, Milwaukee, Wisc.

"We bought volumes 4 & 5 of Films of the 50's for the same reasons we bought Seven Arts' volumes 1 & 2. The films have been highly successful in our programming schedules. We select features by checking their ratings, stars, and type of story. This has

If you'll check the rating books of the Milwaukee market you will find that WTMJ's Saturday Night Theatre has consistently been one of our top rated programs. Our audience is very pleased, very loyal, and very appreciative of this type of entertainment."



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue YUkon 6-1717
CHICAGO: 4528 Eden, Lincolnwood, Ill. ORchard 4-5566
DALLAS: 5951 Charleston Blvd Albany 9-5895
LOS ANGELES: 3500 Royal Woods Drive, Sherman Oaks, Calif. STate 8-6276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7195

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SPOT (Spot TV Rates and Data)

Individual feature prices upon request.

VARIETY-ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety coupled with the rating performance of the top 10 network shows, on the local level, the Variety ARB charts are designed to reflect the rating status of virtually every market in the U. S.

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg	Compet.	Sta.	Total Homes
1.	Ben Casey	WTAE	423,400	46	1.	Tightrope (Fri. 10:30)	WTAE	Screen Gems	238,900	22	Jack Paar	WIIC	114,100
2.	Danny Thomas	KDKA	402,400	42	2.	Peter Gunn; Caesar (Tues. 10:30)	WTAE	Official	210,500	18	Garry Moore	KDKA	293,700
3.	Andy Griffith	KDKA	402,300	41	3.	Valley Boys; To Tell The Truth Dillon (Mon.-Tues. 7:30)	KDKA	U.S. Borax	176,100	18	Cheyenne	WTAE	294,100
4.	Lucy Show	KDKA	391,100	41	4.	Wyatt Earp; FB (Sat. 8:00)	KDKA	ABC Films	141,900	17	Combat, News	WTAE	270,100
5.	Red Skelton	KDKA	382,800	37	5.	Tombstone Territory (Sat. 6:30)	KDKA	Economee	125,200	10	R. Rogers, D. Evans	WTAE	103,400
6.	Candid Camera	KDKA	361,000	38	6.	Bugs Bunny (Sat.-Sun. 12:00)	WTAE	UAA	112,900	10	R. Rogers, D. Evans	WTAE	117,400
7.	Beverly Hillbillies	KDKA	357,800	31						12	News, School Days	KDKA	85,800
8.	What's My Line	KDKA	340,000	36	7.	Sea Hunt; News; Wea; UN (M-F 6:30)	WTAE	Economee	104,500	12	News, Colonel, Trio	KDKA	57,300
9.	Jackie Gleason	KDKA	334,900	34	8.	Rin Tin Tin (Sat. 11:00)	KDKA	Screen Gems	85,200	12	Early Show	KDKA	120,900
10.	Gunsmoke	KDKA	323,400	32	9.	Story Of (Sun. 7:00)	WTAE	UA-TV	83,800	10	Make A Face	WTAE	45,000
					10.	Roy Rogers (Sat. 11:30)	KDKA	R. Rogers Prod.	82,800	9	Lassie	KDKA	280,300
										10	Top Cat	WTAE	84,000

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

1.	Ben Casey	WITI	230,700	40	1.	Death Valley; Hall of Fame (Fri. 8:30)	WTMJ	U.S. Borax	104,700	19	77 Sunset Strip	WITI	118,000
2.	Lucy Show	WISN	156,000	33	2.	Mickey Mouse; JFK (Mon.-Fri. 5:00)	WISN	Buena Vista	71,500	15	Theatre at 4, JFK	WTMJ	58,400
3.	Donna Reed	WITI	156,500	29	3.	Wanted: Dead or Alive (Tues. 9:30)	WITI	CBS Films	70,000	16	Garry Moore	WISN	133,300
4.	Hazel	WTMJ	156,400	30	4.	Hennessey (Fri. 9:30)	WITI	NBC Films	68,900	16	Jack Paar	WTMJ	136,100
5.	Bonanza	WTMJ	154,500	30	5.	Superman (Sat. 11:00)	WITI	ITC	68,000	13	Sky King	WISN	35,900
6.	Danny Thomas	WISN	153,400	32	6.	Yogi Bear (Mon. 9:30; Tues. 5:30)	WISN	Screen Gems	64,000	12	Ben Casey	WITI	226,000
7.	My 3 Sons	WITI	142,100	25	7.	Peter Gunn (Fri. 9:30)	WISN	Official	64,300	15	Theatre at 4; Hunt-Brink	WTMJ	70,400
8.	Candid Camera	WISN	140,700	30	8.	Bugs Bunny (Sat. 12:00)	WITI	UAA	63,900	12	Jack Paar	WTMJ	136,100
9.	Dr. Kildare	WTMJ	139,700	29	9.	Roy Rogers (Sat. 10:30)	WISN	R. Rogers Prod.	57,400	12	Pops Theatre, FB	WISN	46,000
10.	Beverly Hillbillies	WISN	139,000	28	10.	Story Of (Tues. 9:30)	WTMJ	UA-TV	57,000	10	Heckle & Jeckle	WITI	80,500
										12	Garry Moore	WISN	133,300

WASHINGTON D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

1.	Beverly Hillbillies	WTOP	288,500	34	1.	Huckleberry Hound (Thurs. 6:30)	WTTG	Screen Gems	127,700	16	News; Wea; Hunt-Brink	WRC	101,500
2.	Ben Casey	WMAL	270,300	35	2.	Valley Boys; JFK (Mon.-Tues. 7:00)	WRC	U.S. Borax	127,100	16	Newsnight; JFK	WTOP	123,000
3.	Bonanza	WRC	266,500	30	3.	Assignment Underwater (Thurs. 7)	WTTG	NTA	96,400	12	Hennessey	WRC	91,000
4.	Red Skelton	WTOP	235,900	30	4.	Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	84,200	11	News; Wea; Hunt-Brink	WRC	128,000
5.	Lucy Show	WTOP	214,600	26	5.	Deputy Dawg (Tues. 6:30)	WTTG	CBS Films	82,100	12	News; Wea; Hunt-Brink	WRC	124,300
6.	Car 54	WRC	202,700	26	6.	Hennessey (Thurs. 7:00)	WRC	NBC Films	81,600	12	Assignment Underwater	WTTG	98,400
7.	Ensign O'Toole	WRC	202,600	27	7.	Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	80,300	10	Love That Bob	WRC	54,800
8.	Gunsmoke	WTOP	198,300	25	8.	Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	80,000	12	News; Wea; Hunt-Brink	WRC	121,300
9.	Flintstones	WMAL	196,300	28	9.	Ercoglades (Wed. 7:00)	WRC	Economee	67,000	9	Newsnight	WTOP	89,900
10.	Jackie Gleason	WTOP	192,700	27	10.	Highway Patrol (Sat. 7:00)	WTTG	Economee	66,400	10	Saturday Report	WRC	61,200

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP WTCN. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

1.	Bonanza	KSTP	234,800	39	1.	Huckleberry Hound (Tues. 6:30)	KSTP	Screen Gems	87,800	16	Laramie	KSTP	106,200
2.	Ben Casey	KMSP	232,800	40	2.	Death Valley Days (Fri. 9:30)	KMSP	U.S. Borax	82,800	13	Jack Paar	KSTP	167,300
3.	Lucy Show	WCCO	200,800	29	3.	Superman (Mon.-Fri. 5:30)	WTCN	Flamingo	72,800	12	Huntley-Brinkley	KSTP	65,700
4.	Skelton; Comedy Spt.	WCCO	190,800	32	4.	Rebel (Tues. 9:30)	KMSP	ABC Films	67,300	10	Garry Moore	WCCO	196,100
5.	Andy Griffith	WCCO	192,400	26	5.	Mickey Mouse; JFK (Mon.-Fri. 5:00)	WTCN	Buena Vista	64,300	12	Axel & Bomba	WCCO	85,100
6.	Garry Moore	WCCO	188,300	26	6.	Quick Draw McGraw (Mon. 5:30)	WCCO	Screen Gems	57,800	8	Movies; Hunt-Brink	KSTP	52,800
7.	Candid Camera	WCCO	184,800	28	7.	Yogi Bear (Thurs. 5:30)	WCCO	Screen Gems	56,800	8	Superman	WTCN	65,700
8.	I've Got A Secret	WCCO	176,600	25	8.	Whirlybirds (Mon.-Fri. 6:00)	WTCN	CBS Films	56,300	10	News Picture, Wea, Spts	KSTP	80,600
9.	What's My Line	WCCO	174,800	28	9.	Ray Rogers (Sat. 10:30)	WCCO	R. Rogers Prod.	54,300	8	Magic Midway	KSTP	26,700
10.	Gunsmoke	WCCO	172,300	24	10.	Phil Silvers (Sun. 9:00)	WTCN	CBS Films	51,300	9	Candid Camera	WCCO	184,600

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: OCTOBER 14 - NOVEMBER 3, 1962.

1.	Beverly Hillbillies	WBNS	177,500	33	1.	Whirlybirds (Thurs. 7:00)	WTVN	CBS Films	119,000	18	Look With Lang		
2.	Ben Casey	WTVN	168,500	37							CBS News	WBNS	72,500
3.	Wagon Train	WTVN	154,400	30	2.	Ripcord (Tues. 7:00)	WTVN	UA-TV	81,200	20	Look With Lang		
4.	Red Skelton	WBNS	151,200	32							CBS News	WBNS	81,600
5.	Lucy Show	WBNS	151,200	33	3.	Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	87,600	16	Home Edit; Hunt-Brink	WLWC	55,970
6.	Bonanza	WLWC	144,800	32	4.	Third Man (Mon. 8:00)	WTVN	NTA	87,600	18	I've Got A Secret	WBNS	148,700
7.	I've Got A Secret	WBNS	142,700	34	5.	Yogi Bear (Wed. 6:30)	WTVN	Screen Gems	77,600	18	Juvenile Court	WBNS	71,400
8.	Candid Camera	WBNS	141,100	28	6.	Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	73,100	16	Home Edit; Hunt-Edit	WLWC	58,400
9.	Danny Thomas	WBNS	134,400	28	7.	Peter Gunn (Fri. 10:30)	WTVN	Official	72,700	12	Jack Paar	WLWC	94,000
10.	My 3 Sons	WTVN	131,700	22	8.	Wyatt Earp (Sun. 6:30)	WLWC	ABC Films	68,200	13	Biography	WBNS	41,000
					9.	Death Valley Days (Thurs. 7:30)	WBNS	U.S. Borax	66,100	16	Ozzie & Harriet	WTVN	128,400
					10.	People Are Funny (Sat. 7:00)	WTVN	NBC Films	62,000	6	Midwestern Hayride	WLWC	77,200

Pacifica Probers

Continued from page 30

resenting every conceivable shade of political opinion. She said she has no connection with or control of Pacifica.

A Foundation spokesman declared that all such commentators are identified by affiliation by KPFK.

Besides Thomas and Mrs. Healey other persons subpoenaed to testify were Jerome Shaw of San Francisco, Pacifica executive vice president; Joseph Binns, station manager of Pacifica's WBAI in New York; Harry Plotkin, the Foundation's Washington attorney; and Dr. Peter Odegard, Political Science professor at the University of California and a Pacifica director.

The Foundation, a tax-exempt, non-profit educational corporation, operates KPFK, WBAI and KPFA in Berkeley on a listener subscription basis without commercial advertising. The format is generally egghead music and discussion programs.

Last summer WBAI presented a homosexual panel discussion which drew from sex deviates a demand for equal time. Last Fall all three stations aired a discussion of the FBI, which, according to a Foundation spokesman, provoked controversy and may have triggered the subcommittee probe.

The probe, launched the day after Congress convened for a new session in secrecy broken only by Pacifica's loud protests, reportedly got underway with subcommittee members arguing over whether it should be held at all.

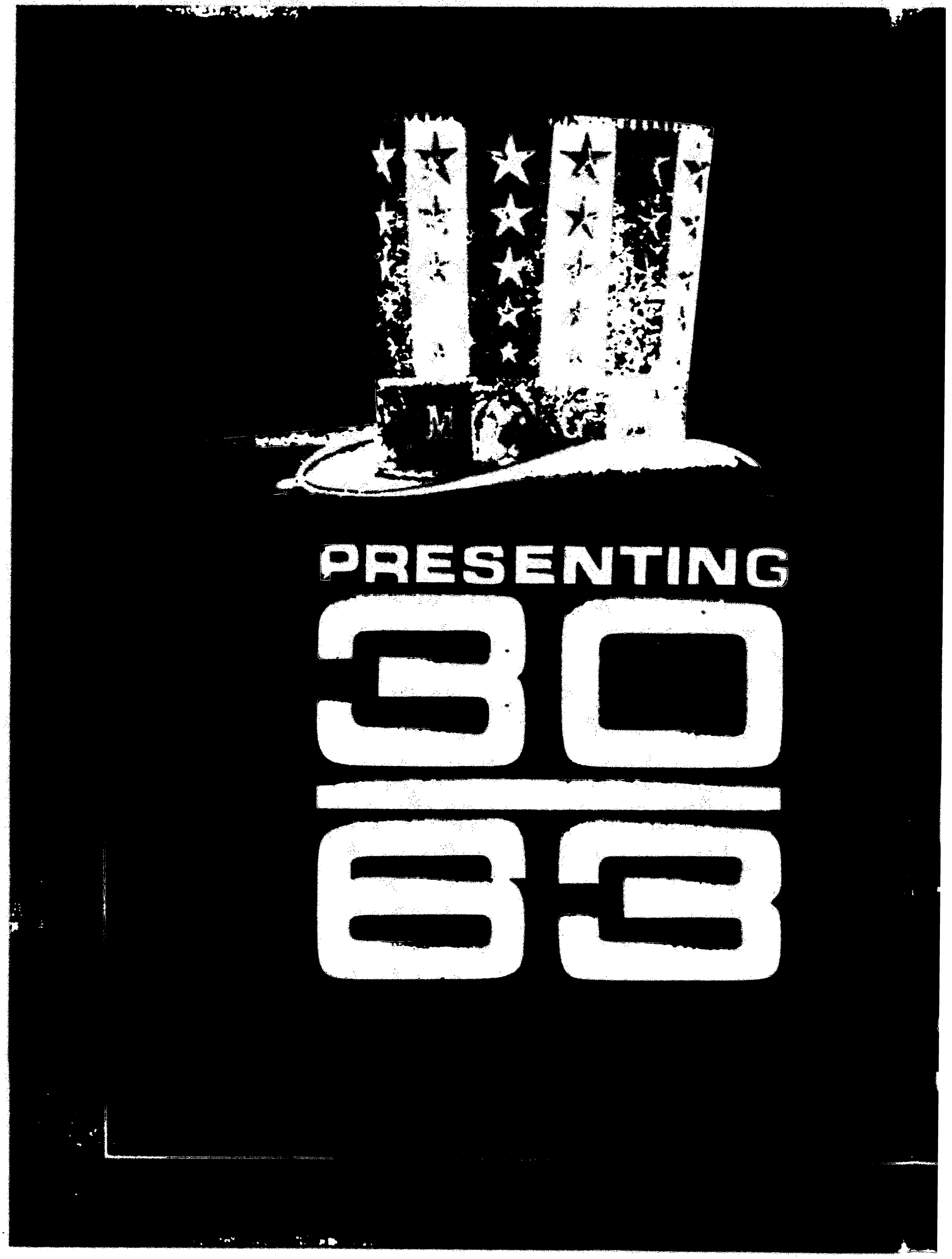
Mary Martin's New Pact

Continued from page 36

will flow "during the coming months." Actually, though, if Miss Martin appears in anything other than the taped repeat of "Peter Pan," NBC execs will consider themselves fortunate. The actress-singer and the network spent several weeks last year mulling various ideas for a special, but none of them saw the light.

One of the ideas was a singalong patriotically themed. It fell through, and while a new contract was inked there is no report from the network of any particular or immediate plans for a special other than "Pan."

NBC-TV is working on the theory that Miss Martin is such a hot property that when she decides on a special program, if she decides on one, it can't miss. In 1960, she did two Nielsen smash specials on NBC-TV, and the web would like a repeat.


PRESENTING
30
63

GREATEST POST '48 FEATURE ENTERTAINMENT OFFER OFFERED TELEVISION STATIONS

Face of West German Show Biz Changes With 3 TV Webs in Sight

By HAZEL GUILD

Frankfurt, Jan. 15.

[illegible] of West German's Show [illegible] the [illegible] on [illegible] and expected [illegible] of the Third [illegible] [illegible] has [illegible] [illegible] of the [illegible] West [illegible]

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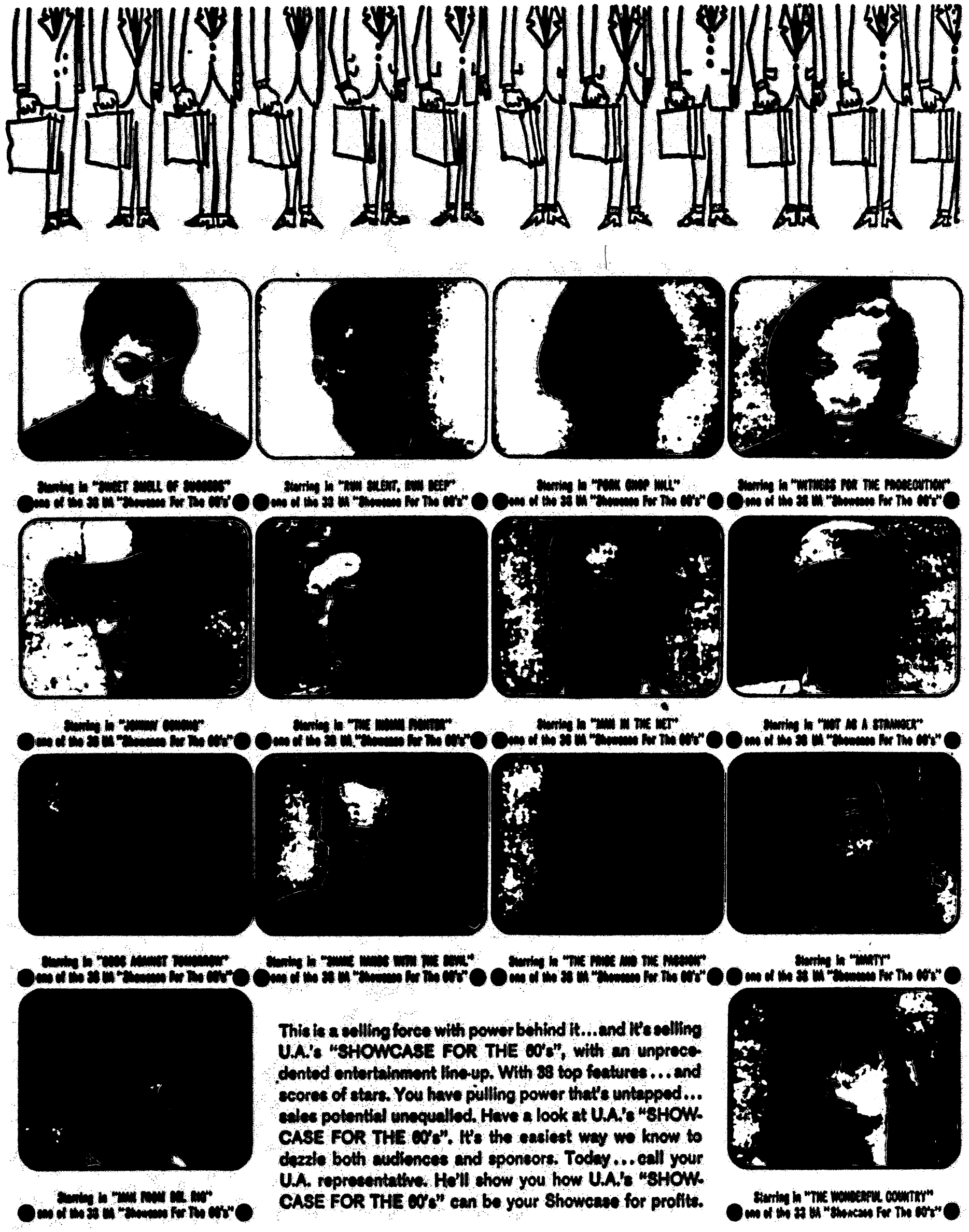

This is a selling force with power behind it...and it's selling U.A.'s "SHOWCASE FOR THE 60's", with an unprecedented entertainment line-up. With 38 top features... and scores of stars. You have pulling power that's untapped... sales potential unequalled. Have a look at U.A.'s "SHOWCASE FOR THE 60's". It's the easiest way we know to dazzle both audiences and sponsors. Today... call your U.A. representative. He'll show you how U.A.'s "SHOWCASE FOR THE 60's" can be your Showcase for profits.

u.a.

[redacted] Madison Ave., MU 8-4700

[redacted] N. Michigan Ave., 467-7060 [redacted] [redacted] South Center, MI 7-8663 [redacted] 1041 N. Formosa Ave., HE 6-3420

Chi TV Stations

(Continued from page 39)

costs involved in sending a man to Viet, South America or Europe the station nevertheless gets back most of the expense and has the parties pre-sold to boot

In addition WBBM-TV has sold Peoples Co on the local entries in Repertoire Workshop several of the in prime time periods Last year the station plucked Kent Taggies for a special concert by the Chicago Chamber Orch and a hefty fee of sponsor Universal Bowling & Billiard supply for Hugh Hill's documentary "The Wasted Years" Save for a number of documentary specials that are tied in with station officials which bear a not for sale tag, the CBS station has managed to peddle just about all its participating prime time programs in 1962

As the next most ambitious station here in the area of specials, WBKB has had a somewhat harder time than the other stations in nailing down suitable sponsors Budweiser came through for part sponsorship of the 90-minute Norm Ross telementary, "Countdown Is Chicago Defensible" which has now had three exposures and for the Steve Allen "Home Again" episode in addition to Lewandowski's opus on Warsaw Otherwise the station has had to rely on off-key sponsors like an auto dealer, a fur merchant and a home improvements firm to underwrite many of its heavyweight entries It was particularly jarring, for instance, to have the unpolished auto pitchman, Steve Mitchell, cutting in with blurbs on the Archibald MacLeish "Home Again" outing.

Two of the three modern Germany shows produced by Bonnie Dorn and Sam Ventura went unsponsored, as did the Benny Goodman "Home Again," the Alex Dreier "P-Bomb" documentary both showings of a special titled "Heart Attack" and another "Hope For the Mentally Ill," and the Norm Ross-Dave McElroy produced film, "The Refugee"

WNBQ found sponsors for its two regular public affairs stanzas at night, Home Federal Savings for "Dateline Chicago" on Mondays and Deans Milk for its Academic Saturdays at 6 p.m. The "Dateline" series bowed at 9:30 p.m. has developed into a skein of thoughtful video essays which on a few occasions have touched on mildly controversial themes Home Federal stayed with it and after initially committing itself to eight installments eventually wound up buying 10 of the first 13

WGN-TV dealt less in specials than the three network-owned outlets but got Chicago Title & Trust to pick up the tab for the one-shot "Ballad of Chicago" and found a printing-litho firm, Desaulnier & Co., to underwrite four segments of the regular Friday night news discussion series, "Your Right To Say It" There were no takers for three news specs, however

A good number of the documentaries and film specials came up with attractive ratings during 1962, making them good buys for the advertisers WBBM-TV discovered that in several instances when the special was slotted at 10:15 p.m. it got better ratings versus the old Jack Paar show than did the regularly skedded feature films Some came up with 20s, others with 10s or better

In general the specials ran up a good track record in 1962, which sales managers feel bodes well for the chances of the 1963 entries, especially with those national sponsors who are looking for so-termed "local identification." Principal sales arguments to national bankrollers are (1) that the video think pieces give advertisers access to a hard-to-reach segment of the audience, and (2) that the best way to win an advantage over competing products that are buying by the numbers is to go with something different, and particularly with something of consequence to the local community.

Up Saskatchewan Way

Regina, Sask., Jan. 15

Two men identified only as Martin and Dougie are the most unusual disk jockeys in Saskatchewan

They work as much as 12 hours a day, seven days a week and their pay is 45 cents a day

They are prisoners at the federal penitentiary in Prince Albert and operate a radio station that services the institution

"We have a good audience" Martin says About 95% of the prisoners listen to the station in the evening

The control room of the station is located in two cells which have been joined together by knocking out a section of the cement wall

The station is actually a monitoring unit Using two receivers to allow switching of stations without interruption, the top programs of outside stations are carried on one channel Another channel carries the audio portion of sports shows and top programs from CKRM-TV, Prince Albert.

"The prisoners have to use a little imagination, but they don't seem to mind," says Martin

Rep. Meader Pitches For TV Coverage Of House Hearings

Washington, Jan. 15.

Rep. George Meader (R-Mich.) and no relation to Vaughn introduced resolutions to permit tv coverage of House committee hearings.

The first resolution calls for a permanent change in House rules allowing tv and photographic coverage

The second would permit coverage only for the current session and would be introduced if the first were defeated.

Despite approval of the Republican leadership, Meader's resolutions will be lucky to see the light of day as long as Speaker John McCormack remains opposed to tv coverage of House Committee hearings.

West German TV's 'Face'

(Continued from page 48)

exclusively with people who have worked in the entertainment industry And in Hamburg, the local branch has from 450 to 600 men and women who had previously done bit parts

Pay for an eight-hour day is 25 marks $6.25 on the film set, and 40 to 50 marks=$10 to $12.50—if the individual is required to wear special evening clothes which he supplies himself

Even at these pitifully small salaries it is almost impossible to find enough screen jobs to keep these people working And many of them are turning toward television in the hope of keeping alive

The studios in the major German cities of Hamburg, Berlin, Munich and Wiesbaden which once had lists of actors available for film work are now filling their own sets with television films instead of films for cinemas, and the workers are switching as well to the newer medium

2d TV Network

At Mainz where the Second Television Network opened its headquarters recently, staffers admitted that their personnel branch was almost desperately looking for trained people Cameramen and technicians particularly, were urged to apply

"There is of course no thought of paying them 'star salaries'," one official explained But the network is actually competing with some of the independent producers whom it pays to make some of its programs, both seeking the trained experts in the field

And Mainz, too, has just announced the names of some of the firms with whom it has initially signed contracts for productions—a list read with particular interest by the film-industryites here, to see how many of their colleagues have switched to the more profitable field of television.

DuMont Time Television Corp. of Cologne (partially owned by Time Magazine), a new company formed by Arthur Brauner of Berlin's CCC Films to concentrate on television productions, plus many of the major studios which once were used for filming features, are on the list It includes Bertelsmann Television of Munich Carlton Films of Munich, Telestar Productions, Intertel of Munich, Bavaria Studios in Geiselgasteig, RIVA Studios, FTM Productions of Baden-Baden, Tele-Universum Film and TV, Sascha Films of Vienna, Real Film of Hamburg; Informa of Duesseldorf, Unifox, all packed with the new television center

When the Second TV net is filled up, it will employ 1,200 people, for 1963 it expects to spend about $37,000,000 and will be over the $50,000,000 limit in 1964

With that much money to spend, naturally, the prices in every field are on the increase

Formerly it was possible to buy the rights to a play or novel for a hundred dollars or so for about $2,000 and it's double that now is up to double that

Television men are hoping that fantastic fees for versions of "not to be missed" novels—and the way some are—is an exception in theory, for but a few writers to offer their works to television

A recent study of young German dramatists revealed that at only two of them, Karl Wittlinger and Johannes Mario Simmel—are able to live completely from the rights to stage productions. The others are turning more and more toward writing for tv

Not only is the field open, and profitable, but television is also able to present avant garde works. The city stages are often dominated by city officials, the city parliament, or the particular political affiliation of the mayor, and the plays presented on the stages are more likely to be the classics, or the works of known European or American dramatists

A German writer can score a big click with his presentation on television, though

A young German author Tankred Dorst presented his play "The Curve" on German television from Cologne recently The tragi-comedy concerned two brothers who "manage" a dangerous curve in a road and wait for the accidents One sells the wrecked autos, the other deals with the corpses.

The grotesque, ironic play could probably never have been done initially on a German stage But since it was done on tv, it has been sold for a Spanish stage, will be done on Polish television, and Radio Tel Aviv has asked for the Israeli rights

Cyril Bennett's New Slot on British AR-TV

London Jan 10

Cyril Bennett has just been appointed the new Head of Features by AR-TV He begins operating in this capacity on March 1, replacing Lord Windlesham who moved out after recently succeeding to his title

Bennett — one time newspaper parliamentary reporter—has been with AR-TV for some years doing features and news-documentary programs. He was appointed editor of the long-standing weekly current affairs program "This Week" in June 1961.

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NEED A GAL ASSISTANT?
"My boss moved to Minneapolis and left me all by myself"
With 10 years' experience in theatrical television casting, radio, [illegible] Can relocate or commute. Age 27, single, college grad. Write Box 1141, VARIETY
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TV Production Accountant
with full knowledge of all phases in connection with motion pictures and TV. Ten years experience in Hollywood. Seeking association with company in New York.
WRITE BOX V-1466, VARIETY
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Metro Broadcast Sales
including: WHK Radio, Cleveland's number 1 station for 3 years (Pulse, Hooper).
WTTG...offering greatest TV coverage in Wash., D.C., plus minutes in prime time.

The Mayor and the city's business leaders know and understand the needs of the people of Pittsburgh. When they learned that pledges to the United Fund were still short of its goal, they reacted swiftly by participating in KQV Radio's "Million Dollar Wednesday." For the third year the station offered its facilities to the United Fund. Throughout the day, these civic leaders sat behind KQV microphones, introducing music, reporting the time and the weather and, most important, urging the people of Pittsburgh to support the United Fund. The participation of Pittsburgh's top leadership in KQV's "Million Dollar Wednesday" was, in the words of Campaign Chairman Philip A Fleger, "but one example of the genuine interest, the concern, the imagination, and the work which the station invested in the 1962 United Fund Campaign." KQV's "outstanding cooperation" demonstrated the kind of "superior public service" ABC Owned Radio Stations perform to generate true community action.

ABC OWNED RADIO STATIONS
WABC NEW YORK WLS CHICAGO KGO SAN FRANCISCO
KQV PITTSBURGH WXYZ DETROIT KABC LOS ANGELES

Radio Reviews

VOICES IN THE HEADLINES
With Fred Fox, host
Producer: Edward Hanna
Director: Ted Bell
25 Mins.: Sun., 7:05 p.m.
ABC, from N.Y.

"Voices in The Headlines" is a successful attempt to exploit radio's unique potentialities as a journalistic medium. Instead of being a straightforward wrapup of the week's news events as observed by reporters, this show is presenting the voices of those actually making contemporary history. Tightly edited sequences are strung together into neatly packaged documentary features.

Last Sunday's show ranged over the world, spotlighting the views of British Prime Minister Harold Macmillan and some personalities in the Congo drama, among others. Domestically, the show was highlighted by its coverage of James Meredith's uncertain status at the U. of Mississippi, including comments by Meredith's father, a dirt-hard segregationist student and the University's chancellor. There was also a fruitcake sequence on the opening of the new Congress in which various solons, including newly elected Sen. Teddy Kennedy. A feature on the recent arrival of the Mona Lisa painting rounded out the show. Herm.

THE BOB NEAL SHOW
270 Mins.: Mon-Fri. 5:30 a.m.
WERE, Cleveland

For many years, Bob Neal has held his own among sportscasters and will again be back at the baseball microphone. Meanwhile, he's taken on the d.j.'s in the morning period with an all-talk show. Occasionally, he tosses a record into the program, but this is a rarity. What's more, he has successfully shown that records and vacuous chit-chat can be improved on with a low-key, intelligent series of morning interviews.

Neal's approach to interviews—and they range the entire field of personalities—are done to produce information for an intelligent audience. Since the bulk of his listeners are there cluttering through traffic to work, as well as housewives preparing breakfast, Neal's audience is a challenging test. That he has succeeded is evidenced both by the plethora of commercials and station approval. Neal's approach is folksy, yet he shows a healthy background in many fields. There is a minimum of artificial yapping, and often he'll pick up a telephone to call a personality in the news. His off-the-cuff mannerisms has the authority of a professional, and the length of the interview is limited only by the information to be gleaned and the time the guest can afford. Neal does the sports reports during his morning stint, with the station's newsmen handling the usual reportorial chores. Mark.

16 MEN SWINGING
With Ken Campbell 4tet (16).
Many Frances MacAthinson, announcer.
Producer: Peter Shaw
Ken Campbell
30 Mins.: alt. Fri.: 7 p.m.
CBC, from Ottawa

This is the sound of the big band at its swingingest. Ken Campbell, standout arranger and hotboner, has collected the cream of the local musician crop and handed them into a group of 16 that has as much fun with making the sound as the dialers have in hearing it. In these days of combos and small groups, musicians seem to welcome the chance to let their tunes into a lushy sound. With arrangements such as these turned out by Ken Campbell, this mob seems into the east-to-coast A.M. web of the Canadian Broadcasting Corp on alternate Friday evenings at seven with a zeal worthy of crusaders. Approaches are sometimes gentle, but usually boisterous and melodic. Canary Mary Frances, also w.k. on her own web show, "Fancy Free," fits the show nicely. She can belt or croon and this format gives her opportunities for both.

Campbell, in the instrumental sessions, makes strong use of soloists and sidemen improvising to help build the items. Producer Peter Shaw knits the stints into neat packages that make "16 Men Swinging" an enjoyable stanza for early p.m. listening. Gerr.

St. Paul Educ'l Bid

Washington, Jan. 15.

KTCA-TV of St. Paul, has petitioned Federal Communications Commission to reserve channel 17 for non-commercial educational use.

Twin City Area Education Television Corp. requested amending of FCC rules for vacuum channel in Minneapolis-St. Paul area.

2d German TV Web Pacts for UFA Studios

Mainz, Jan. 15.

Now that the once-famed UFA film company is in bankruptcy, and the UFA studios in Berlin-Tempelhof were many of 'em up for grabs, the Second Germany Television net, headquartered here, has set up a new company to take over three of the UFA studios.

The second net, which goes into actual operation on April 1, has been in need of space for its growing production schedule. Now it has signed a five-year contract for exclusive control of the UFA studios, with Universum Film AG remaining with 49% of the capital, plus 1%; each to Dr. Hermann Schwerin, Bertelsmann Publishing, the German documentary and television film firm called Helio Weber, and hotel-owner Lang who has long been in television production.

Londoner Gets Show-Cause On Israeli TVer

Tel Aviv, Jan. 15.

The Israeli Supreme Court, sitting in Jerusalem, ordered Minister of Posts, Eliahu Sasson, to show cause why he should not grant a permit to a London businessman to set up a tv station in Israel. Victor Arwas, the applicant, seeks to import video in Israel in partnership with Worldwide Broadcasting Co.

The order, issued by the court, is based on the principle that the Supreme Court interferes whenever authorities abuse their power and leave the "little man" defenseless.

In this case, if the Minister of Posts does not give within 30 days a reasonable explanation to the court why he is refusing to issue a tv permit, the court may order him to do so. But this is rather unlikely. The Minister of Posts, will explain that, for the time being, nobody is getting such a permit and it will be for the Parliament and the Government to decide who is entitled to set up a tv station in Israel. Such an explanation usually satisfies the court.

Nielsen's Top 20—Tokyo

(Week Ending Nov. 11)

	Station	% of Total TV Homes (Kanto TV Area)	Number of TV Homes
Pro-Wrestling	NTV	54.2	2,355
Gesture (Quiz)	NHK	39.7	1,725
Sore Wa Watashi Deas (Quiz)	NHK	37.7	1,639
Ben Casey	TBS	37.5	1,631
Yukai Kinema (Comedy Variety)	NHK	37.1	1,613
Star Jan-Jaki-Yo (Interview)	FUJI	36.6	1,591
Watashi No Hanaten (Quiz)	NHK	36.3	1,604
Sakiko-San Chotto (Family comedy)	TBS	36.0	1,565
Lassie	TBS	35.3	1,534
Mesoshiro Hakase (Educational for children)	NHK	31.2	1,541
30-Min Nishi Nedegaman (Amateur)	TBC	30.4	1,320
7-Min No Kaiji (Detective)	TBS	30.3	1,316
Shonen Tantaidan (Boy Detectives)	FUJI	30.1	1,307
Mabo No Jutan (Educational)	NHK	30.0	1,303
Pro-Boxing	FUJI	30.0	1,303
Little Rascals	NET	30.0	1,303
Warauba Tengoku (Comedy)	FUJI	30.4	1,320
Kome-Ban Kyoshitsu (Family Comedy)	NHK	30.3	1,316
Chiisaria-Mura To Kurumi No Ki (Puppet)		30.2	1,311
Bookstore Monogatari (Educational)	NHK	30.2	1,311

Tyson

Continued from page 27

day. He opined that, in the future, votes in the broadcast media would base on a delivered audience. "We have always played a game of Russian Roulette in trying to outguess each other as to what ultimate audience and, consequently, ultimate effectiveness will be," he stated. "There is no room for this kind of gambling with the kind of money that is being committed to advertising today."

Tyson said also that the practice of making long-term commitment in shows would probably go by the boards as the advertising client begins to see what he may lose by forcing all brands into one vehicle. The greater minute buys would enable advertisers to design the audience profiles they want by combining different shows.

Tyson was very careful to point out that the use of computers in media buying was not a form of automation. At BBDO, he said, the machine "acts very much as a disciplinarian to force media planners to think in structured terms. The computer has no romance in its soul. It has no subjective opinions about things. Nobody can take the computer to Palm Springs for the weekend. Essentially the computer then forces us to put all of the ideas that go into it in terms of figures and facts."

B'cast Legislation

Continued from page 27

finishes the second and more technical part of his report.

Bryant's first report advocated web regulation by Congress and proposed a trade association which in effect would be a Government-industry partnership.

As long as Congress remains Democratic the possibilities of a sweeping alteration of Sec. 315 are nil. Democrats are averse to giving broadcasters, whom they place in the GOP camp, a free rein on politics.

But with President Kennedy's oft-repeated pledge that he will be willing to debate in the 1964 Presidential campaign, a slight alteration of Sec. 315 to allow debates, is highly possible.

Nevertheless, the parade of network and broadcasting brass to Washington to plead for abolition of Sec. 315 will continue.

The Senate Communications Subcommittee will soon be getting a report from FCC on political broadcasting. Subcommittee requested Commission last Fall to send questionnaires to stations on their political broadcasting.

Once FCC reports results from questionnaires, Subcommittee will have a better idea of what and where to legislate in this field.

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NEW YORK CITY—54th St., East [illegible]

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NETWORK TV
SPORTSCASTER
TOMMY ROBERTS
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4:30-5 P.M. EST (Sports Network)
Completed, Racing from Monmouth Park 4th year Coast-to-Coast
Completed, Race of the Day, 5th year, 8 station radio network from Garden State Park, Monmouth Park, Atlantic City Race Course (Hialeah & Gulfstream)
OTHER RADIO-TV CREDITS
PLAY-BY-PLAY
PRO-BASKETBALL
COLLEGE-BASKETBALL
PRO-FOOTBALL
PRO-ICE HOCKEY
Racing from Hialeah is A SPORTS NETWORK PRODUCTION

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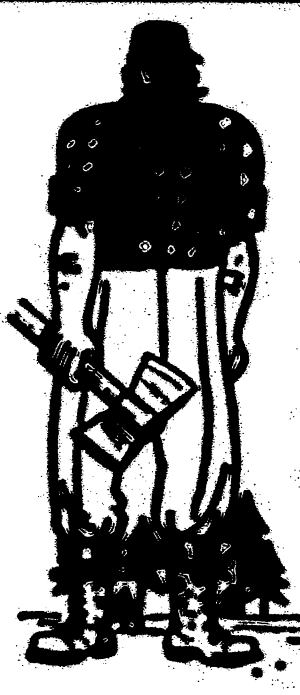
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50,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

Inside Stuff—Radio-TV

Continued from page 50

written a serial novel in six parts, to be given over the Italian tv network in six installments between Feb. 27 and April 3. Although De Filippo's plays have long been tv favorites, this is the first time that he has written directly for this medium.

Expanded U. of Minnesota classroom television now, for the first time, has some students getting lectures by video tape tv. The video tape recorder is being used by one of the institution's professor in his World War II history course.

Burton Paulu, university radio and tv director and also head of the Twin Cities' non-commercial tv and radio stations, reports that some 3,500 U. of Minnesota students now attend one or more classes in which closed-circuit tv is used. Also, he says, 15 of the university's professors doing some of their teaching in front of the tv cameras.

National Assn. of Broadcasters says its fall conferences are still popular.

However, answers to NAB's questionnaire did call for the conferences to be held in major cities and to be limited to a day and a half duration.

On the basis of 900 responses, 87% favored continuing conferences while 31% proposed their abolition.

NAB Board will decide on scheduling of 1963 Fall Conferences at meet in Phoenix, Jan. 14-18.

Jolie's Brushoff

The late Al Jolson had towering disdain for untalented performers. Visiting him in his Encino home several years ago, I was surprised to see him watching a television program presided over by a notoriously untalented "performer."

Jolson pointed to the tiny screen and made an observation applicable to the early days of tv. "That fellow," he said, "proves that in order to be a success in show business today, all you've gotta do is show up!" *Hal Kanter*

Wisc. B'casters Meet

Milwaukee, Jan. 15.

Annual huddle of Wisconsin Broadcasters Assn. is slated for Pfister Hotel, Milwaukee, Thursday, Jan. 24.

Activities will include a board meeting, annual meeting and banquet.

U.S. in Lead With 17 Entries As Monte Carlo TV Festival Opens

Monte Carlo, Jan. 15.

Opening last Thursday (10), the third International Television Festival of Monte Carlo is currently in full swing with 71 entries from 16 countries in the competition. For the first time this year, state-owned tv operations in the Eurovision countries are also participating. Arlene Francis has been elected president of the international jury which will announce its awards this Friday (18).

U.S. leads the number of entries with 17, England and France follow with nine each, Belgium has four, Canada two, Czechoslovakia, five, Germany, four, Hungary, two, Italy two, Japan, five, Kuwait, one, Luxembourg, one, Poland, one, Soviet Russia, six, Switzerland, one and Yugoslavia, one. Festival will award six Gold Nymph prizes for 1) the cultural, historical or scientific program best contributing to the understanding between nations, 2) best screen play, 3) best actor, (4), best actress, (5) best children's program, and 6) best direction. The Catholic Assn. for Radio & Television (UNDA) is also attending to award its Silver Dove prize again this year outside the Festival.

In addition to Miss Francis, the jury of 11 consists of Georges Sion, member of the Belgian Royal Academy and member of the Belgian Administration Council for Radio & Television, Eduard Hofman, director of the Czech Department of Film Production for Television, Marcel Achard, playwright and member of the French Acad-

(Continued on page 52)

250,000 Sets, So Swiss B.O. Hurt

By GEORGE MEZOFI

Zurich, Jan. 15.

Television, until recently a negligible segment of Swiss show business which was hardly considered a detrimental factor to box-office grosses, is now finally beginning to make a dent here. This is chiefly due to the rapidly increasing number of subscribers, 200,000. Annual increase amounts to 70-80,000. It is estimated that the first million should be due by 1970, maybe even earlier if the present growth continues at the same pace. Multiply the present number of Swiss video sets by an average of four viewers per set and you'll arrive at an impressive depressant since there are only 3,500,000 Swiss.

A scrutiny of 1962's top money-making films in Switzerland reveals that more than half of the big ones came from the United States. As many as 11 out of the 20 top-grossing films were American, of which seven were perhaps significantly, away-from-Hollywood productions, either partly or in full. Here is a list of Yank money-makers during 1962: "Longest Day" (20th), "West Side Story" (UA), "El Cid" (AA-Samuel Bronston), "Absent-Minded Professor" (Disney-BV), an unprecedented long-runner at a Zurich small-seater for over a year, although less spectacular in other cities; "Breakfast at Tiffany's" (Par), "Phaedra" (UA), "Lolita" (MGM-Seven Arts), "Barabbas" (Col), "Come September" (U-I), "King of Kings" (MGM-Bronston) and "Sergeants Three" (UA).

Next on the list are Italy and France, the former with "Boccaccio '70" almost repeating the phenomenal "Dolce Vita" grosses here) and "Divorce Italian Style" (both released by Embassy in the U.S.), and France with the long-withheld "Liaisons Dangereuses" plus the latest BB starrer "Le Repos du Guerrier" (Warner's Best), although the latter tended to be spotty. Two Nato-French co-productions also figure among last year's boxoffice hits: "Don Camillo Monsignore" and the Sophia Loren starrer, "Madame Sans-Gene" released in the U.S. by Embassy as "Madame".

Germany's output, formerly enjoying popularity in the German-speaking part of Switzerland, has fallen off sharply, indicating perhaps that country's permanent film crisis.

Sgt. Wilson Movie Agency

bleat

The bleat of a lamb may soften the heart of man, but the bleat of a broadcaster carries no farther than his signal, for the stations that beseech...do not necessarily reach *people*. The success of television and radio stations lies in proportion, not distortion. People watch. People listen. People know.

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WTOP-TV, WASHINGTON, D.C.
WJXT, JACKSONVILLE, FLORIDA
WTOP RADIO, WASHINGTON, D.C.

Canada's New Indie TV Web

Continued from page 38

his people knew their biggest problem was to buck the giant, publicly owned, firmly established (operating for 10 years) tv web of the Canadian Broadcasting Corp. CBC runs its AM and tv operations on multi-million-dollar grants from public funds plus comparable commercial revenues and they were well aware of the fact that CBC was not going to give up any of its commercial income without a struggle. From the beginning CBC made it clear the new network would get no programming help from it. Another formidable problem was BBG's ruling that Canadian television must include a maximum 55% Canadian content. This meant considerable production. But backing CTV were shareholders described by CTV's Caldwell as "big and wealthy" plus local-station personnel who were eager and dedicated. In mid-autumn of 1962, CTV premed its own national news service originating at CJOH-TV in Ottawa. The planners probed the weaknesses of their opposition's news setup, searched abroad for fresh ideas, hit on a team-style presentation fashioned basically on but not copying the Huntley-Brinkley format. No sooner had CTV News hit the new microwaves than it caught on and collected solid ratings. CTV came up, too, with another blockbuster attention-getter in the "Pierre Berton Hour." Author-columnist-panelist-etc. Berton has an hour a night. He lost no time getting nationwide attention for his show by hooking controversy. His first show featured David Susskind who tossed out blasts at Canadians and their way of life. Next he gathered a three-some of w.k. Can. femmes who helped him air some hardcrime views on sex. This did nothing to set the Berton stint up as a family status, but it did produce 100% attention among tv columnists and writers of the air scene. Result: every viewer knew there was a Berton Hour and when it appeared.

Both CTV and CFTO-TV were new when the Bassett station outbid the CBC for the tv rights to professional football in Canada in 1961. This did not include rights to the pro ball classic, the Grey Cup Game which CBC carried on its web to a record audience.

When football tv rights went up for bidding in 1962 CTV and CBC again proposed to bid but Caldwell claims CBC backed out and gave CTV the field to itself this time. CTV got rights to air the Grey Cup Game Dec 1.

Then came the clamor for, at the time, CTV had no microwave and only eight stations, reaching a small section of Canadian arts. Even when CTV premed its microwave and got up to 10 stations in Oct., the clamor continued. CTV offered CBC the game for free but with commercials. At first, CBC agreed to carry the game sans commercials, but CTV said that was impossible. Then CBC withdrew its agreement entirely. Initially, it was a squabble between the two webs but it grew, with plenty attention from sports writers and broadcasters, to be a contentious thing across the country. The matter came to a head Nov. 8 when BBG issued its Regulation 16, ruling the big game had to be made available to every tv station in Canada—with commercials. CTV's prestige sailed up like a Canaveral shot and CBC gulped "L'affair."

"CTV is a solid structure and still building. Caldwell has no bunch of beginners around him. His producers include men like Michael Hind-Smith, former CBC producer who collected kudos for his special-event shows, including specials like coverage of Royal visits; Peter Macfarlane is another, as is Stan Harris, both top men in their field. CTV's publicity is in the vibrant hands of Ralph Foster, recently one of the toppers in Meridian Films, a veteran of the motion picture field, onetime Government Film Commissioner of Australia and one of the people John Grierson picked to start the National Film Board of Canada.

Caldwell has special praise for his people, their dedication plenty extra work and bright ideas. He lauds help that came from sources including advertisers, affiliated stations and the audience itself. It happened with CTV as it did with many of Canada's "second" stations—when goofs appear, they don't phone with beefs, they phone to offer assistance.

Caldwell realizes this will pass and the calls will become beefs. This, he said, he will welcome because he'll be ready for it. He has profound faith in his operation, the staffers who run the web and the stations it serves who, with his present system, also serve the web. For CTV buys its services from the stations it serves, and an arrangement like that is bound to help solidify any operation.

WNEW

Continued from page 38

national Brotherhood of Electrical Workers, after the 10-day strike, returned last mid-week on the new pact. It assures the 24 IB employees at WNEW employment for the length of the contract and also wage increases (for men with five years seniority) an increase from $213.20 to $225 for 37 and a half hours.

IBEW repeated a concession given to other Gotham indies by relinquishing its exclusive jurisdiction of portable tape machines and mobile transmitters, used predominantly for spot news.

Somewhere over 35 performers, news readers, et al, come under AFTRA jurisdiction at WNEW. Many of them, about half, are contract workers, meaning that they get paid at the outset well over scale.

Major Shakeup In Staff, Programs At CTV Flagship

Toronto, Jan. 15.

Shakeup of staff and programs of CFTO-TV, Toronto, flagship of the trans-Canada independent chain of CTV Television Network Ltd., with hq here, sees resignations of Don Parrish, Roger Goodrich, Larry Burt and Miss Mickey Moore, with more to follow. Major programming change is yanking of "Country Style," a Friday square-dance from the ranch of Mart Kenney, prominent bandleader, which went over CFTO-TV, Toronto—and the CTV network—since its inception two years ago.

"Country Style," which was opposite the Canadian Broadcasting Corp's trans-Canada tv show of "Country Hoedown," now in its seventh season, featured Wally Koster and Joyce Sullivan, former CBC singing stars.

While acknowledging that ratings had fallen off, John Bassett, publisher of The Toronto Telegram and proxy of CFTO-TV, Toronto, said that changeover of staff and programs was a normal seasonal rearrangement to improve his station's competitive position against the CBC. He did admit, however, that Don Parrish, station's leading news-broadcaster, was leaving CFTO-TV, Toronto, because of a disagreement with the management. Miss Moore is resigning as hostess of "Free and Easy" to have a baby.

Brian McFarlane, formerly of CFRB, Toronto, largest radio station in Canada—and erstwhile intermission commentator on Hockey League broadcasts for the Columbia Broadcasting System—has switched to CFTO-TV, Toronto, where he will do sports-casts and some regular newscasts.

Other changes include a reduction in time of "Free and Easy," the replacing of Saturday night boxing with "Answering Service," a Screen Gems production; and the return of Mitch Miller's sing-along show to replace "Fair Exchange," production of which is being discontinued in the U.S. Sign-on time at CFTO-TV, Toronto, is shedded for 9:30 a.m. instead of 8 a.m.

Bassett also admitted that Ted Curl, announcer for the "Pierre Berton Show," another 60-min. production of Screen Gems (Canada Ltd., was leaving CFTO-TV, Toronto, to freelance but will remain with the "Pierre Berton Hour," which has been moved ahead to 11:30 p.m. from 11:30 p.m. time slot.

Monte Carlo Fest

Continued from page 38

emy; Emmanuel Bondeville, member of the French Institute and director of the Paris Opera; Marcel Pagnol, playwright, author and member of the French Academy; Gino Cervi, Italian actor; Tetsuro Furukaki, former head of Japanese Television and recently Japanese ambassador to Paris; Arthur Crovetto, permanent delegate of Monaco to international organizations; Richard Lemon, tv editor of Newsweek, and Constantin Kisnkin, member of the Soviet State Committee for Radio & Television and director of Soviet television programs.

The award will be presented Saturday morning 19 at a gala at the Winter Sporting arena here. Marlene Dietrich will sing and Prince Rainier and Princess Grace will attend. Among the guests of honor will be Gina Lollobrigida, George Hamilton, Danielle Gaubert and Jan Werich. Latter is the Czech actor who won the best male actor award last year.

The programs are being screened at the Bronx Arts Theatre from 9 a.m. to noon and 3 to 7 p.m. daily. All are being screened on closed circuit television and shown on regular tv sets. Jury has four sets, invited guests have five and 15 sets have been installed in theatre for free public admission. Some 70 members of the press from 13 countries are together with about 30 producers and representatives of various national and independent networks. Importance which the Soviet attaches to this event, which it is attending for the second year, is witnessed by the fact that in addition to Kuznikov, both Izvestia and Pravda correspondents are here as well as Radio Moscow. The Soviet ambassador and a party from Paris made a special visit to the Festival over last weekend.

Critic at Large

Continued from page 38

the Week That Was," with David Frost in charge of the improprieties. When Mr. Frost and his posse scooped up Prime Minister Macmillan, some Cardinals, England's restaurants and an unbuttoned fly in one brief program, all England exploded. Editorials, interviews and letters to the editor—many supporting the program—pulverized the newspapers for a week. It became a public scandal.

The next installment of "TWTWTW" was blander. The most caustic remark it made was the statement of a Colonel Blimp about the mission of British soldiers in Brunei—"Brunei was in the very real danger of falling into the hands of very undesirable people—namely, the people who live there."

After staring at routine programs for eight days it is refreshing to find something as skittish as "TWTWTW." The fact that it needles the government on a government station is interesting in itself. But anyone familiar with the satiric brilliance of the stage revue, "Beyond the Fringe," knows that "TWTWTW" is mediocre stuff. Most of it is heavy-handed in an amateur style. Some of it does not get beyond insulting the guests of the program—the cheapest method of getting attention on both sides of the Atlantic.

The personal insult is no funnier in London than it is in New York. Nor is the general level of British tv higher.

Minneapolis—KUOM, U. of Minnesota non-commercial radio station, has received an award from National Safety Council for its work during the past year. Awards are made annually and the Farm-

Mex Broadcasters To Spread Wings

Mexico City, Jan. 15.

The Mexican broadcasting industry is girding for an all out drive to hold its audience in 1963. There is to be a highly stepped up recourse to remote control events covering sports, social, artistic, cultural, etc. activities.

Mexican broadcasters had already decided on remote control buildup during the recently celebrated National Broadcasting Week. Representatives of stations in major Mexican areas unanimously agreed that taking microphones out of studios into the streets will be only way to compete with television.

Work of Mexican broadcasting this year has been so quite that the Mexican Association of Radio and Television Newspapermen made no award to any station for "outstanding performance."

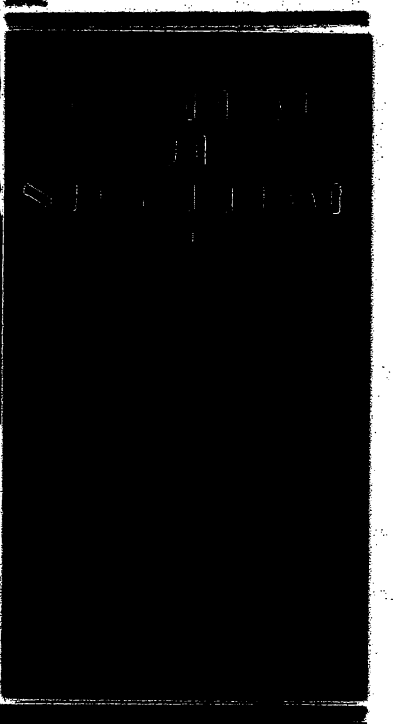
'Route 66'

Continued from page 38

ence consultant, brought with him a book of rules and regulations showing shooting pot within the police department is forbidden. These are the rules, and they can't be changed for one person or company. Why doesn't Manners build sets?" he asked, adding he was speaking for the mayor.

Another Yorty aide, John Hunt, his news secretary, said he had discussed the '66' situation with the mayor, and Yorty felt that "they were not giving this man 'Manners' any different treatment than is given any other company. These are the ground rules applied to all companies." Mayor Yorty is sympathetic to the pix biz, he added.

Manners on Friday leveled a charge of discrimination against the Police Dept. when informed the mayor felt he was given the same treatment as any other company. "What about 'Dragnet' shooting inside the Police Department for several years, and even using policemen in the series?" he asked. As for Mayor Yorty's aide suggesting he build sets instead of wanting to use police department interiors, he replied bluntly "we're not that kind of a series." "Route 66," a Screen Gems show, is unique in that it travels all over the country shooting at actual locales, instead of using studio sets.



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Greater Autonomy for French TV If New Statutes Win Approval

Paris, Jan 15

State controlled television may get a new set of statutes next year which will free it a great deal from its Ministry of Information and Ministry of Finance controls. It would remain under the Info Ministry but with a big measure of autonomy.

That is the reported project of Alain Peyrefitte Minister of Information. He is to present it to the National Assembly in a few months and some changes may be in store. And good sources give it the following general outline.

Main aspect is that the Radiodiffusion Television Francaise setup will not be directly under the Ministry but only in its orbit. It will be run by an administrative council with a majority of governmental reps but also RTF members, press people, union reps and people from other walks. They will sit for five-year terms.

The president will be picked by a Ministerial vote. The main problem of finances will be taken from the Ministry and handled within the RTF setup. Money will be asked for by the new council and will not be handled by the Ministry of Finance at all and only be accountable to the finance section of the RTF.

RTF has not been able to swing its long promised second web due to money problems and still has not quite covered France by the first one. The new plan seems geared to allow the tv system to finally get up steam as it has in other European countries. It may not get all the money it needs but purse strings will definitely be loosened.

Peyrefitte also intends to shake up the structure of the RTF which has had its various directors wielding full powers in their departments. They would henceforth be beholden to the new council. This may also get rid of the heavy hand of government censure on free news reporting and programming which led to many internal troubles of late. And the problems of salaries might also be cleared up.

One holdover would be that the RTF would never be able to refuse time to any government agency. An hour or half hour would be allowed the majority national party each month or every two weeks. It would be so labeled and the party in question would make up its own programs. The RTF would be free to give time to any others also.

This probable break from the heavy governmental hold could also mean a measure of commercial ad aspects in the coming second web. It could also herald a doing away with internal squabbling, too many cooks, and censor and money troubles that have plagued the RTF all these years. Radio would also benefit and a new all station is now being wound which will be able to give local news a great boost and distance.

So if all this is put into operation next year tv may then begin to hit its stride. Falling set sales this year also indicate needed changes. Film people are both apprehensive and glad about it all. It could mean getting in on the ground floor of film production for the second web or a sudden spurt of tv which could cause grave film problems.

Jobless Journalists

Continued from page 38

men used. That would include cooking specialists, radio-tv columnists, theatre reviewers who are not considered commentators evidently), fashion analysts and literary critics. However, AFTRA is said to consider James Reston, Emanuel Freedman, Arthur Krock, all of the Times and all national and international experts to be in the class of, say, an H. V. Kaltenborn and thus exempt as commentators.

Before AFTRA's interference in behalf of the newsmen, NBC News was already mulling a payment scheme. One of the reasons was WCBS, which is paying. Another is that it may be alright to accept gratis commentary or "readings" for awhile, as in 1960 during a shorter newspaper strike, but this strike is in its second month.

Payment to many of these print journalists by radio and tv has aspects of charity and, ironically, this charity, by and large, is to men and women who are at the top rung of the journalistic ladder and therefore relatively well paid. Scale legmen and rewriters, most nameless and fameless, are not working in radio or tv during the newspaper blackout.

There is a report that most of the persons asked to appear on radio or tv and be identified as staff members of a newspaper are not receiving payment from their newspapers. This could not be verified, although the point to the contrary would be that many Times editors, while appearing on "Sunday Times of the Air" over WNBC-TV, are still working full-time for the paper's syndic service and are paid for it.

It's conceivable that in paying AFTRA minimums, retroactive six weeks, WNBC will be forking out quite a sizable bundle. After all, the N. Y. radio and tv stations of NBC have used up 127 hours of airtime on tv news and over 250 hours on radio news in five weeks. Much of this bulk was delivered by the 100 newspapermen.

Reportedly tv "guest" shots will earn $60 and radio approximately $25.

Albuquerque Gov LeRoy Collins, NAB prexy, is skedded as main speaker for the New Mexico Broadcasters Assn. convention in Albuquerque.

TV Takes a Library Assn. Bow For Rise in Adult Book Circulation

Chicago, Jan 15

The American Library Assn's seasonal report credits the mass communications media and television particularly for having created an unprecedented interest in books on foreign and domestic affairs of the nation's public libraries. The nationwide library report also named television responsible for stemming the long-time popularity of light romance and western novels. Readership of such books declined in 1962 it's believed because video amply served that area of fiction.

The 216 libraries surveyed by the Association indicated that adult book circulation had risen 6% during 1962 over the previous year. Circulation growth was greater in the area of nonfiction than in fiction, with the reason for the shift in interest laid to the coverage given to public affairs by the mass communications media. About 98% of the respondents in the survey testified that the mass media were instrumental in creating demands for library materials.

Interest had grown last year, the report stated, in books about education, juvenile delinquency, mental health, urban renewal and all points but there was particular interest noted in books about Cuba, the Soviet Union, the Ecumenical Council and the European Common Market. ALA executive director David H. Clift stated in presenting the report that the public responsiveness at the libraries should be heartening to communications executives who are concerned with expanding and improving the coverage of events around the world.

In the area of fiction there was increased emphasis on the serious novel. The most popular authors at the libraries in 1962 were Ernest Hemingway, William Shirer, J. D. Salinger, Frank Slaughter, John Steinbeck and James Michener.

Lancaster, Pa. — Richard A. Orkin, for past five years news and special events chief at WLAN here, moves to Cleveland next week, to take over production director post for KYW. Orkin grad of Yale Drama School, three times won special awards for "best actor," presented by late Theresa Helburn, for work with Green Room Club collegiate theatre of Franklin & Marshall College, Lancaster.

		CLEVELAND WJW	NEW YORK WNEW	TOLEDO WSPD	DETROIT WXYZ	STORER BROADCASTING COMPANY
			ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

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Steaks, Chops, Prime Ribs, Lobster

2 Beautiful Dining Rooms

Luncheons from $1.25

McGINNIS

Fisher's 'W.G.,' Christy's 'In Person,' Franchi's 'Italy' Top Current LPs

"EDDIE FISHER AT THE WINTER GARDEN" Ranwood Recorded during his stand at the Winter Garden, N.Y. last October, this set is charged with much of the excitement of a live performance by a singer making a tremendous special effort to prove himself all over again. Eddie Fisher did it at the theatre and that is caught in the grooves of this double LP package. In a long and varied songalog Fisher proves himself not only a fine singer but a very savvy showman as well. Starting with "Don't Let It Get You Down" he hits with such tunes as "Maria," "Never On Sunday," "What Kind Of Fool Am I" and a roundup of his own hits such as "Wish You Were Here" and "Oh My Papa." And because this was the Winter Garden, stamping grounds of the late Al Jolson, there is also a typical group of Jolie identification songs, crowned by Fisher's rendition of "Sonny Boy," recorded without a mike but still very effective.

THE NEW CHRISTY MINSTRELS: "IN PERSON" (Columbia) The New Christy Minstrels, a 16-voice folk group under the direction of Randy Sparks, were marked for big things in the folk sweepstakes right from the release of their debut LP late last year. Since then, a permanent slot on Andy Williams' tv show and a concert tour with Allan Sherman has built up their rep and the new second LP should have no trouble in working its way to the top of the selling and spinning brackets. The package was put into the groove during a performance at the Troubador, a coffee house in L.A., and it retains all the excitement that is found in their live work. The wide assortment of instruments and voices serve it all a full-blown form with a captivating drive. The repertoire is varied and offbeat but not too far out to lose those who still may be shying away from the folk sphere. A session with the Christy Minstrels is sure to win 'em over.

SERGIO FRANCHI: "OUR MAN FROM ITALY" (RCA Victor) One of RCA Victor's neatly designed string of "Our Man From ..." series this set gives another socko showcase for the talents of Sergio Franchi, the Italian tenor who clicked on his first LP entry in the U. S. In the lyric tradition of the late tenor Mario Lanza Franchi belts out his numbers with a romantic sweep and a lyric sensitivity. In this offering he works over a group of popular Italian melodies such as "Arrivederci, Roma," "Vieni a Cure" and "Mama" and also comes off nicely in his handling of English lyrics on such tunes as "Summertime In Venice" and "Autumn In Rome."

FRANK SINATRA-COUNT BASIE: "SINATRA-BASIE" Reprise The sound of Frank Sinatra's voice and the sound of Count Basie's band have been a long time in getting together but this package, their first teaming, has made it all worth waiting for. It takes on the flavor of an unbridled session in which the voice and the arch let out all stops to create a rare musical excitement. The propelling beat of the rhythm numbers and the lamenting notes of the blues rate the LP a pace and drive that never lets up. The tunes, mostly from the standard repertoire, are all good for programming pullout and lots of turntable time can be expected from "Pennies From Heaven," "Tender Trap," "Learnin' The Blues" and "My Kind Of Girl."

HENRY JEROME ORCH: "STRINGS IN DIXIELAND" Some strong points do. But the overall effect of the package is not. (Decca) Henry Jerome is a maestro who likes to experiment with musical patterns. One of his innovations, Brazen Bra, has paid off well in sales and acclaim but his newest experiment in the application of strings to the dixieland beat, doesn't come off as well. The technique is interesting and will probably appeal to those looking for new musical blends, no matter how disparate but its potential for a spinning jag off is negligible. The intention is good but the results just don't jell. Much of the blame must be laid at the feet of such dixieland perennials as "Muskrat Ramble," "Darktown Strutters' Ball," "South Rampart Street Parade" and "When The Saints Go Marching In" and that probably wasn't exactly what Jerome had in mind.

CARL REINER-MEL BROOKS: "AT THE CANNES FILM FESTIVAL" (Capitol) Carl Reiner and Mel Brooks are back with some more of their offbeat comedy and even if this set does not fully measure up to their two previous LPs it still is packed with plenty of laughs. This is a potpourri of bits in which Brooks takes off on a flock of assorted characters under the questioning of Reiner. At the Cannes Film Festival Brooks does three different foreign producers, the best of which is the British spoof. There's also a funny reprise of the "2,000 Year Old Man" and a nutty ad agency rib in the "I.M.N.O.P. Agency."

FRANK FONTAINE: "DONGS I SING ON THE JACKIE GLEASON SHOW" (ABC-Paramount) In his first outing for ABC-Paramount, comedian Frank Fontaine is dropping the joking in favor of straight singing. Having scored recently on the Jackie Gleason Show via his comedic bits, Fontaine also revealed some vocalizing ability and this session is an effective showcase for it. Sticking to a ballad mood and a sampling of standards, he handles his vocal chores smoothly and fans of the Gleason show could rally to his cause. Sammy Spear has conducted Sid Feller and Bill Stegmeyer's arrangements sickly as Fontaine essays the likes of "When Your Hair Has Turned to Silver," "I'm Forever Blowing Bubbles," "If You Were the Only Girl In the World" and others.

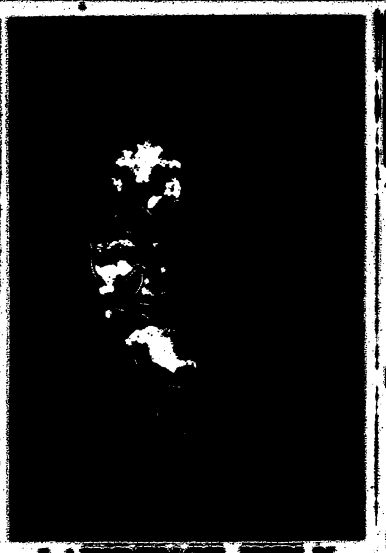
BILLY VAUGHN ORCH: "1962's GREATEST HITS" (Dot) Billy Vaughn's LP is probably the first to wrap up the past year's top pops in a nifty instrumental package. Vaughn's rich orchestral arrangements with choral support, are standout on such numbers as "Telstar," "Stranger On The Shore," "The Stripper," "The Lonely Bull" and "Moon River." It's solid library disk memorializing 1962's musical contributions.

"MUCH SEEN THROUGH THE EYES OF JONATHAN WINTERS" (Verve) The high priest of hip comedy is none. Jonathan Winters was caught at the hungry i, San Francisco, for this outing. Although not one of his best disk efforts, there are still some pieces of material here that should tickle comedy fans and particularly Winters' following. There's a Maude Frickett bit for one thing and some funny material pegged to international folktunes. His 'Moby Dick' piece also registers up to some of the comedian's past laugh efforts.

LONNIE DONEGAN: "SING HALLELUJAH" (ABC-Paramount) A dynamic performer, singer Lonnie Donegan has cut a solid session of folk and country tunes for this outing. The Britisher puts lotsa feeling into his work and often shows more understanding of the material than many Yank artists working in their native idiom. Mixing driving uptempo stylings with some softer material, Donegan, along with his instrumental combo, the Kentrels and the Mike Sammer Singers, delivers considerable excitement with a slick performance of such songs as "We Shall Walk Through the Valley," "Good News' Chariots a'Comin'," "This Train" and others.

LONESOME RIVER BOYS: "RAISIN' A RUCKUS" (Riverside) This is a fine slice of bluegrass, presented by the solid showmanship of the Lonesome River Boys. Mixing sure instrumental work on a variety of instruments with fine vocal stylings, the group gets a dynamic feel out of their basically exciting material. Bluegrass and country fans will derive particular pleasure from the set and folkniks will likewise dig it. The Boys apply the slick technique to such as "Railroad Bill."

(Continued on page 60)



LAWRENCE WELK
Presents His Newest Hot Record
"ZERO" ZERO"
B W "NIGHT THEME"

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

THE 4 SEASONS ..... **WALK LIKE A MAN**
(Vee Jay) ..... **Lucky Ladybug**

The 4 Seasons' "Walk Like A Man" (Saturday Gardeners) will run right into the spinning limelight because it holds to their imaginative vocal harmony techniques on a song that the teeners can appreciate. "Lucky Ladybug" (Cosby*) flies at a frisky calypso pace that is sure to lead to the title tune, too.*

* * *

DION ..... **RUBY BABY**
(Columbia) ..... **He'll Only Hurt You**

Dion's "Ruby Baby" (Trio) opens with an insinuating blues beat 'out of the country school' that carries pungent pop overtones. "He'll Only Hurt You" (Rose-Cole*) is a dreary ballad that's made less pluperfect by the strong orch and vocal blending.*

* * *

BRENDA LEE ..... **SHE'LL NEVER KNOW**
(Decca) ..... **Your Used To Be**

Brenda Lee's "She'll Never Know" (Fame) shows again that a romantic ballad with a country feel is the kind of tune that this chirp knows how to turn into a winner hands down. "Your Used To Be" (Aldon*) should please the swooners with a cop that's applied to spell out a Lee love lyric idea.*

* * *

JIM REEVES ..... **IS THIS ME**
(RCA Victor) ..... **Missing Angel**

Jim Reeves' "Is This Me" (Windswood Open Road) is a country-bred ballad that has the kind of romantic message that even the pop spinners can take to for patent program use. "Missing Angel" (Tuckahoe*) wears an elfish hole and it'll attract those who look to a Nashville in the sky.*

* * *

FERRANTE & TEICHER ..... **THEME FROM LAWRENCE OF ARABIA**
(United Artists) ..... **Paris Joy Ride**

Ferrante & Teicher's "Theme From Lawrence Of Arabia" (Gevert) has the pic theme sweep that fits appropriately into the big keyboard orch blending. Flat always wins all out spinning approval. "Paris Joy Ride" (Arias*) shins along at a refreshing Gallic pace that makes it fine instrumental fodder for programmers.*

* * *

THE KINGSTON TRIO ..... **GREENBACK DOLLAR**
(Capitol) ..... **The New Frontier**

The Kingston Trio's "Greenback Dollar" (Dunn) is a cash in folk item out of their current LP, "The New Frontier," and it will ring up lots of spins. "The New Frontier" (Levantine*) salutes the Peace Corps in orthodox folk terms.*

* * *

THE DENNISONS ..... **MY FOOLISH HEART**
(Coral) ..... **Just One More Chance**

The Dennisons' "My Foolish Heart" (Joy) bows in a modern tempo for today's teen trade and it should work its way up the spinning ladder. "Just One More Chance" (Famous*) gets a new spinning chance via this bright vocal grouping on a standard that doesn't suffer too much in this updating.*

* * *

ERMA FRANKLIN ..... **DON'T WAIT TOO LONG**
(Epic) ..... **Time After Time**

Erma Franklin's "Don't Wait Too Long" (Lloyd & Logan) stirs up a gospel-styled beat with a vocal shout that will grab the pop jocks where it pays off. "Time After Time" (Sande*) gives this standard additional spinning time via the vivid vocal.*

* * *

THE SHEPHERD SISTERS .. **DON'T MENTION MY NAME**
(Atlantic) ..... **What Makes Little Girls Cry**

The Shepherd Sisters' "Don't Mention My Name" (Bulleit) utilizes all the vocal tricks that draw the young market and the lyric angle is add a insurance for it to make the payoff grade. "What Makes Little Girls Cry" (Bulleit*) is sort of an answer to Tic & Seasons' click, "Big Girls Don't Cry," and there are probably enough gals & girls at that who want to hear it.*

* * *

SAM COOKE ..... **SEND ME SOME LOVIN'**
(RCA Victor) ..... **Baby, Baby, Baby**

Sam Cooke's "Send Me Some Lovin'" (Venice) sends out an appealing ballad request that the jockeys should answer with payoff spins. "Baby, Baby, Baby" (Keen*) drives a hard-swinging beat into a side with good possibilities on the pick and juke circuits.*

* * *

JIMMIE RODGERS ... I'LL NEVER STAND IN YOUR WAY
(Dot) ..... **Afraid**

Jimmie Rodgers' "I'll Never Stand In Your Way" (Milene) is a top drawer ballad given special spinning pertinence in this reading and the teeners can't help but go for it in a big way. "Afraid" (Milene*) will get some teener attention because of the driving beat that's used to dress up a familiar ballad form.*

* * *

DODIE STEVENS ..... **DADDY COULDN'T GET ME ONE OF THOSE**
(Imperial) ..... **Don't Send Me Roses**

Dodie Stevens' "Daddy Couldn't Get Me One Of Those" (B. F. Wood) is one of those novelty swingers that maneuvers plenty of juke action and hefty jockey support. "Don't Send Me Flowers" (Tracie*) is a thorny ballad that plucks out ordinary romantic images.*

* * *

MERRY MELODY SINGERS ..... **GREENBACK DOLLAR**
(Mercury) ..... **Love Should Be True**

The Merry Melody Singers' "Greenback Dollar" (Hollywood) adds up to more revenue in this rendition which brings out the best of their folk and country sounds. "Love Should Be True" (Knollwood*) has a country ballad zing.*

* * *

CENTRAL H.S. CAFETERIA BAND ..... **RHAPSODY FOR KNIVES, FORKS, ETC.**
(Amy) ..... **(Part 2)**

The Central High School Cafeteria Band's "Rhapsody For Knives, Forks and Spoons" (Sweetone) is a clatter of silverware turned into a novelty instrument that the schoolagers will probably pick up for good returns. The flip side continues the rhythmic bang for similar results.* Gros.

*ASCAP. †BMI.

Longplay Shorts

RCA Victor is presenting a half-hour weekly radio program on WQXR featuring comments on the various companies' new record releases by leading newspaper reviewers. The program, "The Weekly Record Review of the Air," was designed to alleviate the information gap created by New York's newspaper blackout. . . . Over 200 album covers will be displayed in a special exhibition prepared by the National Academy of Recording Arts & Sciences in cooperation with Mead Papers' Library of Ideas to be shown simultaneously at Chicago's Visual Arts Center from Feb. 1 to Feb. 22, and in New York and Hollywood from Feb. 5 to Feb. 15. . . . Columbia will release eight four-track stereo tapes this month, four pop and four Masterworks.

Chic Lagonella, art director for the past four years for Chancellor Records is leaving the firm to freelance. He'll continue to design album covers for Chancellor on a freelance basis as well as for other companies. . . . For January, RCA Victor has 11 albums in its newly conceived "Our Man In . . ." series. Among artists represented are Henry Mancini, Paul Anka, The Limeliters, Al Hirt, Sonny Rollins, Chet Atkins and Perez Prado. . . . Victor's Red Seal program for January consists of nine LPs with recording debuts of Erich Leinsdorf and the Boston Symph, Rubinstein's "Moonlight Sonata," and two stereo firsts, "Bruch Concerto in G Minor" and "Mozart Concerto in D Major," for Jascha Heifetz. . . . Audio Fidelity's special consumer program for January-February allows the dealer to buy its LPs on a one free with three deal or 25% basis.

Kapp Records introduced its 1963 product, which consists of 15 LPs, at a special dealer meeting in New York. . . . Pickwick International is launching a series of country & western albums for the low-price field. The first release consists of 10 LPs by such artists as Texas Jim Robertson, Peter Cline, T. Texas Tyler, Hank Locklin, Porlin Hershey, Webb Pierce, Jimmy Dean and Marvin Rainwater. An additional 40 albums will be issued by the end of the year. . . . Epic Records is releasing 12 albums in January: six pop, five classical and two jazz LPs. . . . Paul & Paula cut their first album for Philips Records in Nashville last week. Produced by Philips a&r director Shelby Singleton and Major Bill Smith, the LP has not yet been given a title.

Under a program tagged, 'Marquee '63,' Decca is opening the new year with 17 LP releases. . . . United Artists Records' "63 Jamboree" starts off with 27 new albums including five Tale-Spinners for Children packages; five jazz and 17 pop LPs. . . . ABC-Paramount is kicking off the new season with 13 albums while its subsid label, Command, entering the '63 selling sweepstakes with five albums among which is has scheduled five releases. . . . RCA Camden Victor's low-price line is the debut of the newly-inducted Living Guitars.

MGM on U.S. & O'Seas Longhair Kick with DG Catalog Takeover

With the takeover of the complete catalogs of Deutsche Grammophon Gesellschaft this month, MGM Records is beginning to swing on both sides of the Atlantic to build up its new longhair acquisition.

The catalogs comprise between 600 and 800 numbers and include the yellow label DGG records and the Archive production records. In April, 1962, MGM began to distribute new releases only for DGG and in August the dickery offered the first Archive release of new material. This current step marks the conclusion of the gradual takeover and puts MGM in sole command of all DG product for North America.

To start off, Leo Kepler, director of classical activities for MGM, has brought in Carl Post as national sales manager and director of educational services. Post will concentrate on promoting the DG Archive product and recorded records to U.S. educators and institutions and to radio programs in the educational field. He comes to MG from Capitol and Angel, where he served as national educational sales manager.

Kepler and Post attended the Music Educators National Conference meeting in St. Louis earlier this week where they presented for the first time under the MGM banner the complete DG catalog. This also marked the first convention at which MGM's educational division was present and it will be followed throughout the year by exhibits at all of the important educational conventions throughout the country.

Kepler plans to leave for Hamburg Friday (18) for a series of conferences with the top execs of DG. While in Europe, he will talk with DG about the whole spectrum of American activities with particular emphasis on artists & repertoire, U.S.-slanted product, advertising, promotion, artist relations, etc.

These conferences point up the fact that DG and MGM are making strong efforts to strengthen the character and identification of the DG yellow label and Archive lines in the U.S. Even though DG and Philips are working quite closely in many areas of the record business, there will continue to be a completely separate operation of all of the lines controlled by either of the companies in the U.S.

East-West Fest Twain May Meet in Hawaii

Honolulu, Jan. 15.

An annual music festival that would include dancing, arts and crafts from East and West is being pushed by George Barati, Honolulu Symphony conductor. Hawaii Visitors Bureau gave Barati $1,000 to visit music festivals during his recent tour of Europe.

Event probably would become a spring attraction and Barati contends it must be an organized attraction, on a level with the European festivals.

Col Staff Shuffle Creates New V.P., Up Other Execs

Columbia Records is continuing its stepping spree in Europe with a new vice-president rank in V. Peter de Rougement, world-wide Co-European coordinator of CRI International. He has been reassigned from his former office as veepee for Latin American operations.

According to Harry Solan, veepee-general manager for CRI, de Rougement's main chore will be to establish the CBS label in the expanding European market. De Rougement has been director of Col's three wholly-owned Latin American subsidiaries, Columbia Argentina, Columbia do Brasil and Discos Columbia de Mexico.

In another promotion at Col, S. Salvatore Ingenito has been upped to field promotion manager for the northeastern region. He joined Columbia Records Distributors, Inc. at the Boston branch in 1958, and was subsequently promoted to the position of salesman. In '60 he became promotion manager in Boston.

Other assignments on Col's distributing end are R. Lee Dennis, who'll be phonograph district sales manager for the mid-western and southeastern region, and Frank Richter, set as phonograph district sales manager for the southern region as well as Baltimore, Cincinnati and Pittsburgh.

Laurie's Gold Catalogs

Laurie Records has purchased Jack Gold's BMI and ASCAP catalogs. Laurie now plans to become more active in the publishing field and is presently looking for someone to head its publishing operation. The company is also interested in acquiring other catalogs.

Some of the copyrights included in the Gold buy are "See You in September," "My Favorite Song," "Love Me Forever," "Baby Blue," "Look Homeward Angel" and "Hideaway."

Teeters Org Bans Playing for Navy

San Juan, Jan. 15.

Members of the Puerto Rican Federation of Musicians have been banned from playing at all U.S. Naval installations in Puerto Rico.

Abraham Pena, Federation prexy said the ban was imposed last week "to prevent unfair competition from military personnel playing in local nightclubs." He added that the protest was registered with Naval authorities in Washington.

Pena charged that for the past three months a group of Navy enlisted men, stationed at Roosevelt Roads, have been playing in a night club in Old San Juan. Repeated protests, channelled by Pena through the executive offices of the American Federation of Musicians, have failed to correct the situation. The group referred to by Pena is called the Tradewinds, a combo performing nightly in the Quiet Village, an Old San Juan nightclub operated by Al Harrison.

The musicians' union ban covers the San Juan Naval Base, Roosevelt Roads, and Naval radio stations in Palo Seco and Ensenada. The ban also applies to officers and enlisted personnel service clubs such as the Navy Beach Club all activities sponsored by, or for, Navy personnel," Pena said.

A spokesman for the Navy said that military personnel are within their legal rights to seek after-hours employment "if such employment does not interfere with their duties or compete with civilians."

The spokesman pointed out that the Navy personnel involved in the combo currently performing in San Juan are not Navy musicians. They are enlisted men who have, in their off-duty hours, put together a novelty act which is not available in Puerto Rico. Therefore, in the judgment of Naval authorities, the group is not working in competition with local musicians."

The spokesman noted that the Navy personnel involved "applied for membership in the local musicians' union, but were turned down." It was also pointed out that "the Navy makes every effort to hire local civilian musicians at military installations, even when Navy musical organizations are available."

Dissident Orch. Leaders Assn. Gains More Support in Fight vs. AFM Tax

Highwaymen Roll Tour Of 23 Colleges Jan. 29

The Highwaymen take off on a college concert tour Jan. 29 that will cover 23 colleges and universities in seven Western states immediately on completion of the tour, the group will make their first nitery appearance in San Francisco when they begin a one-week engagement at the hungry i on Feb. 25.

Their campus trek will begin at the U. of Arizona in Flagstaff and will wind up at Humboldt State, Arcata, Cal., Feb. 24. This month United Artists Records is releasing their latest LP, "March On Brothers."

Mgt.-A.F.M. Tiff Kills Latino Tour Of Philly Orch

Philadelphia, Jan. 15.

The proposed five-week tour of the Philadelphia Orchestra to Latin America next summer has been called off, with both management and the musicians' union blaming each other for the cancellation.

Roger Hall, the Orch's manager, said the tour had to be called off when Local 77, American Federation of Musicians, refused to talk terms for the trip.

The musicians wanted contract differences to be settled before agreeing to make the tour. The 1963-64 contract would come up in September, when the orch personnel would be in South America. The members of the Orchestra voted 86 to 4 against making the trip under those conditions.

The tour was scheduled for August and September to play in 12 Latin American cities beginning in Mexico City. The tour meant a minimum of $1,000 per man, plus expenses. A spokesman for the musicians said they "were distressed over the cancellation."

CAP TAPS R.L. FRANZ AS PERSONNEL HEAD

Robert L. Franz has been appointed to the newly established post of personnel director for Capitol Records. He reports to Alan W. Livingston, Cap president, and will be responsible for formulation of personnel policies and procedures in all of Cap's records and phonograph activities. He'll also act in an advisory capacity to Capitol Records Distributing Corp. in all personnel matters.

On the distributing end, two new branch managers have joined Capitol Records Distributing Corp.'s field force. Ben Savoia, a CRDC sales rep in Boston since 1960, has been named sales manager of the firm's New York branch, and James C. Blackwood has been appointed sales manager of the Detroit branch, succeeding Dick Buskey who resigned Blackwood rejoins Cap after 15 months with Columbia Records.

Marks' Piedmont Gets Score to 'Tovarich'

E. B. Marks will publish the score to the upcoming Broadway legit musical "Tovarich," via its Piedmont Music firm. No original cast album has been set yet but it's understood the disk company artists & repertoire men will begin auditioning the property when the show begins its out-of-town tryout in Philadelphia next Monday (21).

The score for the tuner was written by Lee Pockriss (music) and Anne Croswell (lyrics). The duo teamed several years ago for the off-Broadway musical "Finest In Love." That show was put into the groove by Columbia Records and E. B. Marks published the score.

"Tovarich" stars Vivien Leigh and Jean Pierre Aumont. The book was written by David Shaw. It's scheduled to open on Broadway early in March.

The Orchestra Leaders Assn., which is battling the American Federation of Musicians' 10% surcharge on traveling engagements and other "discriminatory" rules, continued to bolster its strength last week with formation of a group known as the Orchestra Leaders Assn. of Eastern Pennsylvania.

Regional group, supporting the effort are now in New York where the movement was launched; Boston, Philadelphia, Connecticut, Southern Illinois and South Carolina. Plans are now in the works to bring in branches from Washington and L.A.

The orch leaders representing the new group from Eastern Pennsylvania represent members of locals in the Allentown and Bethlehem area of Pa. The group elected Matt Gillespie as chairman, then unanimously voted to enter the litigation against the AFM by becoming intervenors in the Philadelphia action. Philly won a temporary injunction vs. the AFM tax. This action parallels the N.Y. case fighting the unions [illegible].

In addition to the [illegible] to the 10% tax they object to the Federation rule which forces them to file a contract with the local within whose jurisdiction they travel. By use of the contract, the orch leader is compelled to reveal the name of his client and the amount of money he is paying for this contract. This, but it is none of the Local's business and they are especially miffed because many of their competitors, in addition to being orch leaders, are officials of the Local and have access to these contracts.

The Eastern Pa. group vowed they would no longer file with any Local any form that reveals the name of their client or the amount of money they receive. One orch leader said, "By filing such a contract with the union it amounts to turning our business over to the Union, in fact they have our business."

Another said, "Symphony orchestras on tour pay no 10% tax, neither do radio or tv orchestras that broadcast into every Local jurisdiction. Records also are played and broadcast into every Local jurisdiction and these recording orchestras pay no tax. How about the movie soundtracks that are played in theatres of every Local jurisdiction? These studio orchestras pay no tax. But we leaders must pay out of our profits a 10% tax every time we take an orchestra outside of the jurisdiction of our own home Local."

Settle Gene McDaniels' Breach of Contract Suit Vs. Liberty in N.Y. Court

The legal hassle between singer Gene McDaniels and Liberty Records has been settled. A stipulation was entered in N.Y. Supreme Court a couple of weeks ago and the settlement was not disclosed.

The stipulation stated that an agreement had been entered by the plaintiff (McDaniels) upon advice of counsel and has been accepted in full settlement and satisfaction of all claims asserted and that the plaintiff withdraws all alleged charges of any wrong doings.

McDaniels filed suit in August, 1962, against Liberty charging that the defendant had breached an October, 1959, agreement by refusing to account properly for services of the plaintiff in various recordings made by him and also by fraudulently and falsely charging plaintiff with incorrect charges.

The suit had claimed that the Liberty in order to keep McDaniels in a state of quasi-peonage had arbitrarily and capriciously forced him to record selections contrary to the terms of the contract. The complaint also charged that in retaliation and as a threat of destroying plaintiff's name, reputation and livlihood, Liberty advised him that if he refused to perform it would not release his recordings.

The contract entered into called for the defendant to pay certain royalties and to remit statements. The suit also sought a declaratory judgment declaring the rights of the parties. The complaint was dismissed with prejudice.

Joe Reisman Rejoining Victor's A&R Staff After Freelancing Since '59

Joe Reisman is returning to RCA Victor's artists & repertoire staff. The arranger-conductor, who headed Victor's pop a&r division from 1955 until '59, joins the Coast operation as one of three a&r producers under chief Neely Plumb.

Reporting to Plumb, in addition to Reisman, will be Al Schmitt, a recording engineer, and Darol Rice, who has been a&r'ing on the Coast. Victor's Coast a&r division reports to Steve Sholes, manager of the operation there.

The Coast a&r division is an autonomous operation that works closely with Ben Bonner, who heads the company's overall a&r activities from the east. Under Bonner are Chet Atkins in Nashville and Hugo & Luigi in New York.

Reisman, who had been freelancing as an a&r producer since leaving Victor, had been an arranger-conductor for Patti Page from 1948 until '55.

SYMPH UPS MISS FARRELL

Washington, Jan. 15.

Helen J. Farrell has been named exec secretary of National Symphony's fund raising campaign division.

Before coming to National Symphony staff in 1961, Miss Farrell was a social worker with Society for the Prevention of Cruelty to Children in Boston.

HARPER & ROW TAPING INTO RECORDING FIELD

Harper & Row, publisher of books and Harpers Magazine is spreading into the recording field with a series of tapes being made at New York's Stereo Sound Studios under the supervision of chief engineer Jerry Newman.

The project, "Da Silva's Beginning Spanish" is being directed by Prof. Leonardo De Morelos, head of the Spanish Dept. at Columbia U. It utilizes the voices of people from seven Spanish-speaking American countries as well as Spain itself.

This is the publishing house's first venture into the audio lingual field. The recording will consist of 26 half-hour tapes. It is not contemplated to issue disks at this time.

Russ Morgan & Sons Doing a Meyer Davis

Hollywood, Jan. 15.

Russ Morgan is the latest bandleader to use his name atop different bands for simultaneous one-nighters at different locales. Meyer Davis and others have been doing it for years.

Morgan himself batoned an orch New Year's Eve at Breakers Hotel, Long Beach, Cal., and his son Jack led another under "Russ" billing on a date in Bakersfield. The vet batoner has another musician-son in his orch, but he doesn't play trombone as does Jack and his dad. Since the senior Morgan's beak for years has been orchestrated for from emphasis, only a trombone can front.

Light and Novel Items Marks Symphony's 60th

Minneapolis, Jan. 15.

In addition to its regular subscription series, the Minneapolis Symphony Orchestra is celebrating its 60th anniversary with a number of extra events. For example: television's "Captain Kangaroo" (Bob Trendant) conducted a children's Christmas concert. Andre Kostelanetz served in that capacity for a special concert, sealed at $4 top, last Saturday (12). Before the current season's end it's hoped to have Jack Benny "conduct" for a special benefit concert.

With assistant conductor Frederick Fennell at the helm, the orchestra for one of its Sunday afternoon "pop" concerts two weeks ago deviated entirely from its usual classical fare to present what was advertised as "The Musical Theatre." That concert comprised entirely Victor Herbert, Cole Porter and George Gershwin musical comedy numbers.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart		
1	1	7	VAUGHN MEADER (Cadence) First Family (LP 3000)	
2	2	12	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1473)	
3	3	68	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
4	4	24	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)	
5	7	24	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1866)	
6	5	15	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8452)	
7	10	7	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2921)	
8	6	13	JOAN BAEZ (Vanguard) Boss in Concert (VRS 9112)	
9	9	20	MUSIC MAN (Warner Bros.) Soundtrack (W 1409)	
10	11	30	ANDY WILLIAMS (Columbia) Moon River (CL 1850)	
11	8	18	NAT KING COLE (Capitol) Ramblin' Rose (T 1708)	
12	14	10	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-408)	
13	15	13	BENT FABRIC (Alco) Alley Cat (33-140)	
14	18	20	ROBERT GOULET (Columbia) The Two of Us (CL 1836)	
15	12	37	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)	
16	—	1	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1467)	
17	21	8	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 2000)	
18	—	1	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)	
19	13	25	HENRY MANCINI (Victor) Mated (LPM 2959)	
20	42	32	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)	
21	19	18	KINGSTON TRIO (Capitol) Something Special (T 1747)	
22	17	21	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)	
23	75	8	OLIVER (Victor) Original Cast (LOCD 2004)	
24	29	102	CAMELOT (Columbia) Original Cast (KOL 5430)	
25	26	12	PERRY COMO (Victor) By Request (LPM 2967)	
26	41	12	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)	
27	—	1	CHUBBY CHECKER (Parkway) Limbo Party (P 7020)	
28	27	2	KINGSTON TRIO (Capitol) New Frontier (T 1800)	
29	—	1	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1820)	
30	28	8	MR. PRESIDENT (Columbia) Original Cast (KOL 5670)	
31	36	2	SERGIO FRANCHI (Victor) Sergio Franchi (LM 2640)	
32	47	56	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9084)	
33	34	11	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)	
34	16	15	LIMELITERS (Victor) Folk Matinee (LPM 2547)	
35	30	10	FOUR SEASONS (Vee Jay) Sherry (LP 1088)	
36	25	16	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)	
37	—	1	TORNADOES (London) Telstar (LL 3270)	
38	—	1	ROBERT GOULET (Columbia) Sincerely Yours (CL 1951)	
39	—	39	101 STRINGS (Cameo) Original Cast (S 1005)	
40	—	2	AL JOLSON (Decca) Best of Jolson (DXA 190)	
41	24	9	HARRY BELAFONTE (Victor) More Moods of Belafonte (LPM 2574)	
42	—	29	DAVID ROSE (MGM) Stripper (E 4002)	
43	—	25	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)	
44	—	1	LOU MONTE (Reprise) Pepino, The Italian Mouse (R 6058)	
45	22	11	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)	
46	37	2	BUNTY WARREN (Jubilee) Route Warren in Orbit	
47	40	9	SMOTHERS BROTHERS (Mercury) Two Sides of the Smothers Bros. (MG 20675)	
48	38	16	BILLY VAUGHN (Dot) Swingin' Safari (DLP 3456)	
49	32	16	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)	
50	39	16	ROY GIBSON (Monument) Roy Orbison's Greatest Hits (M 4400)	

GUY LOMBARDO

Currently
Guy Lombardo's Fort 41 Cafe
Terre Verde Florida
Newest Decca LP
"GUY LOMBARDO
PRESENTS AL GOSTE"
BOOKING MAY. 1963:
Via Larry Green
50 Broadway, New York—WH 4-4008

Freddy Martin Returns To Cap; Decca Grabs Nelson; Other Signings

Freddy Martin is back in the Capitol Records stable. The orch leader, who's been with Kapp Records for the past two years, originally signed with Capitol in 1957 after nearly 26 years with RCA Victor. Martin started recording his new disks for Cap this week under the aegis of exec producer Lee Gillette. Set to be waxed are several singles and two albums. Immediately following the sessions at Cap's Coast base, Martin and his orch will leave for Florida, where he is booked as the first attraction at Miami Beach's new Doral Hotel. The Martin crew will be there for two-and-a-half months, then sits down for a two-month stand at the Flamingo, Las Vegas.

Decca: Rick Nelson

Rick Nelson has switched to the Decca label from Imperial Records for a 20-year deal reportedly giving him an annual guarantee of $50,000. Nelson will record both singles and albums under the auspices of Sonny Burke, Decca's artists & repertoire director on the Coast. According to Burke, Nelson will have his first release under the Decca banner in the market by mid-February.

Epic: Bobby Helms

Bobby Helms has switched to the Epic banner from Decca, where he achieved best-selling status with such disks as "Jingle Bell Rock," "Fraulein" and "My Special Angel." His recordings will be produced in Nashville by Don Law, one of Col's exec producers.

Reprise: Michael Callan

Michael Callan, a Columbia Pictures contractee, swings into the disk arena via an exclusive deal with the Reprise label. He is scheduled to meet Reprise heads this week to work out a schedule for singles and two planned LPs to be done in the next few months.

Elektra: The Dillards

The Dillards, a quartet of bluegrass musicians, have joined the Elektra roster. The group begins a three-week engagement at The Ashgrove, L.A. on Jan. 20, their Elektra album will be recorded at that time.

Mercury: Gerry Mulligan

Mercury Records has signed Gerry Mulligan to a long term contract for its Philips label. Mulligan has cut his first album for Philips under the direction of a&r man Quincy Jones. It will be released Feb. 20.

Harris Heads Dallas AFM

Dallas, Jan. 15.

William Bell Harris has been swept back into the presidency of the Dallas local of the American Federation of Musicians in a landslide election. He served as prez for 34 years until defeated last year.

[illegible] Harris' entire slate of candidates for other posts in the local.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	7	GO AWAY LITTLE GIRL Steve Lawrence	Columbia
2	8	4	NIGHT HAS A THOUSAND EYES Bobby Vee	Liberty
3	7	6	MY DAD Paul Peterson	Colpix
4	15	4	TWO LOVERS Mary Wells	Motown
5	20	4	I SAW LINDA YESTERDAY Dickie Lee	Smash
6	31	3	IT'S UP TO YOU Rick Nelson	Imperial
7	11	16	LIMBO ROCK Chubby Checker	Parkway
8	1	9	TELSTAR Tornadoes	London
9	—	1	WALK RIGHT IN Rooftop Singers	Vanguard
10	5	11	BOBBY'S GIRL Marcie Blane	Seville
11	10	5	TELL HIM Exciters	UA
12	9	7	HOTEL HAPPINESS Brook Benton	Mercury
13	22	5	PEPINO, THE ITALIAN MOUSE Lou Monte	Reprise
14	—	1	LOOP DE LOOP Johnny Thunder	Diamond
15	—	1	HEY PAULA Paul & Paula	Philips
16	12	6	ZIP-A-DEE DOO-DAH Bob B. Soxx	Philles
17	12	7	YOU ARE MY SUNSHINE Ray Charles	ABC-Par
18	42	2	HALF HEAVEN; HALF HEARTACHES Gene Pitney	Musicor
19	10	10	RELEASE ME Esther Phillips	Lenox
20	6	13	RETURN TO SENDER Elvis Presley	Victor
21	4	12	BIG GIRLS DON'T CRY Four Seasons	Vee Jay
22	—	2	UP ON THE ROOF Drifters	Atlantic
23	—	2	FROM A JACK TO A KING Ned Miller	Fabor
24	—	1	MY COLORING BOOK Sandy Stewart	Colpix
25	—	1	I'M GONNA BE WARM THIS WINTER Connie Francis	MGM
26	8	11	LONELY BULL Tijuana Brass	A & M
27	—	1	CINNAMON CINDER Pastel Six	Zen
28	—	1	BIG WIDE WORLD Teddy Randazzo	Colpix
29	—	1	WILD WEEKEND Rebels	Swan
30	30	3	DON'T MAKE ME OVER Dionne Warwick	Scepter
31	—	1	YOU'VE REALLY GOT A HOLD ON ME Miracles	Tamla
32	16	8	KEEP YOUR HANDS OFF MY BABY Little Eva	Dimension
33	14	8	DEAR LONELY HEARTS Nat King Cole	Capitol
34	24	7	SHUTTERS AND BOARDS Jerry Wallace	Challenge
35	—	1	PROUD Johnny Crawford	Delphi
36	21	7	LOVE COME TO ME Dion	Laurie
37	23	3	EVERYBODY LOVES A LOVER Shirelles	Scepter
38	27	7	THAT'S LIFE Gabriel and the Angels	Swan
39	46	2	TROUBLE IN MY MIDDLE NAME Bobby Vinton	Epic
40	39	7	CHAINS Cookies	Dimension
41	33	3	MY COLORING BOOK Kitty Kallen	Victor
42	39	13	DANCE WITH THE GUITAR MAN Duane Eddy	Victor
43	35	2	REMEMBER THEN Earls	Old Town
44	—	1	LITTLE TOWN FLIRT Del Shannon	Big Top
45	—	1	HE'S SURE THE BOY I LOVE Crystals	Philles
46	18	9	LET'S GO Ramblers	Warner Bros.
47	—	6	LOVERS BY NIGHT, STRANGERS BY DAY Fireworks	Dolton
48	—	1	SEE SEE RIDER LaVern Baker	Atlantic
49	32	4	LETS KISS AND MAKE UP Bobby Vinton	Epic
50	17	10	DON'T HANG UP Orlons	Cameo

Top 10 Merely Kid Stuff to Chi Cafe Patrons Who Dig More Adult Fare

Chicago, Jan. 16.

A retrospective audit of the most-heard tunes in Chi supper clubs last year evidences that the accepted bench mark of song popularity—the Top 10 or 20 or 100 singles—is just so much greasy kid stuff to the nitery spenders. Assuming that the club singers are giving the customers what they want, then the voting age group prefers musical comedy numbers, tunes from albums by established singers and occasional songs from films.

The runaway hit in Windy City niteries in 1962 was "What Kind of Fool Am I" from "Stop The World." Although a late starter, by the year's end it was de rigueur in the warblers' workbook. Running a close second was "I Left My Heart In San Francisco," a tune whose popularity is generally attributed to Tony Bennett's cafe and disk introduction. Both of these have done well via the record route, but neither has sustained as well on the disk charts as they have in the niteries.

Perhaps what's most important to the tunesmiths is that the songs that make the cafe warblers' books look to become evergreens, unlike the quickly obsolescent adolescent fare. Earlier in the season it was "Fly Me To The Moon" "In Other Words," that copped the saloon emperors laurels, and it's a good bet that it too has captured standard status and will be heard for some time in the clubs.

Two other tunes deserve mention, both of which received extensive Chi saloon play and could well make it as staples. "Never On Sunday" is actually a holdover from 1961, but has been retained in the songsters' sheets and will likely endure as a sort of novelty tune.

A surprise winner in the most-sung sweepstakes last year was "When The World Was Young." Originally written in French in 1951 by two Parisians, M. Philippe-Gerard and Angele Vannier, as "Le Chevalier de Paris," it was never a substantial hit in France. Even after Johnny Mercer wrote English lyrics and Bing Crosby recorded it, the tune was mostly heard in the more intimate and sophisticated lounges.

However, it began to catch fire in the spring and was consistently included in the nightclub repertoires. Norm Wallace, Chi lounge troubadour, who has been singing "World" in French and English for 10 years, anticipates that many of the lesser hits of a few years ago will have a renaissance.

"There's a shortage of good ballads for adults," he maintains. "So singers are going back to good tunes that just didn't quite make it the first time around."

Folk Music & Jazz Now On College Curriculum As Minn. U. Starts Lectures

Minneapolis, Jan. 16.

U. of Minnesota this week starts a six-part lecture series on folk music and jazz, with performers and professors participating. Lectures, on Wednesday nights from Jan. 16 through Feb. 20, will include musical examples and, on some occasions, feature live productions to illustrate certain numbers.

Subjects will be "Origins of Anglo-American Folk Music," "American Folk Songs of Protest," "Folk Songs: A Living Tradition," "Roots of Jazz," "Chicago: The Blues and Jazz" and "Jazz: Traditional and Modern."

Among participants lined up by the university's General Extension Division, the series' sponsor, are D. K. Wilgus of the Centre for the Study of Comparative Folklore and Mythology, U. of California, with the Brandy Snifters, a folksinging group, and John Greenway, of the Anthropology Department, also U. of California.

Set March 8 Trial On 'Round World' Tune

Los Angeles, Jan. 16.

Trial date of March 8 was set by Acting Superior Judge Albert D. Matthews at pre-trial hearing for $1,500,000 damage suit brought by Lee Mastin against Michael Todd Co. Inc., and United Artists, alleging misappropriation of his song, "Around the World in 80 Minutes."

Mastin claimed song was used in Todd's "Around the World in 80 Days," and had been submitted at the request of the defendants.

802, N.Y. Niteries Still Deadlocked; Pitch 5-Day Wk.

Negotiations between Local 802 (American Federation of Musicians) and nitery and hotel managements are still at a stalemate but the union has now shifted its attack by putting in a demand for a five-day week.

The discussions began several weeks ago with the union demanding a wage boost and with management seeking a status quo pact. The union's five-day week plan represents a shift of emphasis because management seems determined not to go for the pay raise.

The nitery boys are clinging to their demands for a status quo pact because of fears that new Government tax regulations regarding expense accounts for 1963 will hurt their already sagging biz. The union claims that the five-day week proposal fits in with nitery fears since they (the clubs) can't really sustain a full week's work schedule due to business conditions.

Current weekly "class A" scales, where no show is involved, range from $96.66 to $178 for sidemen (depending on length of time hired for) with overtime ranging from $2.42 to $6.16 (also depending on job time).

Elmer Bernstein Leads Early Vote in Musical Nominations for Oscar

Hollywood, Jan. 15.

Elmer Bernstein scored in each of the three categories to pace the preliminary balloting for musical nominations in the upcoming Academy Award Sweepstakes.

Music branch membership tabbed 10 choices in each of three divisions which will be pared down to five nominees in subsequent balloting. The entire Academy membership will then vote on the ultimate Oscar winners.

In the best song category the following were selected: "Boy's Night Out," Jimmy Van Heusen, Sammy Cahn; "Days of Wine and Roses," Henry Mancini and Johnny Mercer; "Enjoy It" from "The Castaways," Richard M. and Robert B. Sherman; "Little Drops of Rain" from "Gay Purr-ee," C. Y. Harburg and Harold Arlen.

Also "Follow Me" or "The Love Theme from Mutiny on the Bounty," Paul Francis Webster and Bronislau Kaper; "Love Theme from Taras Bulba," Mack David and Franz Waxman; "Second Chance" from "Two for the Seesaw," Andre Previn and Dore Langdon; "Tender is the Night" Paul Francis Webster and Sammy Fain; "Walk on the Wild Side," Elmer Bernstein and Mack David; "Willing and Eager" from "State Fair," Richard Rodgers.

In the "Substantially Original Scoring" bracket the following were chosen: "Hatari," Henry Mancini; "Lawrence of Arabia," Maurice Jarre; "Two for the Seesaw," Andre Previn; "Taras Bulba," Franz Waxman; "Mutiny on the Bounty," Bronislau Kaper; "Counterfeit Traitor," Alfred Newman; "Walk on the Wild Side," Elmer Bernstein; "Wonderful World of Bros. Grimm," Leigh Harline; "To Kill a Mockingbird," Elmer Bernstein; and "Freud," Jerry Goldsmith.

Those selected in the "Adaptive" grouping were: "Gay Purr-ee," Harold Arlen; "Jumbo," Richard Rodgers; "Music Man," Meredith Wilson; "Gypsy," Jule Styne; "Gigot," Jackie Gleason; "Wonderful World of Bros. Grimm," Leigh Harline; "State Fair," Richard Rodgers; "Girls! Girls! Girls!", Joseph J. Lilley; "Notorious Landlady," George Duning, and "David and Lisa," name of scorer unavailable.

Disk Biz '62 Gold Platters in 1962 Set All-Time High, Double '61 Count

The disk industry hit an all-time high in 1962 for gold record award winners. The Record Industry Assn. of America certified 62 disks—five pop singles and 57 LPs—for the golden nudes. This figure more than doubled the number of records certified in '61.

In the album field, Columbia Records paced the competition with 18 winners. Capitol was in second place with 10 packages; Dot and Warner Bros. were tied for third place with three each and RCA Victor, ABC-Paramount and Cadence followed with one each.

In the singles field, RCA Victor led with two and Columbia, Epic and ABC-Paramount were tied with one each.

To qualify for an RIAA-certified gold record award a pop single must have amassed a sale of at least 1,000,000 copies, an album must have accumulated a minimum of $1,000,000 in factory sales. Sales figures are subjected to audit by an independent firm of certified public accountants in order to qualify for the RIAA award.

The five pop singles certified are: RCA Victor's "The Lion Sleeps" by The Tokens and "Can't Help Falling In Love" by Elvis Presley; Columbia's "Theme From A Summer Place" by Percy Faith; Epic's "Roses Are Red" by Bobby Vinton, and ABC-Paramount's "I Can't Stop Loving You" by Ray Charles.

Columbia's album winners are: "Holiday Sing Along With Mitch," "Party Sing Along With Mitch," "Memories Sing Along With Mitch," "Saturday Night Sing Along With Mitch," "Sentimental Sing Along With Mitch," "Happy Times Sing Along" by Mitch Miller; "More Johnny's Greatest Hits," "Faithfully," "Swing Softly," "Open Fire, Two Guitars" by Johnny Mathis; "Memories Are Made Of This," "Concert In Rhythm," "'S Marvelous," "So Much In Love" by Ray Conniff, "Bouquet" by Percy Faith, and the original Broadway cast albums of "West Side Story," "Camelot" and "Flower Drum Song."

Capitol's album winners are: "Frank Sinatra Sings For Only The Lonely," "Nice 'N' Easy," "Songs For Swingin' Lovers," "This Is Sinatra" by Frank Sinatra; "Star Carol," "Nestor The Crest" by Ernie Ford; "Music Martinis and Memories," "Music For Lovers Only" by Jackie Gleason; "String Along" by The Kingston Trio, "Judy At Carnegie Hall" by Judy Garland.

Dot's winners are: "Theme From A Summer Place," "Blue Hawaii,"

(Continued on page 60)

Warren Bills Helming Ted Weems Orchestra

Chicago, Jan. 15.

Chi band leader Warren Bills has taken over leadership of the Ted Weems orchestra. Weems became seriously ill while on tour in Texas Jan. 7. He is expected to be confined to bed for at least six months, and it's doubtful whether he will ever be able to again undergo the rigors of a road tour.

The band will be billed as the Ted Weems Orchestra under the direction of Warren Bills.

Frank Music Asks 500G 'Heart' Balm From Ford, MPO

Frank Music filed a $500,000 damage suit in N. Y. Federal Court last week against the Ford Motor Co. and MPO Sales & Training Programs. Frank is also asking for an accounting and treble damages for alleged infringement of its copyright tune, "Heart."

According to the complaint, prior to June, 1955, Richard Adler and Jerry Ross wrote "Heart" (it was part of the "Damn Yankees" Broadway musical score) and on June 1, 1961, Frank and MPO entered into an agreement whereby the latter was authorized to use an arrangement of the original tune for a one-time, non-theatrical and non-commercial performance in an industrial film as a sales training device.

The suit also charges that under a separate agreement songwriter Edward Eliscu wrote an arrangement of the tune which was also assigned to the plaintiffs. The complaint alleges that the defendants intentionally and with full knowledge of plaintiff's exclusive rights infringed by publicly performing the original tune as arranged and by using portions for a recording that they made.

Top Disks of 1962

Listed below in alphabetical order are the top 50 disks during 1962. Compilation is based on the information contained in VARIETY's *weekly Tune Index of Performances and Sales charts.*

ACKER BILK—"Stranger On the Shore"	Atco
MARCHE BLANC—"Bobby's Girl"	Seville
BOOKER T & MG's—"Green Onions"	Stax
PAT BOONE—"Speedy Gonzales"	Dot
FREDDY CANNON—"Palisades Park"	Swan
GENE CHANDLER—"Duke of Earl"	Vee Jay
BRUCE CHANNEL—"Hey Baby"	Smash
RAY CHARLES—"I Can't Stop Loving You"	ABC-Par
RAY CHARLES—"You Don't Know Me"	ABC-Par
CHUBBY CHECKER—"Limbo Rock"	Parkway
CHUBBY CHECKER—"Slow Twist"	Parkway
CHUBBY CHECKER—"Twist"	Parkway
NAT KING COLE—"Ramblin Rose"	Capitol
CRESTERS—"Do You Love Me"	Gordy
CRYSTALS—"He's A Rebel"	Philles
JOEY DEE & THE STARLITERS—"Peppermint Twist"	Roulette
DION—"Lovers Who Wander"	Laurie
DION—"The Wanderer"	Laurie
LITTLE EVA—"Locomotion"	Dimension
SHELLEY FABARES—"Johnny Angel"	Colpix
FOUR SEASONS—"Big Girls Don't Cry"	Vee Jay
FOUR SEASONS—"Sherry"	Vee Jay
CONNIE FRANCIS—"Don't Break the Heart"	MGM
BARBARA GEORGE—"I Know"	AFO
BRIAN HYLAND—"Sealed With a Kiss"	ABC-Par
BURL IVES—"Little Bitty Tear"	Decca
CLARENCE KING—"Wolverton Mountain"	Columbia
BRENDA LEE—"All Alone Am I"	Decca
BRENDA LEE—"Break It To Me Gently"	Decca
DICKY LEE—"Patches"	Selma
CHRIS MONTEZ—"Let's Dance"	Monogram
RICK NELSON—"Young World"	Imperial
ROY ORBISON—"Dream Baby"	Monument
ORLONS—"Don't Hang Up"	Cameo
ORLONS—"Wah Watusi"	Cameo
BOBBY PICKETT—"Monster Mash"	Garfax
GENE PITNEY—"Only Love Can Break a Heart"	Musicor
ELVIS PRESLEY—"Good Luck Charm"	Victor
ELVIS PRESLEY—"Return To Sender"	Victor
ELVIS PRESLEY—"She's Not You"	Victor
TOMMY ROE—"Sheila"	ABC-Par
DAVID ROSE—"Stripper"	MGM
NEIL SEDAKA—"Breaking Up Is Hard To Do"	Victor
SENSATIONS—"Let Me In"	Argo
DEE DEE SHARP—"Mashed Potato Time"	Cameo
SHIRELLES—"Soldier Boy"	Scepter
SUE THOMPSON—"Norman"	Hickory
JOHNNY TILLOTSON—"It Keeps Right On Hurtin'"	Cadence
TOKYNAIRES	London
BOBBY VINTON—"Roses Are Red"	Epic

Ken Kragen on 3-Month Global Tour to Stir Up Biz for The Limeliters

Ken Kragen, representative for The Limeliters, is on a three-month global tour to do advance work for the folk singing group for their upcoming tv and personal appearance tour of Europe and to investigate the potential of overseas markets.

First stopoff for Kragen will be London. He later will swing through France, Belgium, Holland, Denmark, Sweden, Germany, Italy, South Africa, Australia, New Zealand, the Philippines, Hong Kong and Japan.

The group leaves New York Jan. 21 for a week of tv in Rome, followed by a BBC TV show in London on Jan. 30 and another tv show in Manchester Feb 3. On Feb. 7, promoter John Coast of London will present The Limeliters in a two-hour concert in Royal Festival Hall.

After brief stops for promotional purposes and taping of Armed Services Radio shows in France and Germany, the group will fly back to the U.S. to start their spring concert tour. Later in July, they'll leave for a week's tour of Hawaii and a probable tour of the Orient and the South Pacific.

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ORIGINAL SOUNDTRACK RECORDING

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ON TOP OF THE MARKET, always!

Inside Stuff—Music

A manufacturer-distributor contract form, spelling out the obligations of each party and defining the general purposes of the relationship, has been drawn up by Bill Shocket, of Malverne Distributors, at the behest of the American Record Merchants & Distributors Assn. "ARMADA". The assignment was delegated at the board's last meeting December, at which time it was pointed out that a model contract could serve as a guide for both distributors and manufacturers; could standardize the relationship between these two industry segments, and could restore a measure of stability and ethical practice to that relationship. The board will consider this draft at its next meeting.

Shocket stated that the concept of a standardized contract is a common one in many industries—and is well known in the music business, an example being the AGAC American Guild of Authors & Composers contract covering songwriter-publishers relations. The ARMADA-Shocket document contains three main sections: 1) rights and obligations of a distributor, 2) duties and obligations of a manufacturer, and 3) conditions of termination.

MGM Records and Pepsi Pop Corn, sponsors of tv children's programs, are cooperating in a special item that will promote five albums of the MGM Children's series on 34 tv stations in major and secondary markets throughout the country. This tv and record promotion is scheduled to run through Jan. 31 and will feature such MGM kidisks as "Tom Thumb," "The World of Circuses and Clowns," "Rip Van Winkle," "The Children's Sing-Along" and "Favorite Marches For Children." Arrangements call for the albums to be shown on camera with accompanying audio credit for each album on all the participating tv stations. Albums and boxes of popcorn are awarded as prizes to young winners through write-in contests.

Lombardo Inks Rep Deal With Baumgarten's APA

Bandleader Guy Lombardo has signed a representation deal with the Agency of the Performing Arts, headed by Dave Baumgarten. It's the second perrentery that Lombardo has inked with during his long tenure as a batonner. Other was MCA, which handled Lombardo for more than a quarter century.

Baumgarten ex MCA, had been representing Lombardo sans formal contract since last July. APA set him at the Venetian. Lombardo opened Friday (11) at Tierra Verde, Fla.

Indpls. Symph Shifting To Butler U. Campus and After 25 Yrs. at Murat

Indianapolis, Jan. 15.

Indianapolis Symphony Orchestra will play next season in new 2,200-seat Clowes Memorial Hall on campus of Butler U. here. Change from Murat, local theater where it has played for more than 25 years, was voted by orchestra's board after invitation from university's board.

Orchestra, conducted by Izler Solomon, will play 24 subscription concerts and make headquarters at Clowes Hall. But it will continue to play lay-panel free municipal series and some people's concerts, usually scheduled for Sundays, at Murat.

Move effective at start of 1963-64 season next fall will free more full weeks for other attractions at the Murat, where orchestra has taken most Saturday nights.

Orchestra's chief complaint against Murat was that it had to rehearse elsewhere.

Youth Has No Corner on Singles Hits, Col's Kapralik Sez; Cites Adult Clicks

The age of the artist is no longer the prime consideration for the pop record market. Even though surveys continue to show that pop disks are bought mainly by youngsters in the 14-to-17 age bracket, major singles hits this past year have been registered by such veterans as Burl Ives, Walter Brennan and such major "mature" personalities as Tony Bennett, Steve Lawrence, Jimmy Dean, Andy Williams, etc.

"It's time," says Dave Kapralik, head of pop artists & repertoire at Columbia Records, "for adult artists to review their record careers as a dichotomy." There's nothing wrong, he points out, with singing standards for the adult audiences in nightclubs as well as singing songs on single disks that can communicate with the teen market.

As examples he mentioned Nat King Cole's "Ramblin' Rose," Burl Ives' "Funny Way of Laughing," Johnny Mathis' "Gina," "his biggest hit in three years," and the Hickory etchings of Sue Thompson, who's a grandmother.

Formerly, it was felt that the juves would only buy the Dions, Brenda Lees and others in the sub-20 age bracket. Even Goddard Lieberson, Columbia president, once commented that the majority of pop single releases sounded like "pre-pubertal types singing about post-pubertal problems."

Kapralik, however, contends that if the performance of teen-oriented material is combined with a "teen-sounding background, the artist could be any age at all. "Performers," he said, "are foolish if they put down the pop market. The singles market has a vitality and an excitement of communication that should not be overlooked."

He's now in the process of looking for song material that will fit pop market tastes and still not diminish any of the values of the mature artists on his roster like Robert Goulet, Tony Bennett and Eydie Gorme, among others. Steve Lawrence's "Go Away Little Girl" is currently leading the singles field for Col.

"What's more," he concludes, "artists no longer have to worry about losing their adult audience if they come up with a singles click aimed at the teen market. Most of these songs now have a simplicity and a universality that appeals to practically everyone."

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

I'M GONNA BE WARM THIS WINTER

b/w

AL-DI-LA

K 13116

MGM Records

TOP HIT IN EUROPE

Coming Up Fast in the U.S.A.

LOVESICK BLUES

FRANK IFIELD on Vocalion Records

Leroy Anderson's

SLEIGH RIDE

The Winter Favorite

MILLS MUSIC, INC., N. Y. C.

WITH RESPECT

THE FIRST LADY WALTZ

By

JIMMY McHUGH

HOD WASHINGTON

Cameo-Parkway Ups Kaplan to Sales Chief

Herman Kaplan has taken over as national sales manager for Cameo-Parkway Records. Kaplan, who had been heading its singles record division, has been with C-P for two years. He will now integrate the national sales operations of both singles and LPs and all C-P products.

Kaplan recently brought together Marvin Browdie, midwest area rep; Lee Lassoff of the Coast, and Clark Gortner, C-P's eastern rep, to discuss plans for a more active combination of national sales with direct promotion contact. C-P plans to retain some of the present staff, following January. Kaplan's for 1 month as national sales boss.

We thank you for making

"LOVE IS A SIMPLE THING"

A STANDARD:

JACK PAAR

for using it as a theme on his TV Show

(For Recordings)
Kaye Ballard
Bobby Brock Trio
Brass Choir
Barbara Carroll
Ray Charles Singers
Robert Clary
Frank D'Rone
Joan Durand
Ray Ellis
Greene and Ilos
Lou "Goldie" Hawkins
Pat Kirby
Steve Lawrence
Little, Dane and Mason
Sheila & Gordon Macrae
Gus Mancuso
Herbie Mann
Barbara McNair
Carmen McRae
Jose Melis
Jane Morgan
Peter Nero
Sid Ramin
Debbie Reynolds
Sonny Rollins
Connie Russell
Sauter-Finegan
Don Shirley

(For Performances)
Art Carney
Marge and Gower Champion
Mindy Carson
Robert Clary
Dorothy Collins
Perry Como
Eartha Kitt
Kukla, Fran and Ollie
Shari Lewis
Liberace
Shirley MacLaine
Jose Melis
Garry Moore
Peter Nero
Janis Paige
Juliet Prowse
Jimmie Rodgers
Ginger Rogers
Dick Roman
Don Shirley
Dinah Shore
Kate Smith
Mel Torme
Bobby Troup
Martha Wright

(For Commercials)
Bell Telephone
Ford

We also thank:

Eartha Kitt for inspiring us to write "Monotonous" for her Broadway Debut

Leonard Sillman for giving us our first chance to do a Broadway Show

RCA Victor for the Original Cast Albums of "New Faces of 1952 and 1956"

Maxwell House Coffee for 15 weeks of Original Revues on NBC Radio

Persian Room of the Plaza Hotel for our first successful supper club revue

JUNE CARROLL AND ARTHUR SIEGEL

P.S.: — And THEN We Wrote — for Broadway:

"Bunny Candy" — "He Takes Me Off His Income Tax" — "Tell Her" — "White Witch of Jamaica" — "Don't Wait Till It's Too Late to See Paris" — "The Boy Most Likely to Succeed" — "The Other One" — "Depends On How You Look at Things" — "Love Is Good for You"

And Special Thanks to:

Howard Taubman, New York Times: "A most creditable love song."
Richard Watts, New York Post: "A delightful song."
Robert Coleman, New York Mirror: "The song you're likely to remember."

for getting our latest song started on its way

"I WANT YOU TO BE THE FIRST ONE TO KNOW"

VIVIEN LEIGH
JEAN PIERRE AUMONT

TOVARICH

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We are proud to announce the publication of the score of this

New Musical Comedy

ERLANGER, PHILADELPHIA
JAN. 21st

COLONIAL, BOSTON
FEB. 12th

BROADWAY THEATRE, NEW YORK
EARLY MARCH

VIVIEN LEIGH
JEAN PIERRE AUMONT

TOVARICH

Dutch Disk Best Sellers

Amsterdam, Jan. 15

Paradise (Philips)	Gronloh
Will Be Me (Columbia)	Richard
Sheila (ABC-Paramount)	Roe
Burning Sand (Philips)	Gronloh
Land of Hope (HMV)	Lyna
Guitar Tango (Columbia)	The Shadows
The Loco-Motion (London)	Little Eva
Telstar (Decca)	The Tornados
Sherry (Imperial)	Four Seasons
Speedy Gonzales (London)	Boone

Modified Audition Rules For Met Opera Scouting

Milwaukee, Jan. 15

Wisconsin's "first" hearings for the Metropolitan Opera Auditions are set at the Athenaeum, Feb. 16. Winner is assured $2,000. Met select three winners.

Wisconsin hopefuls formerly, had to compete in regional singoff at Minneapolis for first try. Now, winner hit Minneapolis regional, after qualifying in Milwaukee.

National finals are slated for New York this spring.

Wisconsin test is sponsored by an arm of the National Council of the Metropolitan Opera Company, that sponsors the larger tests.

Mrs. Karl Peters, previously a judge at Minneapolis eliminations, with Mrs. Charles P. Vogel, initial Milwaukee member of National Council of the Metropolitan Opera Co. will be chairman for the Milwaukee Athenaeum contest. Mrs. Herman Uihlein Sr., longtime Milwaukee vocalist and prime mover in musical circles, will select judges. Herman Herz, conductor-director, Duluth Symphony Orchestra will be top judge of talent.

The Milwaukee Symphony Orchestra will assist on contest details & administration.

Album Reviews

(Continued from page 58)

"Raise a Ruckus," "Grandfather's Clock," "Sugar Hill," "Rocky Island" and others.

"THIS IS JOHNNY PROPHET" (Little Caesar) Coast crooner Johnny Prophet displays a fine set of pop pipes on this LP. Stocking to ballads primarily, the singer shows firm technique with nice touches and tonal quality. Axel Stordahl has conducted the orchestra and Prophet sets lotsa feeling into tunes like "When Sunny Gets Blue," "I Remember You," "Like Someone In Love," "Come Back to Sorrento," "That's All" and more.

JASON ROBARDS JR: "DRAMATIC READINGS FROM EUGENE O'NEILL" (Columbia) The skillful dramatic talents of Jason Robards Jr. get a solid showcasing via this set of readings from Eugene O'Neill's "A Moon for the Misbegotten," "The Hairy Ape," "The Iceman Cometh" and "Long Day's Journey Into Night." Of particular interest is the actor's reading of Hickey's long confessional speech in "Iceman" which takes up an entire 10:25 side of the disking. Robards communicates a strong dramatic feel here without being over-intense, and the balance he achieves registers in strong listener involvement. This fine spoken word platter should have obvious educational values for the scholastic market and could also stir interest on the consumer level.

Gold Platters

(Continued from page 57)

"Sail Along Silvery Moon" by Billy Vaughn. Warner Bros.' winners are "The Button-Down Mind Of Bob Newhart" by Bob Newhart, "Peter, Paul & Mary" by Peter, Paul & Mary, and "My Son, The Folk Singer" by Allan Sherman.

RCA Victor's winner is "Breakfast At Tiffany's" by Henry Mancini, ABC-Paramount's is "Modern Sounds In Country & Western Music" by Ray Charles, and Cadence scored with "The First Family" by Vaughn Meader.

On the Upbeat

New York

Goddard Lieberson, Columbia Records president, will be the keynote speaker at the fifth annual convention of the National Assn. of Record Manufacturers (NARM) to be held March 3-7 at the Fairmont Hotel in San Francisco. **Lou Rawls**, Capitol Records disker, has signed with Lee Magid's management office. **Sam Fletcher** in town for RCA Victor recording sessions. Cameo-Parkway has acquired the master record, **Joe Brown's** "It Only Took A Minute" from Pye Records in England for distribution in the U.S. Aldon Music's keeper **Emil La Viola** is in California this week meeting with artists & repertoire men from Coast labels. **Marv Johnson**, United Artists disker, plays the Brevoort Theatre, Brooklyn, Jan. 18-19, the Cotton Club, Cincinnati, Jan. 25-27 and the Regal Theatre, April 19. **Herbert E. Marks**, president of E. B. Marks Music, has been appointed chairman of the Music Division of the USO of Greater New York during its current fund-raising campaign. **Sandy Nelson**, Imperial disker formed his own indie production company, Nelson Productions, with his manager **Cliff Aaronson**, to produce a weekly filmed tv series, "Teenagers World." **Lionel Hampton's** band will be at the Flamingo Lounge, Las Vegas, through Feb. 3. After a January tour of California, climaxed by a concert in L.A., organist **Richard Ellsasser** continues his transcontinental trek with appearances in Phoenix, Ariz., Feb. 5 and Searcey, Ark., Feb. 15. Baritone **McHenry Boatwright** and violinist **Aaron Rosand** signed with **Robert M. Gerald's** management firm.

Philadelphia

Vaughn Monroe plays Frank Palumbo's Jan. 22-27. **Benny Goodman** into the Academy of Music, Jan. 22, in a combination jazz and classical program. He will be backed by the **Berkshire String Quartet** for the classical numbers, while **Buddy Morrow** and other instrumentalists are set for the jazz session. Phila Mummers String Band Concert shedded for Convention Hall, Jan. 27-28, Feb. 3. **Count Basie** and his orch at Sunnybrook, Jan. 26. **The Lettermen** work Temple's All-University weekend in March. **Ella Fitzgerald** into the Academy of Music, Feb. 3. **Al Antonio** and his Riot Men into the Thunderbird, Las Vegas, Jan. 23. **Lynn Hope** returned to the Showboat, Jan. 14, making a total of 72 weeks the saxophonist has played the club in the last six years. **Al Martino** at Sciolla's, Jan. 21. **Benny Schwartz**, former fighter now a booking agent, bringing in **Brenda Lee**, May 16 for the Fraternal Order of Police show at Convention Hall. **Red Schwartz**, national promotion man for Vee Jay Records, in Metropolitan Hospital. **Chic Lagonetta**, art director for Chancellor Records for the past four years, leaving to freelance.

London

Decca's new pactee, **Ian Crawford**, has his first single released Feb. 2. Four of the girls from the African show "King Kong" have formed a harmony group, **The Velvets**. . . Another 15-year-old, **Lynda Graham**, signed to Philips by a&r man **Johnny Franz** with her first disk, "As Long As The River Flows," due out soon. . . **Gordon Boyd**, male lead in "Vanity Fair" signed to EMI, has two numbers from the show just released on HMV. **Dean Rogers** moved to Decca from Parlophone and will cut his first sides soon. Same label has also just signed 16-year-old South African singer Jackie Frisco.

Marion Ryan opening at the Talk of the Town next Monday (21). Between now and opening at the Half Note, N.Y., **Dennis Scott** and **Jimmy Deuchar** are doing a week of personal appearances and tv dates in Germany. **Humphrey Lyttelton** personal manager **Peter Burman** quit the Lyn Dutton Agency to form his own firm with the trumpeter still a client. **Eddie Rogers**, manager of Famous Chappell Music, exited to concentrate on his own five companies of which he is managing director. **Sir Edward Lewis**, Decca chairman, in Australia on a biz trip. . . **Ian Hamnett**, of Four Four Independent Recordings, goes to the U.S. at month's end to put **Tony Teague** on tape for February release here.

DEAN MARTIN
Sings
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From
Paramount Pictures'
"Who's Got the Action?"
on REPRISE RECORDS
PARAMOUNT MUSIC CORPORATION

JOHNNY BURNETTE
REMEMBER ME
(I'm The One Who Loves You)
b/w
TIME IS NOT ENOUGH
C-1120

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FLUSHING BLUSH: NO CANADA

Ballot Box Stuffing Invalidates Voting For Board of AGVA's N.Y. Branch

Amid cries of "fraud!," the board member elections of the American Guild of Variety Artists' New York local at the Great Northern Hotel Wednesday (9) were ruled invalid because the ballots cast exceeded the members present. It was discovered that 13 more ballots were cast than those eligible to vote.

Of 55 members present, only 46 cast ballots. Several were declared ineligible because they did not belong to the N. Y. local. A few others asserted that they would not vote since they felt the election violated the provisions of the Landrum-Griffin Act.

A maximum of 46 votes should have been cast, but 59 were counted in the ballot box. At this point, Roy Davis, organizer in the N. Y. local, declared the election invalid.

An announcement that the meeting was called to elect seven local board members and equal number of alternates started an immediate rhubarb. Some members believe that the Landrum-Griffin Act makes it mandatory that each local elect its own officers, not merely board members. Objections were also raised on the grounds that the AGVA constitution states that all such elections be held via a mail referendum.

At various points in the meeting there were protests stemming from alleged electioneering within the meeting hall. Complaints were also made against the method of taking and counting votes. Still other beefs were registered over the failure to set up safeguards to guarantee a fair count.

Among those objecting were national board member Russell Swann and member Vic LaMonte, both of whom are part of the bloc which is opposing the present AGVA administration. Milt Moss chairmanned the confab. How the board posts will now be filled has not been determined as yet.

Paul Canter Exits GAC To Join Sceptre Label

Paul Canter has resigned from the General Artists Corp one-nighter dept. to go with Sceptre Records. He had been with GAC a comparatively short time, having gone over from William Morris Agency where he'd been for nearly a decade.

This is the second resignation from the GAC one-nighter department in recent weeks. Previously, Sol Saffian left to go into personal management. A year before, Rosalind Ross left GAC for a Morris agency alignment and took Jerry Brandt with her.

Royal Box, N.Y., To Shutter For Broad Facelift

The Royal Box of the Americana Motel, New York's newest hostelry, will close for refurbishing in February or March. The room, which preemed formally in October with Harry Belafonte, will take on a new look and a new design that will overcome original criticisms of the spot as well as objections of some performers who have worked there.

According to Claude C. Philippe, the inn's executive veepee, the room was opened to meet a deadline and it was impossible to go through with original plans for the room. These called for building terraces and a design close to a nitery in the round.

The Loew's Hotel management did what they regarded to be the second best, in creating a large dance space in front of the room which permitted easy entrance and access to the kitchen and service bars. This made the room very long. When the full dance space was used, the performer was far from the audience.

The new design will also call for terracing and will come close to the original intentions. The new stage will be moved from what is now the front to the centre of the north wall. This will permit a large dance and performance

(Continued on page 65)

Hub's New 'Coffee House Theatre' Accenting Folk Tunes But Sans Liquor

Boston, Jan. 15.

Something new on the Boston scene is the "Coffee House Theatre," where folk singers, jazz artists, and playlets by the Winter Company are presented without benefit of booze.

Seeking a counterpart of hungry i, San Francisco, format, but without alcoholic beverages, Unicorn Productions opened its season Friday (11) with Geula Gill and the Oranim Zhaber Trio, in the Unicorn coffee house on Boylston St.

In the coffee house, which seats 200, with a raised 20x20 ft. stage, producers Murray Stern and David Lyman have set up a 20-week series of singers, including the Tarriers, Odetta and Leon Bibb. There is a nominal cover charge.

Slate Vegas Preem For 4-D Living Spectacade

Hollywood, Jan. 15.

William Morris agency nitery rep Hershey Martin is setting March debut at the Flamingo, Las Vegas, for John Rush's new nitery attraction, a four D process tagged Living Spectacade.

Teeing off process will be Suzie Kwan, billed as the "Hong Kong Yoga Yoga Girl," dancer who will make her American debut with the show. She will appear as a fund-raiser for Chinese refugees.

Rush's process combines a film screen and dimensional process wherein the performer is shown on screen and then appears to be stepping offscreen to perform live on stage.

Sheraton Invades Fla. With Tampa Motel Inn

Tampa, Fla., Jan. 15.

The Sheraton Motel chain is invading Florida, with the Sheraton-Tampa Motel Inn, its first affiliate in the Sunshine State and first new downtown hotel to open in Tampa in 40 years.

The operation, a $4,000,000 investment, started as the Heart-A-Tampa Motor Inn. Only resemblance to usual motor court is inclusion in the complex of a 250 self-service, self-contained auto garage.

Charles S. Michel, prexy and managing director of the operating corporation, revealed the deal last week at Sheraton's Boston headquarters. The 200-room unit [illegible]

2d London Import Into Krimsky's Strollers, N. Y.

The Strollers, N.Y., is importing the show at The Establishment, London, for presentation starting next Wednesday (23) for an indefinite run. It's the second London import by this spot, formerly El Morocco, operated by John Krimsky. First was "Time Gentlemen, Please."

The Establishment [illegible] the name of the show, will be a cast [illegible] John Bird, Eleanor Bron, John Fortune, Jo[illegible] Peter Cook, [illegible]

CLOSE NEIGHBOR NIXES N.Y. EXPO

By CHARLES LAZARUS

Montreal, Jan. 15.

New York World's Fair officials, plugging ahead for April 22, 1964 opening, have run into a serious snag with regard to Canadian participation in the Flushing Meadow, L.I., extravaganza.

Word around locally, where an "official" world's fair is in preparation for the spring of 1967 in the Montreal area, is that the New Yorkers are considering a number of proposals to bring in the Canadians, even if it won't be at the official government level.

It's apparent that the N.Y. Fair toppers, including Robert Moses, the president, understand that Canada cannot participate officially because the N.Y. Fair is not being sponsored by the United States Government.

Not helping matters, of course, is the fact that U.S. is not a member of the International Bureau of Exhibitions headquartered in Paris, and IBE rules make it impossible for member nations such as Canada, France, Britain, etc., to participate officially in the N.Y. Fair which is sponsored and financed to a large extent by private enterprise.

What the New York Fair people are peeved about is that Canada, or perhaps a combination of cities and provinces, should have found some way of getting around the non-participation rule of the IBE.

It has been suggested, for example, that components of the

(Continued on page 66)

Belle Barth Beats Buff. Lewd Rap

Buffalo, Jan. 15.

Charges of presenting an indecent show at the Moulin Rouge Supper Club, a local nitery, against Annabelle Martin, known professionally as Belle Barth, were dismissed in City Court, here this week.

Arrested last November for violation of a city ordinance, the comedienne was removed from the club by police who accused her of putting on an indecent and immoral performance and of using obscene words. They reported that they had received complaints regarding her performance, and they had made a tape recording of one of her songs.

In dismissing the charge, City Court Judge Mikoll held that the ordinance was intended to control only "prime movers in the presentation of indecent dramas," and that "the facts did not place the defendant in the class of persons against whom these prohibitions were intended." Miss Martin did not appear in court.

Still pending and scheduled for Jan. 22 is a hearing before the State Liquor Authority on a disorderly charge against the owners of the club arising out of the incident.

Plans Miami Nitery

Revere, Mass., Jan. 15.

Belle Barth, who's selling records at the Frolic nitery here in three-week soldout stand, plans to open a new club in Miami. The spot, to be called "Deuces Only," will seat 85 to 100, and Miss Barth's husband, George Martin, will pipe in the bistro. When Miss Barth comes in off the road, she'll appear in the club too.

Miss Barth made some sort of history New Years eve when [illegible] brought the most [illegible] weather [illegible] Whole [illegible]

'Soldiers in Greasepaint' Would Win More Prestige Via New USO Study

A basic overhaul of the present United Service Organizations structure which would make the Dept. of Defense the largest employer of talent in the world is contained in a new study of the USO which, if all recommendations are adopted, would make morale as important as missiles and give "soldiers in greasepaint" greater status in the military establishment.

The National Ad Hoc USO Survey Report was compiled by a committee headed by Dr. John A. Hannah, president of Michigan State U. The panel also included Arthur K. Atkinson, of the Wabash Railroad board; William L. Day, chairman of the First Pennsylvania Co., a Philadelphia bank; Howard Holderness, president of the Jefferson Standard Life Insurance Co.; Clifford R. Hood, a U.S. Steel director; George Meany, president of AFL-CIO; Charles Sawyer, of the Cincy lawfirm Taft, Stettinius & Hollister; Asa T. Spaulding, president North Carolina Mutual Life Insurance Co.; Joseph P. Spang, Gillette Co. director, and Dr. Ernest L. Wilkinson, president of Brigham Young U.

The comparatively conservative makeup of the board, coupled with its near-radical recommendations, make this one of the most impressive studies ever made of the USO.

From a show biz viewpoint, the most important recommendation is contained in the following: "In view of the difficulty of providing for and financing physical facilities and equipment required for overseas operation, the Dept. of

(Continued on page 66)

Anonymous Samaritan Would Save Scot Vaude

Dundee, Scotland, Jan. 15.

Private enterprise may yet come to the aid of vaude here. A city businessman, who prefers to stay anonymous, has offered £1,000 to help preserve the live theatre in Dundee. Sum will be handed over if a self-help project among music and drama enthusiasts gets underway.

With the Palace vaudery doomed, efforts are being made to adapt other premises as a live theatre. The civic head, Lord Provost Maurice McManus, is spearheading a meeting to discuss the project. With the demise of the Palace (now switched to bingo), the only live theatre left in this east of Scotland city is the Dundee Repertory Theatre.

N.Y. Playboy Club Gets Court Okay; City Will Appeal

New York branch of the Playboy Club will be issued a cabaret license. Issue was decided yesterday (Tues.) in N.Y. Supreme Court by Justice Arthur G. Klein. In language dripping with sarcasm, the court ruled that "License Commissioner Bernard J. O'Connell was neither a censor nor custodian of the public's morals. City will appeal.

O'Connell had refused to issue the cabaret permit to the Playboy Club on moral grounds stating that the Bunny's (waitresses) were too scantily clad and had to mix with the customers. O'Connell also objected to the tone of the nude and sophisticated cartoons which decked the walls of New York's newest kingsized drinkery. Of the waitresses, Justice Klein said that it wasn't necessary for the bunnies to dress in "middie blouses and gymnasium bloomers in order to satisfy the personal moral code of a License Commissioner. However, the court agreed that O'Connell was motivated by a desire to protect the public when he refused to issue the license. Court also said, "While the Commissioner might not like certain sophisticated cartoons displayed in the club, it was not necessary to substitute pictures like the Landing of the Pilgrim Fathers" or "Washington Crossing the Delaware." Jurist also noted that some $3,500,000 had been invested in the club, and that its employees had been fingerprinted and held cabaret licenses, and that there was no reason to doubt the good character of the owners and operators of the establishment.

Insofar as the conduct of the bunnies is concerned, Justice Klein indicated that the costumes reveal no more than a bathing suit or a lowcut evening gown. "The petitioner has set up a most rigid code governing the behavior of the female employees and that same is at all times rigidly en-

(Continued on page 67)

Greco Shuffles Artists For Troupe's New Tour

Jose Greco has changed the personnel of his troupe for his upcoming tour which starts at Memorial Hall, Boston, Jan. 18.

New prima ballerina will be Nina Lorca, replacing Lola de Ronde who will go on a leave of absence. Martin Vargas will make his American bow with Greco. He was a former dancer with Pilar Lopez.

Others in the co. [illegible] will include Coral de [illegible] Paco Pepe de Algeciras, [illegible] and guitarists Ricardo Modrego and Manolo Baron. Rebeca [illegible] the troupe will be [illegible] Marcia Jean Kurz. [illegible] A baritone and singer Nonio [illegible]

Two Posh N.Y. Hotels On Novelty Kick With Pianist, Femme Japanese Singer

The New York posheries are veering increasingly to novelty bookings. Two offbeat performers have been set for both the Hotel Waldorf-Astoria's Empire Room, and the Plaza's Persian Room.

For the first time, the Empire Room will have a solo pianist with the engagement of Roger Williams who goes in March 19, while the Persian Room has bought a Japanese singer, Izuma Yukimura, for two weeks starting Feb. 13. Latter will be succeeded by Ford & Hines for six weeks.

Miss Yukimura has appeared previously in New York. She was part of the unit, "Holiday in Japan," which played the Latin Quarter some years ago, and has been seen in two NBC specs. She's also set for the Ed Sullivan Show March 10. Both Williams and Miss Yukimura are booked through the Agency of the Performing Arts.

Court Upholds Nipa. Key Club Revocation

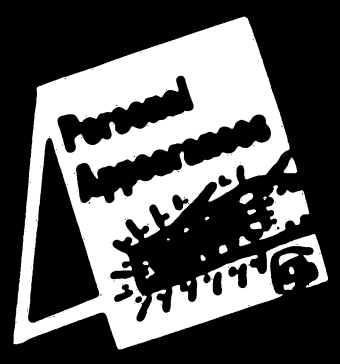
Minneapolis, Jan. 15.

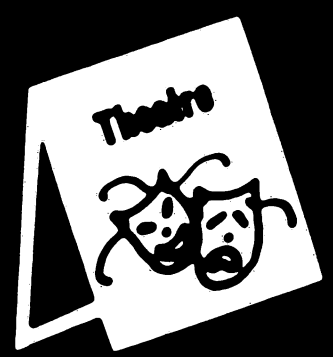
District Judge William Gunn has upheld the city council's action in revoking all licenses of Henry Sabes at the Key Club nitery which, under his long ownership and operation, played a number of top name acts.

Sabes had filed an appeal to the court from the council action. Pending Judge Gunn's decision, the spot continued to operate. Revocation of the licenses stemmed from the charge that the club was a hangout for prostitutes. Several other local nightclubs are on the council hot seat for similar alleged activities.

Sabes' council is considering an appeal to the state supreme court but was [illegible] licenses expire. Until [illegible] no question [illegible] council's right to refuse [illegible] Attorneys have [illegible] known [illegible]

BOB CARROLL





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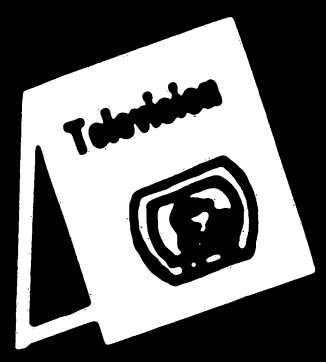

Major Facelift For London Skyline With Added U.S. Hotel Construction

By HAROLD MYERS

London, Jan. 15.

The invasion of London's West End by the American hotel industry is gaining momentum, and will reach its peak next March, when the new Hilton in Park Lane opens shop.

Oddly enough, the Hilton International group, which has been pursuing an aggressive expansion policy throughout the world, is a comparative Johnny-come-lately on the London scene. The initiative by a Yank company was taken some years back by the Knott group, with the opening of the Westbury hotel in Bond Street, and more recently the Hotel Corp. of America branched out with the Carlton Tower in the lush Belgravia area.

The new Hilton which is just a stone's throw from the Dorchester, will be managed by Louis E. Del Coma, formerly Tussman of the group's Cincinnati operation. It will have more than 500 bedrooms in its 30 stories and the penthouse suites will overlook the grounds of nearby Buckingham Palace. That has caused some anxiety locally, where it is traditional that there should be no intrusion in the privacy enjoyed by the reigning monarch. Adequate assurances, however, have been given, but it remains to be seen whether any enthusiastic visitor will chance his luck and use a telescopic lens to film the royal family at leisure in their backyard.

3,000-Plus New Rooms

In the last decade almost 4,000 rooms have been added to London's hotel accommodation, and a further 3,000-plus are in construction, and while these will undoubtedly ease the situation, the problem of getting the right accommodation at peak periods is still an acute one. Nor has the increase in hotel accommodation affected the charges to the benefit of the customer. On the contrary, the upward trend which has been a persistent feature for so many years, is continuing.

It is estimated that the Hilton will charge from $20 to $30 per night for a double room and that puts it more or less in the same bracket as such established hostelries as the Dorchester, May Fair, Grosvenor House etc., though slightly below the rate for prime accommodation at the Savoy, Claridge etc.

Among the projected hotel developments is a plan to build a 300-room building in Grosvenor Square, and behind this project is Maxwell Joseph, the chairman of the Washington hotel group, and Charles Clore, one of the leading lights in the property market. There is also a plan to build a skyscraper hotel in Portman Square (off Oxford Street) and two schemes are being developed in the nearby Kensington district.

While the British travel industry is congratulating itself that hotel developers have at last responded to their pleas for additional accommodation to keep the tourist biz, there is some concern among hotel managements that a situation bordering on overcapacity may be reached which could present them with some of the problems already facing many international airlines. In other words, there is a genuine fear that the number of available rooms in the high bracket may outstrip the number of well-heeled tourists looking for that sort of lodging.

Record-Size Staff For Three Full Revues While S.S. France Cruising

[illegible] will be the [illegible] S.S. France [illegible] at [illegible] French Line is [illegible] a new high in [illegible] entertainment staff and talent to make possible its ambitious Revues a la Carte. There are even special song and [illegible].

Producer for the operation is James J. Grady. David Bines [illegible] as stager and Buff Lennox [illegible] choreographer. Acts now are being booked.

Mpls. Cafes Fight Tax With Own Credit Card

Minneapolis, Jan. 15.

Some 30 of this area's niteries and restaurants are combining to issue a single credit card to be honored by all of them. This is one of the devices being worked out by the cafes to help offset damage to them from the more stringent federal income tax rules in connection with expense account deductions.

It'll be called a Unicard. One advantage to a holder will be elimination of the necessity of carrying around a fat wad of such cards. The holder also will benefit from not having to pay a fee now generally being charged for obtaining a credit card from various purveyors.

Establishments involved will make their own collections, instead of being assessed a percentage of the tabs for such service by the card people.

Penny Gets H.O. On AGVA Carpet

Penny Singleton is being brought up again on charges by the American Guild of Variety Artists. The union's former president is one of several defendants now being accused of conspiring to bypass the authority of the national office and set up local organizations. Others on the carpet include Bruce Yarnell, Doug Spears, Gladys Ahearn, Joe Evans, Rex Rogers and Gwen Lee. Johnny Francis bought the charges.

Miss Singleton recently lead a movement on the Coast to elect a full slate of officers for the Los Angeles local. The Coast Regional Director Irwin Mazzei had instructed the meeting to elect only local board members. However, Miss Singleton and the other defendants held that such an election was illegal under terms of the Landrum-Griffin Act which had ruled that each branch office of the union was to be constructed as an autonomous organization. Miss Singleton led a movement to elect a full slate of officers including a board. Mazzei declared the confab illegal and walked out.

Until recently Miss Singleton had been on a five-year suspension voted her by a local trial board for conduct unbecoming a member. However, last April on appeals board voted that the ruling was just, but the sentence excessive and took her off suspension. She is now going through the courts to clear herself of the original charges.

Board to try Miss Singleton will comprise three members and three alternates. Board consists of Sid Marion, Jack Haley and Vince Silk. Alternates are Billy Grant, Danny O'Day and Linda Cameron.

DODGERS TO BACKSTOP BERLE IN MIAMI DATE

Hollywood, Jan. 15.

The six L.A. Dodgers in Milton Berle's act current at Las Vegas' Desert Inn also will play with the comic during a Feb. 24-27 stand at Fontainebleau, Miami Beach, reteaming in part a previous of the offers from other hotels Berle is cardied to play a [illegible] of weeks [illegible] spring.

Reason [illegible] Don Drysdale, Frank Howard, Sandy Koufax, Duke Snider, Maury Wills, Willie Davis can also be in Miami date is because of [illegible] they will be signed as a [illegible] with the Dodgers [illegible] camp at Vero Beach [illegible] from Feb. 28 [illegible] days ago by the Big Man.

Among offers [illegible] according to Weintraub-Morris agency Hotsenpiller Miami [illegible] to be sponsored are a Miami Beach Holiday Festival, April 19-May 16 pro [illegible] Town & Country Breakfast, Jan. 15 from El Morocco, Montreal. Berle will do those solo, or may build a new act.

Ottawa on Teen Nitery Splurge - Now has Two

Ottawa, Jan. 15.

Ottawa now has two niteries catering to teeners. Teen Club preemed in former Pineland dancery in mid-autumn. Now the Oak Door is running in an uptown location and collecting okay business.

Oak Door is operated by Benwell Enterprises Ltd., which has Tommy Roe currently, and Johnny Tillotson, Ronnie Hawkins, Ray Stevens, Del Shannon, Linda Scott, others coming during the rest of the winter and early spring. Like most other teeneries, Oak Door serves only non-alcoholic drinks.

Montreal Eyes Renaissance As Nitery Market

Montreal, Jan. 12.

The Montreal cafe scene is hoping that this "Paris of North America" may be on the verge of returning to its former position as a solid market for names and nitery action.

Reflecting the mood is the line-up of headliners for the El Morocco, the posh Bonaventure at the Queen Elizabeth Hotel, and plans to turn the old Empress Theatre in the west end of town into a cafe-theatre to showcase revues and productions featuring top-level cafe names a la Bellevue Casino, which fell some time ago to a demolition crew.

The El Morocco is setting the pace for the return of bigtime nitery bills, which the city was noted for over a period of years. The club's name policy has already resulted in Jack Carter playing to capacity biz and the current booking of Lillian Roth at around $3,000 per.

Following Miss Roth, after an interval of a few days, Milton Berle opens Feb. 1. Barry Sisters, plus a still unnamed name, come in Feb. 16, Eartha Kitt, March 15, Sophie Tucker, April 20; Johnny Puleo & His Harmonicats, March 4, Myron Cohen, May 17, Damita Jo, May 25, and Jack E. Leonard, June 1.

Cookie Navarro, El Morocco topper, said "we've got to give the business something of a push to bring back the nitery crowds with guaranteed, top talent. The prices are a bit tough to take but we figure that volume business will take us off the nut."

The new cafe to be born from the reconverted Empress Theatre will be known as Les Folies Noyales. It will feature extravaganzas, the first being a Don Arden presentation.

At the Queen Elizabeth, general manager Donald M. Mumford, booking through the May Johnson Associates office, is pitching his Bonaventure shows to tie in with the more sophisticated convention crowd and haute monde nitery-goers.

DOOM LELAND, ALBANY ONCE PROCTOR STAND

Albany, Jan. 15.

Leland, Albany's oldest (about 100 years) and most historic theatre, which at various times has played legitimate, stock, vaudeville and motion pictures, and was used in early experiments with talking films, will be razed if a recommendation of a subcommittee to the Capital City Commission on a State bond for a convention hall straddling South Pearl Street is approved.

First operated as the Leland Opera House, situation was later lorded F. F. Proctor stand. It was subsequently conducted by the late Chris Speer, Jr. Rockies and then by Fabian Theatres. In recent years, Paul Wallon operated.

Cincy Nitery Folds

Cincinnati, Jan. 15.

The plush Club Debonair theatre restaurant which opened Sept. 20 in the Hotel Kenmore Lane Hotel, has been closed and its personnel laid off temporarily, it is [illegible]. Reason for a reservation was for a meal [illegible] for $1,093 debts, and the hotel owner.

A reorganization plan may be offered after creditors have been paid to keep the spot in business, said Saul Gilbert, attorney for the hotel.

Reefer Raid on Chi's Plush Sahara Inn Cues 'Harassment' Speculation

Chicago, Jan. 15.

Five musicians were arrested for possession of marijuana at the Sahara Inn, the plush motel cum nitery in suburban Schiller Park last Tuesday (8), and it appears that owner Manny Skar is in for a publicity bath similar to that he received at the opening of the spot last June.

Although arrests for marijuana possession are frequent in Chi and are usually relegated to the back pages of the papers, the Sahara Inn raid by police assigned by a newly-elected sheriff's made banner headlines.

Arrested were the five members of Joy and the Boys, a unit which has been playing in the Celebrity Lounge of the motel since it opened. When Skar and his g.m. Arturo Pettorino appeared on the scene to find out what was happening they too were arrested. Skar said that he would continue to employ the musicians until they were found guilty.

Cops Acted on Tip

The chief investigator for the sheriff's police told newsmen that his men acted on a tip from a "citizen" who reported that a big marijuana sale was to take place in the band's dressing room early Tuesday morning.

The police discovered a jar containing marijuana valued at $300 in the dressing room and another 1½ pounds in the apartment of one of the entertainers. All of those arrested were charged with possession of narcotics, posted $5,000 bonds, and will appear Jan. 23 before Justice of the Peace John Domisch of Northbrook.

The Illinois Liquor Control commission said that the raid is under investigation to see if there are sufficient grounds to warrant a liquor license revocation.

Press Coverage Puzzles

Observers here have long puzzled over the extensive play afforded the Sahara Inn by Chicago newspapers, particularly the co-owned Tribune and American. Although Skar has a police record of two burglary counts as a youth and one for mail fraud a decade ago, he has not been positively identified with members of the organized crime syndicate. Other niteries revealed as having gang-biz connections by the Senate's McClellan subcommittee have received relatively little press coverage.

One theory is that the Sahara Inn poses a threat to downtown restaurant, nightclub, hotel and

(Continued on page 67)

Japanese Acts, Irked By Agents, Form Own Co.

Tokyo, Jan. 15.

An increasing number of Japanese performers, particularly musical acts, are breaking from the agencies and forming their indie companies with themselves as president.

Reason basically seems to be that agents sign the performers to contracts with flat monthly salaries and then put them through furious schedules to reap maximum returns.

The performers complain that the system impairs their health, burns out their popularity through overexposure and, of course, gives them the short end of the fees.

Volchok's 190G Top Name Spree

Hollywood, Jan. 15.

Zollie Volchok, largest show promoter in the Pacific Northwest, flew back to his Seattle headquarters last week, after laying out approximately $190,000 in guarantees for spate of names to play one-nighters during rest of winter and spring. Some will play only two the dates, others as many as five. In addition to guarantees, all get percentage deals.

Booked are Bob Newhart-Peter Nero package, Ray Conniff-chorus and orch ('25') Peter Paul & Mary, Kingston Trio, The Limeliters, Louis Armstrong, Chad Mitchell Trio, Theodore Bikel, Fred Waring troupe, Jose Greco, Henry Mancini orch, Liberace.

Volchok and his partner Jack Engerman, have not yet started booking weeklong stands of names for "Seattle Summer Festival" on last year's fair grounds, but during his 10 days of shopping here he pitched firm bids for weeklong stands by Harry Belafonte, Danny Kaye and George Burns-Carol Channing. He played them last summer.

Also booked is two weeks of "Camelot" after it winds its L.A.-Frisco runs and "Sound of Music." Each show plays Seattle Opera House which Volchok will rent at $5,000 weekly, and each show will get 75% of gross, and share costs of ads, musicians and stagehands.

SOUTHWEST AUD MGRS. MEET IN ALBUQUERQUE

Albuquerque, Jan. 15.

Auditorium managers from four southwestern states gather here Friday and Saturday (18-19) for first conclave of the organization held in Albuquerque. Jack Baker, manager of city-owned Albuquerque Civic Auditorium, is host for the sessions of District 6 Auditorium Managers of the International Assn.

Francis Deering of Houston and the org's international prexy will be top speaker. Aud managers from Louisiana, Texas, Oklahoma and New Mexico are expected.

Stockholm's Ehrling To Conduct Detroit

Detroit, Jan. 15.

Sixten Ehrling, former director of the Stockholm Royal Opera, has signed a three-year contract to direct the Detroit Symphony orchestra beginning [illegible] 1964.

He succeeds [illegible] ends after a [illegible] Ehrling [illegible] Paul Paray [illegible] Music [illegible] conductor [illegible] Pending [illegible].

Juliet Prowse to London

Juliet Prowse [illegible] booked for a [illegible] at the [illegible] in London Sept. [illegible] a May 13 opening of Talk of the Town, where she [illegible] a complement of [illegible].

It's understood that Miss Prowse will go into a series of engagements on the Continent following this date. She hails from South Africa and this is her first major cafe stand in the mother-country.

High Cost of Geisha Gals Forces Switch of Tokyo Cabaret to a Tearoom

Tokyo, Jan. 15.

The former Mimatsu Cabaret on the Ginza has reopened as a tearoom with music to beat the skyrocketing costs of getaround hostesses that has been pinching Japan clubs of late.

The Mimatsu management claimed the cabaret was doing good biz up to the closing. But it asserted that at however profitable level, it expected to retain its large staff of chapels but [illegible] to have to be lured by the presence of a [illegible] museum of [illegible] of nudes [illegible] SRO [illegible].

[illegible] Mimatsu [illegible] cafes [illegible] topless [illegible] and the [illegible] and [illegible] Ginza [illegible] of a large [illegible].

The Mimatsu [illegible] its [illegible] patrons [illegible] patrons [illegible] of [illegible] to pay off [illegible] of the [illegible] patrons [illegible] complete [illegible] 6 months on [illegible] to [illegible] found [illegible] in an [illegible] situation.

Patricia Morison

VARIETY
Wednesday, December 19, 1962

Sherman House, Chi

In her Chi nitery debut, Patricia Morison scores as one of the classiest thrushes to trod a supper club floor hereabouts. A poised and polished performer, she also comes across as a charming stage personality. She's playing to packed houses at the College Inn, and is being as warmly received as anyone who has ever played this room.

Although best known for her legit-tuner clicks (particularly "Kiss Me Kate"), Miss Morison's richly textured voice modulates down to nitery levels without loss of character or dimension. She handles her ballads with respect and a direct intimacy that scores with both the femme and male auditors.

She shows off the lyrical quality of her voice best with a powerful rendition of "What Kind of Fool Am I," a tender version of "You'll Never Walk Alone" and a dramatic handling of "Secret Love." She's also on target with "Jeanine," "Via Veneto" and a nifty Oscar Hammerstein medley. Her closer is "Me and My Drum," a soft and poignant Yule song. *Hor.*

SPECIAL THANKS TO JOHNNY CARSON FOR MY MANY APPEARANCES ON THE "TONIGHT" SHOW.

—Pat

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Chi Clubs' Bigger Bang With Names Despite Nitery Fallout in Midwest

By MORRY ROTH

Chicago, Jan. 15.

Take a quick trip through the midwest via a talent agent's booking chart and 1962 rates as the year that brought an uncommon number of setbacks to their knees. While cabaret fatalities are an accepted part of the mainstream of cafe biz the 1962 nightclub passings in the Corn Belt has an epidemic tinge.

Why the increased rank-thinning among the clubs the past year? To quote one weary operator: "The same things that have killed clubs all along—only more so." Among them, the high cost of marketable name acts, the continuing pressure of teevee, the mercurial stock market, and an increased interest in expense account spending on the part of the Internal Revenue Service.

To keep the record straight, if not balanced, more than a few new clubs have opened or taken on name talent during the twelve-month and several are substantial operations. In Chi alone, three major clubs have inaugurated name policies—the plush new Sahara Inn, the reactivated Villa Venice, and the Bonaparte Room of the Blackstone Hotel, the latter formerly a dine and dance spot.

As a matter of fact, Chi has survived the 1962 nitery fallout in fairly good shape in comparison to other midwestern cities. The one major loss was the Living Room on Rush St., which went broke eight months after it opened. (Its marquee epitaph: "God Knows We Tried"). Also in the Windy City, the Edgewater Beach switched from name acts to a home-grown revue policy. However, new g.m. Gene Barrett is talking of restoring the hotel and its main show room to the prestige that it enjoyed in the 20's and 30's. A double failure was the Cloister in the Maryland Hotel. The room folded early on a name policy, then stumbled with a resident Hawaiian show, and now has Sally Rand in residence with alternating acts. Rush Streeters are not optimistic about the current policy.

Rough Road

Elsewhere in mid-America, the road has been exceedingly rough for cafe entrepreneurs. In Indianapolis, the Crown Room dropped talent and the R&B stepped down from name budgets to lounge acts. In Minneapolis, the Flame Room of the Radisson Hotel decided it was losing too much money on name acts and is now showless in the same city, Freddie's is abandoning the big names and intends to go after the crew-cut crowd with egghead comics and the more hip jazz groups.

In Milwaukee, the Empire Room of the Schroeder cut out acts early in the year, and the Holiday House went from names to semi-name acts. Eddys' in Kansas City dropped the big names for the summer and at last report is uncertain about its future policy. A major fatality was the Riviera, K.C., which collapsed to the tune of a $140,000 loss. Angelo's in Omaha eliminated entertainment and is just a dinery. In Cincinnati, the Club Diplomat dumped names for a revue.

The Chase Hotel in St. Louis went showless last summer and now has a tab revue. The Alley Rouge in Evansville called it quits. The clubs in Winnipeg considered in the Midwest booking area suffered asthenia. The Rancho Don Carlos went dark and the Town & Country switched from name acts to a chanteuse policy.

Looking For Silver Lining

Observers looking for a silver lining take hope from the batch of little revues that are taking the place of marquee lures. However, this is cold comfort for the talent agents since these shows are usually cast from the locale and often with tyros. While the top-liners can revert to film or teevee, the typical second or featured act is not only out in the cold but has fewer spots in which to graduate to top billing.

That the surviving club owners are concerned about the trend was very much in evidence at the second annual confab of the Associated Night Clubs of America in Chi in October. It was unanimously agreed that talent prices had to be held down, and it was further agreed to exchange information as to how the acts did in each club in comparison to their cost. Another theme at the convention was that the clubs had to sell themselves instead of depending on the marquee lure of the big acts.

Many talent agents say that the club owners are keeping all of their troubles on talent costs. This segment say that many of the clubs that flopped were inefficiently run and ill-fated under any circumstances. The operators reply that food and drink always pay their way, but not enough acts can pay their way in cover charges.

Perhaps most typical is the Chi nabe nitery owner who admitted that things were tough. However, with the classic beniteare shoulder shrug, he added, "Well, maybe it will be better next year."

27th 'Ice Follies' Glides to New Glamor Peak in Bow at Mad. Sq. Garden, N.Y.

The Shipstads & Johnson were among the first in the ice show field, having launched their 27th edition this year with a show that probably exceeds its predecessors in lavishness and color. Production-wise, it's one of their best. This trio puts on a display with a high gloss and professional polish, plus routines as lavish as any ice show on the road today.

Over all the years in which "Ice Follies" established its modus operandi, probably the major change has been the budget. Frappe frolics seem to be the most expensive endeavor in show biz today. The costs are evident in the costumes, routines, arrangements and everything else poured into "Follies."

The calibre of the individual peformers appears to be a good commercial blend with a pair of outstanding skaters, but generally this area is not one with an embarrassment of riches. A skater who seems to be coming into his own is Richard Dwyer, who has been with the show for some years. He is smooth and seemingly effortless with an innate grace of movement. Curiously enough, he excels in straight passages. It's good just to watch him glide over the glare. His colleague in two of his numbers is Dorothyann Nelson, a personable skater who is also capable at glides.

Another promising figure is Donald Jackson, billed as a world's figure champion. He looks it too. He has a few midair tricks which are no less than astounding, such as a double turn in midair. There are a few other figures that he cuts for the appreciation of the crowd. If he'd pick up some steam in the straight segments and cut a couple of dance figures, he could develop into one of the better pro properties.

Another item of extreme interest is Jill Shipstad, a second generation of this show, whose father and uncle help head this layout. A pretty and striking 18-year-old, she not yet in a top skater but shows signs of developing into a major ice personality.

The Schillings, Willi & Inge, of Germany, score in the doubles department. Their tricks are well worked out and several have the potential of being midterm applause winners. Also from Germany, Ina Bauer similarly shows promise. She needs routines and perhaps a livelier spirit than that which she displayed opening night.

Janet Champion, with the big ickers since she was a little girl, is one of the top acrobats on ice and a reliable applause getter. Clark & Carroll do a mild synchronized routine. Istvan Szenes, a Hungarian skater champ, needs more time on pro ice. Jean Wrigley, Barbara Myers, Lee Carroll, Dusseau & Doris, The Jacobys (2) and Bill Thomas also make contributions to the proceedings.

The ice acts include Wall & Dora who do a good comedy routine. The Beattys, who start out straight and don't let the audience in on their comedy till late in their turn, make out rather well in the ballroom department. The Kermond Bros., who transformed their hand-to-hand balancing act to the ice, also get their measure of applause. The Scarecrows (3) are the clowns of the accompanying with their water throwing act.

However, it's the production that carries the show. The pink champagne number, the precision routine, Danish fantasy, gypsy and space numbers are sufficiently picturesque to add color and dimension to the show.

Added credit goes to George Mackett for top showmanship, the costume designs of Mary Wills, the stage direction of Patty Hall, plus the choreography of Fran Claudet and dance director Stanley Kahn.

Jose.

Ice Follies

MADISON S. GARDEN, N.Y.

Roy & Eddie Shipstad & Oscar Johnson production with Lee Carroll, Bill Thomas, Frank Carroll, Dusseau & Doris, Barbara Myers, Richard Dwyer, Dorothyann Nelson, Dick Hamrell, Istvan Szenes, Jean Wrigley, The Beattys (2), Wall & Dora, Betty Jean Clark, Janet Champion, Willi & Inge Schilling, Donald Jackson, Jill Shipstad, The Jacobys (2), Ina Bauer, Ice Follettes, Ice Follies Boys, Paul Gaudon, George Hackett Orch. Music, Larry Morey; costumes, Mary Wills, sets, Dale Hennesy, staging, Patty Hall, choreography, Fran Claudet, dance director, Stanley Kahn. Opened Jan. 8 at Madison Square Garden, N.Y.;

ROSSIA LYNN

Danny Kaye's B'way Encore

Danny Kaye will make his first Broadway legit theatre stand in 10 years with a date at Billy Rose's Ziegfeld Theatre starting April 10 for four and a half weeks. It'll be the second bill of the Rose concert variety series following the Jack Benny six-weeker beginning Feb. 27. Other legit-type vaude bills are under negotiation for this house, including a stand for Louis Armstrong.

Kaye last appeared on Broadway at the Palace Theatre in 1938, which was the second time he played the house as a headliner. Both engagements were extremely successful. He's also slated for the Chicago Opera House, March 18 for one week; will do a six-day stint at the O'Keefe Auditorium, Toronto, and is set for a repeat at the Desert Inn, Las Vegas, May 14 for four weeks.

The Benny bill at the Ziegfeld will include Jane Morgan, Half Bros., and his own "hillbilly" troupe to comprise Frank Remley, Wayne Senger and Toni Marcus. Layout will have a two-week breakin in Toronto's O'Keefe And.

Royal Box

Continued from page 64

space, but will also have the feature of allowing a performer to work close to the audience. More ringside tables will be provided even with a larger dance space. The room will also undergo a change of decor.

Ordinarily, according to Philippe this work would have been done in the summer. But with the new blueprint, the room will remain open all year around. It will unveil April 18 with Ella Fitzgerald headlining. Phyllis Diller, who was to have followed the current run of Janet Blair, will play her Royal Box engagement in the fall.

Philippe says that the burgeoning west side needs a class dine, dance and entertainment operation, and is ready for a room such as the Americana will offer in the summer. He has always regarded the hot months as an excellent time to lure entertainment seekers into hotels. During his tenure as keeper at the Hotel Waldorf-Astoria, the Starlight Roof spelled the Empire Room during the summer.

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CAPITOL RECORDS

Merman Nixes Plaza During Strike

News Blackout a Continuing 'Ouch' for Manhattan Nite Spots—'Glamour' Diminished

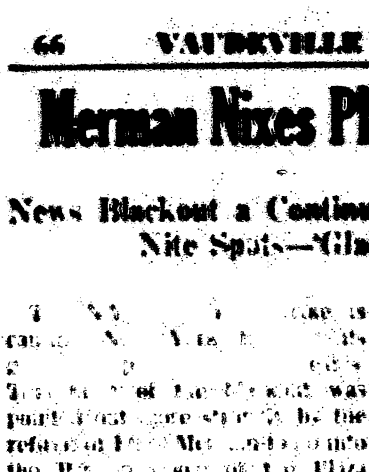
[illegible] cafe is [illegible]
[illegible] Merman [illegible]
[illegible] was [illegible] to be the [illegible] into the [illegible] Plaza [illegible] hotel [illegible] for Miss Merman [illegible] on Jan 23 but the singer and [illegible] personal manager Milton Pickman and Associates Roshan Corp called off negotiations because of the possibility that the strike would still be on at the time of her projected opening. Jan 23 Felicia Sanders has been signed in her stead.

The Jan 23 spot was made available because of the cancellation by Lisa Kirk on advice of her physician. Miss Merman was interested in the date inasmuch as she sentimentally liked her first cafe experience in many years with her stand at the Flamingo, Las Vegas, where she got a reported $20,000. Of course no such salary would be given her at the Persian Room.

However, since cafe business has been curtailed by approximately 30 during the newspaper strike, it was felt that Miss Merman's first NY. niter) stand as a headliner, would not do her stature any good unless there was the means of publicizing the engagement to its fullest extent.

Other current hotel headliners have been hit by the strike. Janet Blair, making her NY bow at the Americana's Royal Box and Sergio Franchi at the Waldorf-Astoria's Empire Room, have been hurt by lack of newspaper publicity. While the inns have been hit, it's figured that the regulation cafes have been hurt even worse. Whereas the hotels can publicize its attractions among the guests, the cafes have no such audience to work on, and therefore have been hit even more badly.

Another cancellation because of the strike came with the bow-out of Karl Wrightson & Lou Hunt from their Carnegie Hall concert. The entertainment industry is apparently digging in for a long siege. The Wrightson-Hunt date was for Feb. 16.



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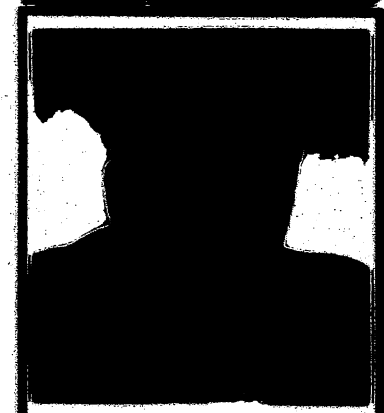

The Smooth Voiced
LONNIE SATTIN
LONLEE Enterprises, Inc.
Agency—[illegible]
Jim Ghezzi

Flushing Blush

Continued from page 66

Canadian transport industry, such as railways, airlines, gasoline outfits, and the like, chip in to finance a Canadian exhibit which would feature, plug and promote the Montreal World's Fair in 1967.

Feeling is that with some 70,000,000 persons expected to show up at the NY event for the two six-month periods in 1964 and 1965, and with the Montreal Fair following almost immediately, a display at the Flushing Meadow show would be a natural piece of promotion.

The NY. exponents are considering various means of getting around the situation, including the hiring of a Canadian to make Canadians see the light.

Moses himself is known to be mystified with the inability to sum up a Canadian exhibit, since he feels that his previous working with the northern neighbors on the Niagara power project and other bilateral matters, should have given him an open door to world's fair participation by Canadians.

Result of this displeasure have been veiled hints of reprisals, that Americans would think twice about visiting the Montreal show in 1967, if Canadians fail to implement the good neighbor policy by working out some kind of an exhibit.

Making this a particularly bitter pill is the embarrassment, of course, with Canada, closest neighbor of the U.S. failing to show up at the show, and the fact that other major nations like France, Israel, Soviet Russia and others, will not be represented by official exhibits.

Newhart to Wm. Morris

Bob Newhart, who had previously been in the MCA fold, signed with William Morris for representation last week. Agency will work primarily on securing television and picture deals for the comic, since he still has an aversion to nightclubs.

Newhart is managed by Frank J. Nolan.

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Greenpoint Soldiers

Continued from page 65

Defense should assume this responsibility. The Dept of Defense should finance the cost of USO professional entertainment, travel and maintenance in connection with all USO shows. USO should continue to be responsible for the quality promotion, recruitment and screening of appropriate talent."

However, in relation to other USO services such as various clubhouses, the report stipulates, "United funds and community chests should continue to be the principal source of funds for USO services. Ways must be found to present to them dramatically the story of the need, and the recommended new approach to providing these services."

The recommendation considered to be the most explosive in the report, deals with present modus-operandi, to the extent that presently the Dept of Defense provides only transportation and per-diem allowance of all performers working the GI circuit. USO pays for the talent and its procurement. USO shapes up the unit for delivery to the military, which routes the unit to the areas needed.

If this recommendation is adopted, it's believed that it would also give the Dept of Defense the necessary authority to get the various military posts in Europe and elsewhere to pay for USO units out of the non-appropriated funds which are derived from profits of the various post-exchanges throughout the world.

In recent years, there has been considerable criticism of that phase of military entertainment operations because those monies contribute to the enrichment of a comparatively few European bookers and use of a greater number of foreign entertainers than Americans.

The report also included some sweeping criticism of USO as presently operated. It said, "Certain facts are clear to the committee. Even in the uneasy times of peace in which we are living, the need for a USO service is real. There is, however, considerable overlapping and duplication of services. There are organization defects in USO. Administration costs are too high and the national USO effort to direct or operate local services, is for the most part, unnecessary.

"There is a fundamental difference between the need for USO services in this country and the need for the services overseas. USO as an organization in itself is qualified to continue overseas services. USO is also peculiarly qualified to maintain contact with the Dept of Defense in connection with non-military civilian services for men and women in the Armed Forces. There is also clearly a need to be able to justify the activities of USO to the community funds and chests of the country, from which should come, for the most part, the funds with which USO will operate the functions it should retain, in the committee's judgment."

The report lists its own most important recommendation the termination of national USO management of operations in the U.S.A. for transfer to local boards of directors or community membership associations, with local autonomy and with the responsibility for local financing. This would not only involve the local USO operations, but those currently administered by the six national member organizations. They are The Salvation Army, The National Catholic Community Service, the Jewish Welfare Board, Travelers Aid Society and the Young Men's & Young Women's Christian Assns.

It was noted that the financial condition of USO has gradually declined from a wartime high of $37,006,947 cash income in 1945, or about $5.50 per person in the Armed Forces to an estimated total income of $6,336,915 for the fiscal military person, and a present financial deterioration at the rapid rate of $200,000 per year.

Meader SRO $10,100 In Carnegie Hall, N.Y.

Vaughn Meader, with a troupe of hillbilly singers, played Carnegie Hall, N.Y., last Saturday 5 to a last-rush sellout at $3.50 scale. The gross after taxes was reported at $10,100. Meader appeared on a number of television programs in NY over weekend and departed for a four-month concert tour starting yesterday (Tues.) in Philly. This is to cash in on the phenomenal sale of his disk takeoff of President John F. Kennedy and family.

Another one-man comedy show for Carnegie is Phil Foster who'll play a one-nighter there Feb. 2 at $2.50 to $4.50. He's supported by the Sabbra Dancers of Israel. Advance reported brisk.

Former comedian Paul Krassner, now editor of the Realist, will give a Town Hall recital Jan. 26, under the title of "An Evening with a Self-Styled Phoney."

See Knoxville Sellout

Knoxville, Jan. 8.

Comic Vaughn Meader has been booked for a one-nighter at Knoxville Civic Auditorium on March 2. A quick sellout is expected, with reserved seats to be offered early in February, according to Gene Frye, assistant auditorium manager.

One-Man Show

Vaughn Meader & Co.
(Carnegie Hall, N.Y.)

There are occasions where it is necessary to rewrite the show-biz adage "Never rewrite a hit" and the current runaway record album combos are doing just that to combat the lack of wow reaction from live audiences. Paradoxically the disk material which drew a packed house to Carnegie Hall on Saturday (Jan. 5) for Vaughn Meader and his White House family mimics was not overly welcome at the live repeat and the producers, anticipating this somewhat, introduced several short bits for this tough break-in date. They are adding six new blackouts for the tour which will take them to Chicago on Feb. 4 and the Sahara at Las Vegas April 4. Eventually, during the trek, only those of the record hits will survive, plus the semi-ad lib "Press Conference" with Meader doing a capable job of fielding questions from the audience. This closes the first half, which opens with Mike Settle and rhythm group. Billed as a folksinger, Settle's performance brings up the question: "Where does hill-billy end and folk-singer begin?" Miss Jo Mapes joins the trio to hat out several vocals in the same genre in an individual style, to be followed by Stanley Myron Handelman, a promising low-pressure monologist with the type of offbeat material which is rapidly becoming on-beat.

For the post-intermission sessions, devoted to a spoof version of doings at 1600 Pennsylvania Ave., Meader is backed by Naomi Bressart as Jackie, little Jan Rhodes not on the record as Caroline, Dick O'Neill, Gene Allen, Tommy Scott and James J. Corden. The added cracks and black-outs are much in the vein of the original recording, occasionally telegraph the punch, but give promise of settling down to a cracking performance once ironed out.

Joseph Bernhorn was the presenter of the "First Family" book which was created and produced by Earle Doud and Bob Booker. If Meader can keep his material green — and Washington provides new ideas every day—he has six good years ahead. His voiceme should remain as fresh as his words. But if he wants to look beyond 1968, it may not be a bad idea to branch off occasionally into one of the other Kennedys. Meader's bow-off material, after the curtain, points to other excellent people—echoes he can bring out of his voice box. *Love.*

Lili's All-Girl Show

Hollywood, Jan. 15.

Lili St. Cyr, who heretofore has done a solo strip routine in nitery forays, is assessing an all-girl ish show to play lounges.

Initial firm date is for six stanzas at Flamingo, Las Vegas, starting Jan. 31.

Meader Bombs in Hub With Small House; Pulls Less Than $2,500 at $4.75

Boston, Jan. 15.

Vaughn Meader's one-nighter at Donnelly Memorial Theatre Saturday (12) was a loser with less than a third of a house in the big 3,200-seat. With tickets priced to $4.75 top, advance sale up to the day of the show was less than $2,000.

Meader, native of Brookline, Boston suburb, got reviewed by some of the local critics. Elliot Norton of the Record American found Meader and his associates of the album not very good actors and they have not been well directed or well advised.

Question being asked in Boston is "How can you sell 4,000,000 records and not draw in person?" Some quarters felt that Allan Sherman's date at Symphony Hall two weeks earlier, near capacity, had hurt Meader's appearance.

Meader's package included comic Stanley Myron Handelman, folk singer Mike Settle and the Settlers. Jo Mapes, singer, and the first Family cast, Naomi Bressart, Jan Rhodes, Dick O'Neill, Gene Allen, Tony Scott and James Corden.

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New Acts

ALLAN SHERMAN
Songs
30 Mins
Sahara, Las Vegas

[illegible]

PERRETTAS PICCOLI
Musical Marionettes
30 Mins.
Hotel Claremont, Berkeley, Cal.

Troupe of 12 (81 in rod-puppets and 15 humans, many as first stand since recent appearance on the Ed Sullivan TV show) has act to take the entire hour, viewed again in opening at the Glide Room of the Hotel Claremont, Berkeley, Cal., across the bay from San Francisco.

Half-hour figures "Piccoli" means little ones in Italian) sang, danced, did acrobatics in an hour and a half of colorful variety. Opening was invitational, sponsored by Italian Consul General Alessandro Swerzman, and Continental hosting constituted a large part of the applause.

Topflight imaginations have been at work in designing, costuming and staging the unit, which, according to manager Carole Farinelli, dream of originator Vittorio Podrecca, has been in existence since 1913 and touring since 1925.

Result of imaginative work is that the marionettes have real character and personality, and an astonishing range of emotion and dramatic expression is attained.

Action, too, is realistic, including such items as an acrobat who climbs a rope, does handstands on it hands by his toes, and a bullfighter who may or may not have killed the bull, depending on whether you want a 'happy ending.'

Variety of skits ranges from "Carnival in the Andes," in which a llama stars, to an "Undersea Fantasy" featuring a mermaid, Scuba divers and octopi.

Show is in for four weeks.
Evie.

LENA MARTELL
Songs, Impressions
22 Mins.
Pigalle, London

Young Lena Martell, in a year, and without a disk to her name, is getting a West End showcasing at the Pigalle. Booked at the New Year doldrums, she shapes as a good customer lure. For this night, trimly pretty dark-haired Glasgow girl is well stacked with talent.

Her impressions of Kaetha Kitt, Lena Horne and Shirley Bassey are devastatingly accurate. In the case of Miss Bassey, she produces a vocal powerhouse equal if not more melodic than the original. And when she steps outside her impressions—in Italian, Spanish, French and Israeli as well as English—she exhibits a voice that soon will be gracing some dishery's grocers.

Miss Martell has a good sense of timing and is not rattled by the Jack Nathan band behind her which tends to overload the punch. Around her in the same Tropical Paradise show staged by Billy Petch which, after three months, is still bright and breezy with some good looking girls and energetic dancing especially from Margie Revel and Hector de San Juan, newcomers from the "Broadway Gets Latin" show.
Pist.

SERGIO FRANCHI
Songs
30 Mins.
Hotel Waldorf Astoria, N.Y.

[illegible]

Jerry has a routine [illegible] borscht to satire. [illegible] stories and [illegible] dramatic. With these [illegible] plus a fair amount of [illegible] Jerry's a tough one to [illegible] even if to appeal to hoi [illegible] his looks are not [illegible] but he's a swinging type of entertainer. He's tall and slim and therefore is in business pleasantly as well.

He has taken a set of top pops from Italy and the English-speaking countries (Quotin, with Fascinole he also does "What Kind of Fool Am I" and "As Long As He Needs Me" to provide an easy atmosphere of familiarity within an exciting framework. At one point he accompanies himself with his own guitar.

The Latin accent of the Empire Room is continued by the addition of the hot a nova band of Oscar Castro Neves and the stand because has gone more Latin by having a pair of dance teachers provide instruction. Milt Shaw shows backs for Francho as well as providing a superior brand of dance-ation.
Jo.

JEROLAN (2)
Songs, comedy
20 Mins.
Riverside, Ottawa

Jerolan, two males, are basically a comedy two-some but use plenty chant to collect their guffaws. Act, as it stands, is 90% French and to handle bookings other than in Quebec or European spots would require considerable reversing of the languages. But this can be done since the items work English are okay.

One of the Anglo bits is a spoof on television, which lets off with a gentle blast at the U.S. influence on TV in Canada. Opening with "You gave us TV, you didn't have to do it," the parody cues musings of celebrities, including the first impression of Paul Anka heard hereabouts.

Their cartoon of Ed Sullivan with a French accent, is unusual. Other impressions are Four Lads, Four Aces, Ink Spots, Mills Bros. and several French stars among others. Jerolan do circle business on French-speaking areas Quebec, Montreal and draw nice notes to Ottawa's Riverside Hotel via strong promotion on the Quebec side of the Ottawa river. But customers unable to understand French are at an uncomfortable disadvantage.
G.

LINDA SCOTT
Songs
25 Mins.
Ellinstrub's, Boston

From all the Congress label to the notery floors comes little Linda Scott breaking in her act at Ellinstrubs 1,700-seater. The diminutive 5-2, eyes of blue and beautiful brunet sparkles with "little girl" quality and proves her versatility in a songsley that embraces belting numbers along with ballads, rumination, nostalgic oldies and comedy hijinks.

Never before in the interest, she's riding on a current disk hit, "I'm So Afraid of Losing You." With Butch Dennis conducting, and act staged by Danny Daniels, special material by Angeles & Kohen, she pruners through 25 mins. of solid pipent.

Act is nicely stitched with right breaks between the tearby and schmaltz. For a wee of razzmatazz, she picks up a banjo and plays and sings "Go Get Your Old Banjo" and segues to "McNamara's Band." Windup is oldtime vaude hit with hooter and cane for "Desire," special material with the "remember whens" fitted to current subjects like Elvis and Lassie.

Miss Scott shares on a par [illegible] of talent and [illegible] to [illegible] Her [illegible] ck for a deb [illegible] by [illegible] [illegible] [illegible]

JACK EARSON
Songs, Comedy
17 Mins.
Silver Slipper, Las Vegas

[illegible]

He [illegible] [illegible] [illegible]

Americana Hotel, N. Y.

Janet Blair with Robert Street, Stephen Preston, Jack Mattis & Bruce Hay, Irving Actman conductor, Lester Lanin Orch, $4.50 cover.

Many of the Hollywood names who have gone on tour with cafe acts have adopted an expensive standard operating procedure that calls for a group of boys, fairly elaborate arrangements and several changes of costumes. Some of the ideas presented in these turns are also similar. The result seems to be a plethora of writers, arrangers and surrounding talent that almost obscures the personality of the headliner.

Janet Blair falls into this category, although she indicates that she can get by on her own. There are moments toward the end of the act when she projects on warm voice and feelings. The medley of best musical tunes and the rendition of 'I Believe in You' and 'What Kind of Fool Am I' are her top efforts, and seemingly, warm up the audience for the same way.

However, for Royal Box record is a picturesque act which contains several good ideas. Towards the conclusion of the show Leonard greeted patrons at the theater seats with 'Good evening to the Mormon Tabernacle Choir.' In reference to the new subway decor at Mister Kelly's he asked 'What time is the next subway train?' And speaking at a soundproofed wall he advance the house to a one-man 'cardinal game.'

Leonard's Comedy material, with material for some changes as remembrances and for his quick-witted improvisation. His familiar face in the audience became a target for his brash humor in spots and he had much to say comically about the police scandal of several years ago as well as recent allegations re several Windy City firemen. With two of the year's hit recordings in foam for the next few weeks it's probable that Leonard will do holdout it.

Wynona Winters is a chapel and cabaret thrush with a set of pleasing pipes. Attribute it to opening night nervousness or the fact that the crowd was eager to see Leonard, but her delivery was stiff. Her dramatization of her songs was various and he had trouble holding the audience.

Mor.

Mister Kelly's, Chi

Chicago, Jan. 7.

Jack E. Leonard and Wynona Winters; Jay Del Sesto Trio. $2.50 cover.

Jack E. Leonard did a great half-hour show on his opening night at Mister Kelly's. However, it took him an hour to do it. He rowed the customers for the first 30 minute with his bombastic carpetbombing and comedic free-wheeling. And at his overpowering best, Leonard can be topped. Even at the worst, good portion of the show, his intermittent flashes of I Did Like House tearing.

One of the latest at Hebers on the Miami circuit, Leonard greeted patrons at the theater seats with 'Good evening to the Mormon Tabernacle Choir.' In reference to the new subway decor at Mister Kelly's he asked 'What time is the next subway train?' And speaking at a soundproofed wall he advance the house to a one-man 'cardinal game.'

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Mor.

Sahara, Las Vegas

Las Vegas, Jan. 4.

"Guys and Dolls" costarring Polly Gribble and Dan Dailey, with Alan Gale, Lee Fisher, Marie Rosenbloom, Jack Dalton, Robert Gallagher, produced by Sammy Lewis, directed by Ed Greenberg, presented by Vince Rizzo, words and music, Frank Loesser, book by Jo Swerling and Abe Burrows. Bill Reddie Orch (10). Lights, Fred Tabor. $4 cover.

Polly Grable has come out of a two-year semi-retirement and tackled something she's never done—a starring role on the musical comedy stage and she's a delightful success. Miss Grable admits she's never seen 'Guys and Dolls' in any of its versions before Sammy Lewis cast her in the role of Adelaide for this new desert version.

She plays the part as if it were written for her. Her voice, appearance and figure better than any of the chorines in the show and general attitude mold her into a complete believable Adelaide. After the preem cast changes were in order and she would be offered a role on Broadway.

Cesar Romero is a standout as Sky Masterson, while Jack Dalton is terrific for the part. Marie Gallagher as Nathan Detroit, Lee Fisher as Miss Adelaide's brother, Lee Sarah Rosenbloom as Sarah Brown and Bill Reddie and his Nat Nazarro Jr. Guys and Dolls' as the frustrated [illegible] who crashes the floor show.

'Guys and Dolls' part of Damon Runyon's yarders is, of course, an ideal vehicle for a chamber house, and the casino is certain to be rewarded with hike action.

Under Ed Greenberg's direction the Runyon characters are handled with finesse. Ray Wilson's choreography for the round perfectly and the background music under the baton of Bill Reddie warm [illegible] the 90 minute package. *Dale.*

GALE SHERWOOD

Currently Copa Cub Miami with Nelson Eddy. Miss Sherwood is almost too much for one package with Bill Miller at piano. Her act is the epitome of class, she has a wonderful delivery and is part of the most successful showbusiness package now [illegible] Nelson Eddy go to the Nassau in Washington next.

A. P. A. handles

Palmer House, Chi

Chicago, Jan. 6.

Phil Ford & Mimi Hines, Dick & Bette Ace, Jerry Orch. $3 cover.

The furniture men's convention is in town, 50,000 strong, and it looked as though a large part of them showed up to pack the Ford & Hines show in the posh Empire Room. It was an inspired booking by talent coordinator Merrie Abbott and the room should rack up hefty biz for the pair's four week stay.

This is the duos first appearance at this plushery and they're tailored for the room. There's an engaging freshness and enthusiasm about their turn that score with even the most sophisticated customers. Miss Hines a non-stop and tastefaced comedienne, has a lyrical touch with her song, while Ford is a charming and adept foil and important author man to the act.

Much of their material is familiar, but nonetheless surefire. Miss Hines is superb in turns as a wacky Oriental femme in a parody of Madame Butterfly, which then segues into a great rendition of 'La Bel Di.' She's also click with her pantomime impress of a dog at a dog show and with her solos on 'You Made Me Love You,' 'Something Big' & 'Moon River.' They also score handily with a nifty duo on 'Tenderly' with her singing and him accompanying on the flute.

Show openers Inga & Rolfe are a polished European dance team that handles their lifts, twirls and turns surely and gracefully. Inga is a mucho shapely dame, as is clearly evidenced when she strips down to scanties for their final number. Like the topliners, the pair is just right for the Empire Room—classy and showmanly.

Ben Arden's topflight house orch backs both acts with care, and provides first-rate dansapation between shows.

Dukes of Dixieland open Feb 2.

Mor.

Crystal Palace, St. L.

St. Louis, Jan. 8.

[illegible] Cue Reader Hour, Yo Yo Boys, [illegible] Yo Yo Girls, [illegible] Orch; Nina Wood & Al Carr, $2 cover.

The Crystal Palace, intimate cabaret theatre in Post-Dispatch Gas Light Square, has come up with another one of those ladies revues such are selling to the Palace trademark. Tom Ollerhan is musical satirist, composer and director, wrote and directed this one, a pillow lampoon on the foibles and foobles of our time. O'Horgan is also one of the cast which includes three other returning stars talents—Jack Morales, Edna Wood and Charlotte Hoare.

The quartet dabbles lightly with a bit of grand opera as it would never be done at the Met, spark some offbeat singalongs during which they pass out weird instruments to the out-frontiers and score in general with zany blackouts, thrusty balladeering and tongue-in-cheek skits.

O'Horgan, virtually a one-man show, is highlighted in a couple of solo spots with his harp, his quips and his warbling. He's also much in evidence throughout in the spirited doings with his three partners in hilarity. They are blithe spirits, one and all, with special bows going to Jack Murdock's hip flair for comedy, Miss Wood's folk-singing ditties and Miss Moore's perky emoting.

There is no message here and none is intended. What O'Horgan had in mind was an evening of lighthearted, fast-paced shenanigans played strictly for laughs and that's what he has.

'Strings Can Really Hang You Up Especially If You Play An Instrument' is slated for an off-Broadway production in the spring. It will be at the Crystal Palace through Jan. 28. *Bob.*

Additional Night Club Reviews on Pages 70 & 71

Deauville, Miami Beach

Miami Beach, Dec. 14.

Ella Fitzgerald, Del Shannon, Les Elgart Orch. $3.50 cover.

Morris Lansburgh is launching his potent name-draw lineup for the season with initial pairing of Ella Fitzgerald and Dick Shawn. Johnny Mathis, Dean Martin, Frank Sinatra are to follow, among others.

Prem night proved Lansburgh is on the right biz track. The big Casanova Room was jammed to capacity. Another interesting note: the minimum is compared to last winter for the topper-bookings opening nights were on an "average" level rather than the previous dinners at $12.50 or better plus a minimum beverage cop which prevailed last season.

Whatever the crowd gets its money's worth in a lengthy show that, unless talented hands could have become wearing after 90 minute. Not in this case. Dick Shawn in the ice off slot has always had a tendency to stay on too long. He did just that, moreover they wouldn't let him off even when he rolled out to continuing laughs and appreciation what amounted to a reprise of every routine in his considerable book.

Many of them were updated there was the "awkward" dancing, the spoof on pop songsters, Dean Martin attempting operatic arias leading into a Sinatra and 'Clan' lampoon, a devastating bit that set the auditors to voking. His "Massa Richard" trademark takes on more topical hues what with the still current Mississippi "rebellion." They wouldn't let him off.

Only a performer of Miss Fitzgerald's stature could follow Shawn's stay, she walked on into a callback clamor that turned a thunderous continuing reception. From here, the jazz-songstress could do no wrong. She too rolled out every top arrangement in her extensive bill set of tunes of every tempo and variation on a blues ballad or upbeat theme. *Lars.*

Sands-Hilton, Dallas

Dallas, Jan. 10.

Henny Youngman, Joe Reichman Orch. $2.50-$3 cover.

Henny Youngman is in the Empire Room again, only his second to-do date but the aficionados are back and new fans were added to the [illegible] opening. The standup [illegible] runs from 45 minutes to [illegible]. He repeats his surefire [illegible] the premises that [illegible] the stuff is fresh and topical.

Youngman pokes fun at [illegible] Jackie Kennedy, Brando, [illegible] multiple [illegible] of Rex Harrison and Mrs. [illegible]. In fact, he [illegible] form he [illegible] aways around Dallas and Elizabeth Taylor.

Yet he [illegible] of Smoke Gets [illegible] Vegas [illegible] the razzes [illegible] sex gal and [illegible] to [illegible] Yet [illegible] palming.

Joe Reichman [illegible] a return. Maestro [illegible] Waltz Backstage and Vienna Nights and the ghoulish [illegible] the Boo, for terrific [illegible].

Shea [illegible] Linda Rhodes and Eddie Garson due Jan. 21. *Buck.*

Hotel Plaza, N. Y.

Russell Nype with Cathryn Damon & Dorin Williams, staged by Bob Herget, Emil Coleman Orch, Chet Mack Combo, $3, $4 cover.

It's recalled that Russell Nype's previous stay at One Fifth Ave. in partnership with Theodora Cole was New York's at the other end of Fifth Ave. at the Hotel Plaza's Persian Room with two femme acts lined up to date the geographical process. Nype remains the eternal Ivy Leaguer. He retains his youthful and breathless men that was one of his attractions in such assignments as Call Me Madam and in other legit ventures. His major asset is a boyish charm and personality.

Nype did an earlier stint this year in the Persian Room during its summer policy when he tried out for four weeks. This time he has come up with a new act in which two femmes rate heads. Cathryn Damon and Dorin Williams provide additional atmosphere and [illegible] vocal assets. The act is pleasant and diversified and Nype should make its mark here despite the newspaper strike, which has dramatic attendance of virtually every local entertainment enterprise.

Nype's opening night was before an excellently friendly audience but despite this he worked with an [illegible] of intensity that made many of his numbers sound virtually alike. He could be part of the opening night syndrome and subsequent rentals may correct this fault. However there is a good quota of entertainment in his turn. Most of his tunes have an easy air of familiarity. His 50 minutes are easy to take.

Nype has apparently prepared well for this session. The numbers are nicely arranged and well rehearsed. There is the air of professional poise in all his efforts including good taste in his medleys. The girls dressed alike in mandarin tunics give a further air of intimacy to the act.

This is the 7th [illegible] season for the Persian Room as well as most stops along the [illegible] circuit. The cafes have had their big moment curtailed of course by the [illegible] blackout during the New Year festivities and this period is normally regarded as one of the lulls of the year.

Nype's orchestral accompaniment is by Emil Coleman's orch which provides the singer with a comfortable base and gives the ensemble a top brand of dansapation. In the latter sector he is spelled picturesquely by Mark Monte's Continentals. *Jose.*

El Patio Andaluz, Rome

Rome, Jan. 10.

[illegible] Piccoli 4, Natali Pinamonti Orch [illegible] Band Quartet. $7 minimum.

Rome never notes for quickly established itself as a class entertainment haven and topnotch Hispano cuisine until hard to find items around these parts. It makes no bones about its high-price brackets, charging that imported talent and totalls Spanish staff and food are responsible for heavy overhead.

Tab however is not discouraged attendance [illegible] being so good turnaways in last few weeks that boniface Alfonso Chicano added a new one spot, in Roman cabaret [illegible] make an ideal alfresco [illegible] summertime.

First of [illegible] Natali Sisters group. Maddalena Mosena and Renata Vitale [illegible] complete [illegible] and [illegible] hand to [illegible] [illegible] found [illegible] Sisters [illegible] every performance. Mr. Mosena as a standup [illegible] and Vitale's [illegible] ideal [illegible] for [illegible] forte [illegible] and [illegible].

International, N. Y.

Jack Silverman presentation of "Las Vegas Follies" with Jenny Kent Guy, Durston, Richard Ryan, Phil Black, Barry McKenna Boys & Girls (8), Mike Durso Orch, $6.50 minimum

The International's boniface, Jack Silverman has apparently learned about girls from Harold Minsky. The long run of the Harold Minsky Follies at this Broadway largeocerer has left its marks on Silverman for the International's production is now enlarged and molds over the exclusive presence on New York as the Latin Quarter, is available here. Tabbed "Las Vegas Follies," the new show has thus added dimension and should continue the better box office results that prevailed with the girlie shows.

To insure extra b.o., Silverman has installed two worthy headliners. Jenny Kent who has worked all over town on earlier local excursions makes her bow here, and Gigi Durston is making her stateside bid for recognition to date with this stand.

Kent, a standup hipster, has fast and colorful humorage, and his ideas smack of unorthodoxy. He may be a little too fast for this room's patronage, his kind of folk being more evident in the Las Vegas lounges and at Basin St. East. He had a hard time adjusting to this assemblage but he ultimately got them over. There are many stories and lines that hit, especially toward the tail end of the turn. Once he gets the pace of this room, he'll get along but at the expense of slowing down his normal rate of speed.

Miss Durston who has slimmed down considerably since last seen in New York, is an entirely different singer. She has attained depth, maturity, a surer knowledge of where the drama and melody in her tunes are hidden, and a confidence that hadn't been evident previously.

Miss Durston, who has given her lower register a bright and personable patina now leans more to the dramatic numbers and does them extremely well. Her "Little Boy Lost," "Getting Over the Blues" and "Something I Dreamed Last Night" said the house on her. There are some lighter numbers as well, but her strength seems to be in the new dramatic offerings unveiled here. Her rewards were ample.

The rest of the show includes Richard Ryan in the production chores, Phil Black a holdover singer-dancer four personing nudes and a rather lively octet of Boots McKenna Girls as well as three more dancing boys. Mike Durso shoehacks with his accustomed assurance. *Jose.*

Frolic, Revere

Revere, Jan. 11

Phil Ford, Nina & Fred (2), Dick Dawn Trio, Jo Ann Worley, Jean Dante Orch (6). Oct. 27, $2.50 cover.

The usual hoss about Belle Barth in her second engagement here is that she is selling out completely for her three-week stand in the face of but biz all around the circuit. From a New Years Eve opening so cold it forced postponements in other spots, Miss Barth record supreme. Scene he continues at the clambake across the bay from Boston with business still sizzling and even hotter word-of-mouth.

Miss Barth's secret of success, aside from her great gift of gab, is her ability to project herself into the dramatic situations of her songs. Her "Sweet Georgia Brown" is a gem of its kind, and her "Bowl of Cherries" number in a Helen Morgan recall, with Bob Warren tapping, Buddy Thomas has has fitted the girls in posh duds for the song and dance numbers, one of which intros the Basin Nova dance to Frolic patrons. Line prancers cut the steps in colorful costumes by Madam Bertha, and Warren takes "I Get a Kick Out of You" for nice ride.

This show exits Saturday (19). Sam Yime opens Sunday (20).

Guy.

Living Room, N. Y.

Matt Dennis & Gang, India Adams, London Lee, Bob Ferro Trio, $4.50 minimum.

Danny Siegel's Living Room seems to have its share of the nocturnal trade these days with a bill providing one of the cast side faves, Matt Dennis, who is doing an act with his wife Ginny. He's supported by singer India Adams and London Lee (latter New Acts).

Dennis, whose normal modus operandi calls for him to be seated at the piano, is working as a standup singer because of a hand injury. The results, while not as effective, are still pleasing. He has an easy, informal mien and a chatty air that establishes an easy rapport. Even though he's not as much at home in a vertical position, enough rumes through to make his stand entertaining. Ginny, a capable singer on her own, puts a lot of punch and personality into a number. The duets come out especially well and give the team an overall plus.

Miss Adams has a rich voice, especially in the lower registers. This redhead, at show caught, tried a huge variety of tunes in fact, it seemed that she did everything she could recall. The results were less than what could have been achieved with a shorter turn properly targeted.

The Bob Ferro Trio shoehacks with its usual proficiency. *Jose.*

Casino, Divonne-Les-Bains

Divonne, France, Jan. 8

Guylaine Guy, Senor Carlos, Fernand Constantin Orchestra, cover charge 40c

Propped to make a leap to her native Montreal to star in "Irma La Douce," Guylaine Guy filled a weekend date here to be followed by a Monte Carlo engagement before returning home for first time since 1954 when she understudied Lisa in "Can-Can" on Broadway. Delivering half a dozen songs in a sultry style, she offered two of her recording hits, "Chariot" and "Le Comedienne" as well as the year's top French hit "J'Entends Siffler Le Train" ("I Hear the Train Whistling"), along with other current French and American favorites.

Completely bi-racial Guylaine's top hit of RCA's has been "La Jam On La Plus Vacuna" (The Day When The Rain Will Come), with a musical estimate that she'll be out on tours and to bring her to the top. Wire star's appearances and mass tv time in France have given her a strong presence which puts over her tom's all beings revealed calls for encore. Backing the Montreal-ite with the French manner she executes her numbers more as a chanteuse than the usual plain-Jane singing tones and as result is cut from a mold.

Senor Carlos [illegible] Constantin's [illegible] backing [illegible]

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Senor Carlos [illegible] Constantin's [illegible] backing [illegible]

Sands, Las Vegas

Las Vegas, Jan. 6

Vic Damone, Allan Sherman, Harry Nadel, Shirley Kirkes, Copa Girls (12), Antonio Morelli Orch (23); produced & staged by Jack Entratter, stage direction, Harold Dobrow, $4 minimum.

Jack Entratter's new double bill is a dandy, having aboard the male singer other singers consider the best, Vic Damone—and one of the hottest novelty record album sellers, Allan Sherman ("My Son, The Folk Singer").

Damone follows Sherman (New Acts), and wisely integrates some of the momentum generated by "The Folk Singer" into his act ("The reason I'm smiling is because when I sing these songs I keep thinking of other possible lyrics").

Damone shows more poise and showmanship on each new gig here, he can put the proper dramatic shading to lyrics; he has drive, sensitivity, and injects just the right amount of humor at just the right moments, he consistently sings in tune, and the intonation is perfect. Joe Parnello at the 88 guides the Antonio Morelli orch (23) for Damone, and he has his own drummer alone, Sid Bulkin.

Holdover Revue Stuart production number is the curtainraiser, featuring Harry Nadel, Shirley Kirkes and the dancin Copa girls.

Coming Jan 22 "Songs, Dances, and Witticisms by Frank Sinatra, Dean Martin, and Sammy Davis Jr." *Duke.*

Sahara Inn, Chi

Chicago, Jan. 5

Tony Bennett, Dave Astor, Frank York Orch; $3.50 cover.

Tony Bennett follows Vic Damone's brief but highly successful New Year's weekend at the Sahara Inn's Club Gigi, and it appears likely that Bennett will maintain the hot biz pace set by his predecessor. They're two of the first-rank saloon chanteurs in the biz, and they are alike only in that they both put their own personal stamp on every song they sing.

Bennett is in fine form this outing, purveying his stock of durables with virility and with his seasoned knowledge of what scores in the cafes. His song book is mostly composed of Bennett standards, such as "Just In Time," "Fang You Sweet Lovers," "Speak Low," "Chicago" and "Rags to Riches."

He also pulled a great stint with his thoughtful handling of "I Left My Heart In San Francisco" and clicked with a witty rendition of "It Amazes Me" from "Little Me."

Singer is astutely backed by the Frank York house orch, fronted by Ralph Sharon and augmented to 17 pieces. One small point of evil: The cream is a little strong Proxy for Bennett (name fiddlers) to be a casually uncommon the accompaniment. A little more hi-end treble would help.

Comic Dave Astor is a fast-afoot [illegible] and storyteller. His material is [illegible] if not buried, and his [illegible] comments are generally fresh. Among his best routines are a discourse on the sex life of flowers and bees, [illegible] cleverly handled [illegible] on winter-peter smooth [illegible] and a [illegible] Gilbert's version [illegible]

[illegible] Bennett [illegible]

Le Little Club, L. A.

[illegible]

[illegible]

[illegible]

Terrace Room, L.A.

Los Angeles, Jan. 12.

"Vive Hollywood" revue; Virginia O'Brien, Bill Mullikin, Judi McDowell, Ken Delo, Scott Leeds, Jill Barabe, Vicki Carroll, Jo Ellen Fisher, Roberta Lasne, Grace Metzer, Mickie Stuart; produced and staged by George Moro and Joe Landis; assistant to Moro, Michael O'Brien; costumes, Ruth Moro; special material, Bill Cody, Phil Method; settings, Conrad Penrod; musical arrangements, Richard Hieronymous, Len Gordon; Skitch Henderson orch (9); cover, $2.50.

After three full and profitable years of housing Barry Ashton revues, the L.A. Statler Hilton has switched to a kindred nitery production firm, George Moro and Joe Landis.

The format Ashton used is so preserved that few customers of this primarily convention hotel will ever note the change. And what paid off for the hotel looks to continue to pay off.

Ashton started packaging his revues here for $2,500 weekly and, via option pickups, rose to $3,000. Then, reportedly, when a new year dawned, Ashton wanted yet another step-up and the hostelry wanted to trim the payoff down a notch. Result: Moro-Landis got firm six-month ticket at $3,000 weekly.

For that outlay this is a whale of a show. Emphasis is on girly routines and the six who romp through the production numbers—Jill Barabe, Vicki Carroll, Roberta Lasne, Grace Metzer, Micki Stuart—are good lookers and good leggers.

Revue's tag, "Vive Hollywood," tips the content, a salute to Filmville, long on nostalgia, but happily spiced by satire.

Virginia O'Brien, topbilled, also is top-paid, $4,000 weekly, and eminently worth it. Bill Mullikin is a youthful, zesty jack-of-all antics. Ken Delo a good-looking, vibrant-voiced singer. Scott Leeds a strong lead male dancer to front the girls' gyrations. Judi McDowell's duck-croaking comedy is too extenuated for so fast a show, which covers a lot of ground in 87 minutes.

Best bits are Mullikin's Chevalier takeoff, Miss O'Brien's Marlene Dietrich lampoon and the pair's travesty of Nelson Eddy-Jeanette MacDonald filmusicals. Quite a flash effect is achieved by company executing a parade-ground salute to Irving Berlin-tuned pix.

Ruth Moro's costumes are lush and crisply new looking. The staging by George Moro and Joe Landis is excellently timed and rather ingenious in spots. All performances are notably peppy.

This gives Moro-Landis another link in rapidly expanding circuit. They stage production numbers for Blinstrubs, Boston; Sahara, Las Vegas; Cork Club, Houston; Latin Casino, Cherry Hill, N.J.

As Ashton frequently did, Moro-Landis reckoned to use the $44,000 ice rink this spot possesses, fully automated. Perhaps next time.

Off this first offering, looks like Moro-Landis colors will be flying from the Terrace Room for some time. Opening show Tuesday (10) found a three-quarters house in spot seating around 300. *Was.*

New Frontier, Las Vegas

Las Vegas, Jan. 3

"Minsky Follies of '63" Milton Douglas, Sheila Cass, George Carle, Tony diMilo, Marson Miller, Sari Clyman, Dana Opal, Las Baby Twins, Jemil Akouras Dancing Girls (8), Showgirls (6), Nudes (6), Dancing Boys (4), Dick Rice Orch (10); presented by Warren Bayley, produced & directed by Harold Minsky, music & lyrics, Bill Reddie, stage direction, Murray Briscoe; $4 minimum.

Harold Minsky has transplanted his hit show from New York to Las Vegas nearly intact. There are a few changes in personnel, but basically it's the same burlesque revue which had a successful stint on Broadway—and the old gaits and young girls probably will have an even longer run here. The show almost literally fits the ancient "30 girls and 30 customers" come-on, which means it's good insurance for the casino.

Producer-director Minsky opens the festivities with a look back to the early Minsky days, then segues into modern Minsky, and it adds up to the earthy fun expected of any Minsky show.

Sheila Cass as the pivot attraction, is outstanding, being a shapely looker who sells a song with the proper savvy. Handsome straightman Tony diMilo helps tie the party together, and is also good in the yuck department. Most of the laughs are sparked by vet standup comic Milton Douglas (with wife Priscilla) and George Carle (with wife Arlene), latter act being a brilliant bit of pantomime.

There are four talented dancing boys; featured femmes in the partially bra-less brigade (six nudes, six showgirls, eight dancers) are stripper Marson Miller, Sari Clyman and Dana Opal—all exciters. A diminutive male dancer named Jemil Akouras has a great comedy face, and adds a novel touch. Las Baby Twins are beautiful chirpers who click with their dueting.

Special mention should go to the fine music and lyrics by Bill Reddie. Show presented by Warren Bayley and admirably backed by the Dick Rice orch (10), is in for an indefinite run. *Dale.*

Edgewater Beach, Chi

Chicago, Jan. 2.

Buddy Greco, Edgewater Beach Guys and Dolls (10), 22 cover.

Buddy Greco is the centerpiece and the resident Guys & Dolls the fancy trimmings in g m Gene Barrett's offering to the new year at the big and stylish Polynesian Room. Barrett has wisely booked Greco during the school and college holiday hiatus, and the singer's pop appeal should account for a busy four frames.

Greco is a generally savvy purveyor of current tunes, both vocally and in his thoughtful piano solos. His vocal style is straightforward and direct, and he knowledgeably avoids musical pyrotechnics unsuited to his voice. He scores best with "I Left My Heart in San Francisco," "I Wish You Love" and a rousing "You're Nobody" closer.

He also does well with a rocking version of "Lady Is a Tramp" and a smooth handling of "My Kind of Girl." His piano interlude includes "Tenderly" and an interesting arrangement of "Tea For Two."

The sure hand of producer Bob Simpson is much in evidence in the terp-and-song numbers performed by the six femmes and four males in the Guys & Dolls Choreography is precise if not inventive, and the tried-and-true legitimes never fail. Ann Hilton deserves special mention for her smooth solo vocalizing in "Goodnight My Someone," "Gentleman Is A Dope" and "Grant Avenue." *Mar.*

Cave, Vancouver, B.C.

Vancouver, Jan. 9.

Elaine McKenna, Paul Gilbert Dancing Debs (4), Craig Cave Orch (7); $1.50 admission.

Shuttered at this time last year, Ken Stauffer and Bob Witten have started the new Cave season bravely with a bill co-starring Australian comics Elaine McKenna and comedian Paul Gilbert. It's a bold attack on the annual post Christmas lull that sets in here when December's accounts payable affect the cash customers.

The girl from Down Under has a winning personality and registers as a most promising comer with her blond, youthful appeal and stylish singing. Candidly nervous in her first appearance here, Miss McKenna displayed savvy poise nonetheless in her preem show and garnered warm approval for 20 minutes plus of songs and cheery chatter. She moves around nicely, is personably groomed and wastes no time in establishing an intimate affinity with her auditors.

Gilbert is no stranger in his fifth stand here and while much of his material has been seen and heard before, he still rates as the top comic to play this room under present ownership. If anything, his long established near-sighted surgeon sketch is sharper than ever and cashes in heavily on the current tv craze for surgical medico drama. It is, of course his trademarked bread-and-butter item. But on this outing Gilbert dispenses a rare piece of new business for his signoff that is the epitome of talented versatility.

Dedicated to losers everywhere, Gilbert enacts a ragged tramp who sings, mimes, juggles, toots a trumpet, does magic, and terps and practically his way through a solidly built routine. It's funny without being farcical, superbly imaginative and inventive, and at all times expert. *Shaw.*

Latin Quarter, N. Y.

(FOLLOWUP)

The Kim Sisters shape a solid saloon act as these three pretty Korean girls display a bombastic showmanship, an ability to play most musical instruments and an all-encompassing sampling of Yank songs and styles. Their feel for the material wins them a well deserved standing ovation.

From concealing native costumes, and subdued songs backed by lutes, they shed kimonos to appear in eye-catching generously side-slit white dresses. From Yank square dances through rock 'n' roll, ballads and standards, they purvey their savvy, allaround know-how.

Even the clowning and cuteness is not cloying. And the faint accents add a fillip to what is to all appearances a fine multi-faceted singing and instrumental group.

The rest of the show is the holdover spec, "The Venus Touch," as directed and produced by Donn Arden. This rings a bell for a Paris-based VARIETY reviewer for Arden also directs and choreographs the Lido show in Paris. The stage depth and front apron breadth are lacking in this LQ show as well as the more svelte costuming, more elaborate production values and terp ingenuity and nuance aspects of the Paris Lido.

But Arden gives this an okay tableau effect and acceptable, if more restrained, terp mounting. There seems to be more nudity than recalled from a Latin Quarter visit some years ago.

William Troupe (4) are a fast and dextrous juggling group with a hip highlight in three men atop each others' shoulders juggling with a lone girl. Francois Sonny & Nancy Claire, seen in the last Lido show, perform a whirling acro-classic dance that fits a production hoite show. Chester Ba Ba Barnett is a baggy suited clown with performing dogs to add an okay circusy lift to the proceedings.

Chorus boys and girls look good and do all right by their simple dance chores while Art Johnson is acceptable on scene setting singing chores. Kim Sisters add a top showmanly note to this passable cabaret show. *Hook.*

Le Cabaret, Toronto

Toronto, Jan. 9.

Ronnie Hayden, Jack Lauder Trio; $1.75 cover.

Ronnie Hayden, a former Radio City Music Hall Rockette who subsequently worked in front of the line in specialties at the Copacabana, N.Y., has embarked on a nitery singing act. Making her first visit to Canada, she is at the posh Le Cabaret, Toronto, after a 10-weeks' tour of Paris, Rome and Athens.

A pert and sexy comedienne, as exemplified in her conversational table-hopping with mike, the blond Miss Hayden was on for 30 minutes when caught. Clad in a white sequined breakaway gown she does a medley of "Gypsy" songs from the Broadway version for which she peeled. She also sings in French and English lyrics.

Alternating with balladeering and belting styles, Miss Hayden opens with a bouncy "This Could Be the Start of Something Big," segues into "I'm in Love" and for a change in mood, sings Pie In Fanny Brice's "My Man" number but essays an uptempo styling and belting which caught the customers. All arrangements are by Harry Goodman.

Miss Hayden is at Le Cabaret until Jan. 19. *McPay.*

Troubadour, L. A.

Los Angeles, Dec. 28

Les McCann Trio, Joe & Eddie, James Loughther, $1.50 admission.

Jazz, folk and jazzed up folk music fill what looks like a successful bill for Doug Weston's coffee and wine nitery, where a second show Thursday night (27) indicated business isn't nearly as bad as it has been reported in more commercial clubs. Chief reason could be the college crowd, who have more time during holiday vacations.

Les McCann has top spot on bill. The jazz pianist and his first rate sidemen (Herb Lewis, bass, and Ron Jefferson, percussion) deliver a strong set with near classic appeal. McCann fingers in a mixture of light, rippling treble, but sets beat with a heavy bass pounding.

Music is collection of expertly arranged variations that sticks to one central theme but improvises in a wide variety of areas. "Yours Is My Heart Alone," for instance, becomes nearly a full jazz symphony in its varied moods while "Foggy Day" gets into a bossa nova beat but retains progressive styling.

"The Shout" adds strong comic note, with McCann's butterfly chords, and shows expert technique with tempo and structural changes of amazing versatility and artistry. Group's theme, "Shampoo," sounding like a variation of "Wash That Man Right Out of My Hair," is strong closer.

Joe & Eddie, an earlier, show considerable improvement since their debut a few months ago at the Interlude. They have gained security and improved their delivery, though occasionally they go overboard on style and haven't yet found their main course.

Own arrangement of "John Henry," with Eddie soloing and Joe on bongo, is hard sell and frenetic, but difficult to understand. "Roll On" is rousing closer that pleases. Essentially folksters, the duo also aims for jazz delivery.

James Loughther, rounding out long show, has warm, rich voice but looks uncomfortable on stage. Guitaring is fine. However, his vocal delivery lacks punch or feeling.

Show is in three weeks. *Dale.*

Sherman House, Chi

Chicago, Jan. 10.

George Jessel, Rose Lee Brown, David Rose Orch; $2.50 cover.

George Jessel, who can get teary-eyed at a fly falling into a bowl of soup, is at his best in bidding a maudlin farewell in this, his claimed final tour of bringing grace and wisdom to the gimmicks of his half-century career as a saloon savant and dais philosopher is really coming to an end, then it has been the most bravura sentimental journey since Laurence Sterne by way of the Les Brown arch.

The Jessel essence remains undiluted and nonpareil — brash, jaunty, compassionate, dolorous, droll, puerent, testy and touching. An unabashed at times overwhelming, sentimentalist, he can in turn become a masterful raconteur, a facile gagster and an emotional farmer of the dying coals of times gone by.

His turn is comprised of a reprise of his exploits on the fund-raising circuit, an "Abie's Irish Rose" approach to interfaith harmony, a few topical tales, song tributes to Al Jolson and Eddie Cantor and his usual closing poem, a lugubrious eulogy to friendship.

Curtainraiser Rosa Lee Brown is a redhead with a lyrical set of pipes. Her songalog includes a pleasing rendition of "Shalom," "Ferry Boat Serenade" in English and Italian, "Wien, Wien" and a cheerful English and Yiddish number entitled "Tzatzkeleh."

Bill is in for three weeks. *Mar.*

Kelly's, K.C.

Kansas City, Jan. 11

Rip Taylor, Susan Barrett, The Continentals; $1.50-$2 cover.

Pair of newcomers start off the new year here with a first rate combination of song and comedy. Rip Taylor, who plays upon his troubles for comedy, and Susan Barrett, a bright and eyecatching young songstress put over 55 minutes with showmanship and ultimate approval from the customers.

Miss Barrett has a highly varied turn of tunes from sprightly "Hey, Look Me Over" to current pops, oldtimers and foreign language entrees. Her range is to the deeper side, and she makes good use of it with "What Kind of Fool Am I" as soft ballad while almost belting "Rockabye Baby." Her French, German and Italian songs are entwined in the English "Stowaway," and for a novelty she makes a Twist of "I'm Gonna Build a Mountain." Full vocal on "Hands" is an effective closer. A favorable singing future looms for her.

Rip Taylor, with his bent for turning the sadder side of life into laughs, classes as a comic with a different approach. He sets the mood at opening with a vocal of "I'm Late," follows with excerpts from an old joke book and impressions of Churchill, Hitchcock, Arthur Murray, JFK and Pearl Bailey, all nicely paced and neatly filled with chuckles. "Cry Me a River" opens the floodgate of tears to a run-down on his misfortunes which prove hilarious to the customers. It's a cinch closer. *Quin.*

El Morocco, Mont'l

Montreal, Jan. 12

Lillian Roth, Ford & Reynolds (2), Wally Aspell the Ava Dancers (8), Bobby Roberts Orch (7); $2 cover, weekdays, $2.50 weekends.

It's been quite a spell since Lillian Roth has appeared on the cafe scene; almost three years, in fact, during which time she was seen on Broadway in "I Can Get It For You Wholesale," and generally kept her name alive in and out of the trade. Despite her hiatus from the nitery circuit, Miss Roth's new package can hardly be classified under New Acts because it's really a reprise of the astute showmanship and solid technique which comprised her "comeback" some years ago.

At opening night Saturday (12), competing with a hockey match across the street from El Morocco at the Forum, and with ultra-bad winter weather, Miss Roth was still able to attract a good dinner audience in the first of three shows. Unquestionably, she'll be a tonic for this cafe's boxoffice, once word-of-mouth and the review start making their way around town.

Miss Roth sings of course which is her big forte. But her nostalgic delivery, attractive appearance and gowning, plus a winning personality, are big selling factors.

She's particularly okay with ballads which she sells with taste and an ever-o-light torchy touch. There's also some audience participation bits in a dance routine delivered with informality and humor. But it's Miss Roth's singing and delivery which still makes her a potent nitery attraction.

Bill also includes the comedy team of Ford & Reynolds, whose routine is reasonably tasteful even if the material appears thrown together. The boys have a nice approach along with occasional funny and offbeat lines. But the act can use some editing and disciplining for more solid returns.

Their Mutt-and-Jeff approach, and big finish via concert blowing on brass and instruments gets attention plus nice reaction from the crowd. House singer Wally Aspell is capable and an attractive in his intros while the Ava line of six dancers provides a breathing spell between the acts.

The Bobby Roberts Band does adequate show cutting. *Lan.*

Mapes, Reno

Reno, Jan. 10

Turkish Kismet Revue (6), Frankie Fanelli Group (6); $3 minimum.

Authenticity of the music and choreography showcased in this Reno debut of the Turkish Kismet Revue at the Mapes Casino Show Room is not questioned but if audience reaction is any criterion, there's a big doubt if the Turkish troupe will catch on with the local saloon set, what with the act's obvious limited appeal by Nevada lounge standards.

The three-femme, three-man group offers a 50-minute plus turn that never departs from the Turkish musical-dance theme and for the non-devotee, the point of monotony is easily reached. Musical Lucky is Su Su Dede, playing a kanun (form of instrument suggestive of an oversized zither) and Leki Turk on the darbuka, a small drum played with the hands while held between the knees.

At the helm of the group is Murat Somay, acting as emcee and solo male vocalist. Vocal offerings are more of a sing-song chanting style with little variation of tempo. Dede proves himself a capable talent on the kanun, and offers interesting interpretations. Turk is also equally effective on the darbuka and exciting tempos.

Bridging the language barrier, and winning endorsement from even the non-Turk addicts, are the three femmes—billed as Scheherezade, Aykan and Sevda—in native costuming and dance. Individual solo chorees holds eye attention and is impressive, albeit the three show no individualistic style, and here again monotony creeps into the act.

Alternating with the Turkish Revue is the Frankie Fanelli Group, a sextet with wide instrumental and vocal stylings. Fanelli, former production singer for the Riverside Hotel, has formed a highly competent ensemble and has an impressive following in northern Nevada, which can be credited to the combined talent of the group.

Handling the femme vocal chores is Bee Brunell, who also

(Continued on page 72)

CURRENT BILLS

WEEK OF JANUARY 16

NEW YORK CITY

MUSIC HALL—Pat Henning, Marilyn King, Andrew Peterson, Alan Cole, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc

AUSTRALIA

MELBOURNE Wintgr—Penny Nichols, Ben Anderson, D'Angelos, Two Fenton Sisters, Eddie Hodges, Roy Whitter, Jeff Hanson, Happy Curtis, Keith Lagonia, Maureen Wilson, Wendy Lamb, Taylor Quintet.

PERTH Wintgr—Jane Granfield, Peter Glenn, Benny Reinpeck, Ron Hagman, Lois Brooks, Large Forbes, Barry Dunn & Belinda de Torrenegra, Glenn Mc Donald, Beryl Chrees, Tony Jenkins, Jane Hay

BRITAIN

VICTORIA Palace) George Mitchell Minstrels, Tony Mercer, Pat Francis, John Boulter, Lester Lauther, Margo Henderson, George Chisholm & Jimmy Sutherland Bros, Ty Tupper's Jackpots, Sherbet Heads

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM Lester Wilson, Lee Stein, Jimmy Raymond

ASTOR ROOF Count Basie, Nancy Russell, Joe Williams

BASIN ST. EAST Woody Allen

BLACKLIGHT Lynn Carter & Co., Ann Sperry

BLUE ANGEL Bobby Short, Norma Sherman, Phoenix Singers, Jerry Dillet & Jan Hagen

CAFE DOE Tutu Reynolds, Lisa

CHANTEUSE Lawrence Lennon, Shirley Lawrence, Tiny Robson, Elmer Hotaling

CHATEAU MADRID Les Chevaliers de Rythme, Pupi Campo Orc, Carlos Orc

COPACABANA Jackie Mason, Jeannine Summers, James Dale Ryan, Lutchan Joseph Marie Orc, Frank Marti Orc

DUGGAN Marian McPartland Trio

Harold Green Trio

HANGMAN ROOM Judy Scott, Rena Brewer, Kevin Brewer, Pat & Pat Hughes

HOTEL AMERICANA Janet Blair, Lee Castle Orc

HOTEL ASTOR The Best of Paris Show, Jack Harding, Eddie Davis Orc

HOTEL NEW YORKER Nelda Lee Bud Arnold Orc

HOTEL PLAZA—Hugh Nipe, Emil Coppola Orc, Caroline Hall

PLAZA 9 ROOM Julius Monk, Cal Cabal, Jack Fletcher, Gerry Matthews, Bea Robinson, Mary Louise Wilson, Wil Sam Hui, Robert Colston

RECORY ROOM Ivy Evans

HOTEL ST REGIS Peter Duchin, Nancy Hanessy

HOTEL ROOSEVELT Jan Garber Orc

HOTEL SAVOY HILTON Teddy Wilson Orc, Ray Martin, Arturo Ariston Trio

INTERNATIONAL Irving Mills' Girls Buddies, Johnny Long Orc, Mike Durso Orchestra

LA CHANSONNETTE Rita Daniels, Bob Jay, Pat & Dorothy Albert

LATIN QUARTER Jim & Frances Henry & Claire Trio, Pupi Campo Orc, Pat Williams, Barbara Heslip, Jo Ann Sands, Irving Fields Trio

LOST BARN Larry Grossman & Susie Carr Trio

LITTLE CLUB—Chauncey Gray, Ted Puccinelli

LIVING ROOM Mat Henry & The Indra Adams, London Lee, Bob Ferguson

MR. KELLY'S SOUTH AVENUE Dominick & Be Wee, Hal Edwards, Ann Benson

ROOM AT THE BOTTOM—Walter Be Fuy, Orc, Barbara Page

SAHARA "The Happy Land" Les Paul, Lou Monte, Sabrina Sanders, Bob Phillips, Orc

SHERRY EAST Second City, Alex Acker, Peter Lamont, Andrea Marcus, Eugene Troobnick, Anthony Holland

TENDERLOIN Bob Henderson, George Hudson, Bobbie Morgan

UPSTAIRS & DOWNSTAIRS Mimi Benzell, Hal Burdick, Arthur Siegel, Nancy Pierce

VENDOME LANTERN Gayle Gill & Grayson Hall, Robert Schorr Orc

VILLAGE BARN Lou Monte, Lee Lessen, Buddy Fade, Pete Pesce, Ramsey Lewis Trio, Harold Orc

VILLAGE GATE Larry Adler, Odetta, Mike Nichols & Elaine May

VILLAGE VANGUARD Lenny Bruce, Nina Price & David Mackay

CHICAGO

BLUE ANGEL "Calypso Pops," Alberto Morrocco Dancers, Martha Parker, Calypsonians, Tom Poore Orc

CONRAD HILTON Curtis Lewis Gaeta, Hal Kay, Barbara Chase, Manuel Del Toro, Los Indios, Rosalind Rolfe, Rosalind Russell, Joe Williams, Palmer Orc

DEL PRADO HOTEL Men of Brand

DRAKE HOTEL Pat Hen, Jimmy Blade Orc

EDGEWATER BEACH Buddy Greco, Jr. Orc

GATE OF HORN Chris Brown Jr., Bill Combs

LE GOTTO Willie Nelson, Connie Mc

LONDON HOUSE Henry Red Allen, Larry Novik, Tom Saunders & Trio

MISTER KELLY'S Jack E. Leonard, Wilma Waters, Glen Terry Trio

PALMER HOUSE Fred & Helen Ives & Robin Reed, Arden Orc

PLAYBOY Jack Cassidy, Mickey Mooney, Yvonne Marie, Nancy Collins, John Gray, Wee & Willy

Sheraton City Jack Eglash

SAHARA Tom Bennett, Dick Acker, Frank York Orc, Lounge Jet & The Nile

SHERATON BLACKSTONE Tom Carroll Orc, Pete Lee Orc

SHERMAN HOUSE Fazzio, Jean N. Ros, Ted Straeter, Pat & Rosalee Orc

SUTHERLAND LOUNGE Reid Kent

LOS ANGELES

COCONUT GROVE Louis Armstrong, Guy Lombardo & Royal Canadians, Lucy Ann Poledouris, Bobby Hamilton, Arthur Lyman, Lenie Hurry

DINO'S Jack Ellen, David Allen, Bruce Wendell

HOLLYWOOD Wee, Wicked World Review, Bobby Vale, Pete Pesce, Ramsey Lewis Trio, Harold Orc

SLATE BROS Don Rickles, Pat Woodell

STATLER HOTEL Lois & Hollo Wonder & Helen Noble, Edwin Orc

TE LITTLE CLUB Cathy Carter, Bob Harmon, Jack Dunning Duo.

LAS VEGAS

DESERT INN — Milton Berle 2, A Pedigree, La Belle Faye, Joan Brent, Leonard Sage, Dunn Arden Dancers, Latin Room Revue Lounge: Dave Appleton, Lee Fremont, Norbert Korn, Johnny Puleo, Joe Venuti, Pompeii Wendy Franklin

DUNES "Guys & Dolls," Betty Grable, Ben Bailey, Jimmy Rosenbloom, Bill Redfield Orc Lounge: Vive Les Girls, Curtis Reisig

FLAMINGO — Pearl Bailey, Lounge: Lionel Hampton, Keith Oler, Bob Jones

FREMONT Fantasy Revue, Jess Johnny Brown Orc, Frankie

GOLDEN NUGGET—Rose Maddox, El Grande, Lee Lee

HACIENDA Four Tunes, Johnny Gleason, Rosemarie, Carlos Ryan, Lynne Bass, Grover Moore Trio.

Mint Patti Cline

NEVADA Bobbie Reeves, Preston Sage

NEW FRONTIER — "Monte Fellon of '63," Milton Douglas, Sheila Cass, George Kirby, Tom Dubois, Marian Miller, Matt Clinton, Dean Lloyd, Babe Towne, James Alexander, Monika Rudels & Dancers, Bob Baker Orc Lounge: Bob Crosby's Bobcats, Lippy Lloyd Quartet

RIVIERA Bobbie Reynolds, Valentine, Jack Cathcart Orc Lounge: Eddie Williams Revue, Roberta Linn, Sawyer Sisters, Bi Lawrence

SAHARA Lonnie Francis Davis & Revue, Ziegfeld Dancers, Louis Basil Orc Lounge: Don Rickles, Characters

SANDS Vic Damone, Allan Sherman, Harry Hall, Copa Girls, Antonio Morelli Orc Lounge: Danny Costello, Marty King, Jerry Jerome Revue, Dave Burton, Margaret Ann Bruce, Stewart

SAHARA Concetta Jewel

SILVER SLIPPER Hank Henry, Sparky Kaye, Bonnie Jacobs, Eddie Jones, Nata Kazanoff, Vanessa, Stepperettes Line, Redman Orc Lounge: Chas Trenchard, Jules Lefkowitz Trio, Allman Velez

STARDUST Folies de Paree," Eddie D'Ven Line Lounge: Roberta Sherwood, Hoppe Sisters, Natalie Kelly, Dave Bell Band, Apollon

THUNDERBIRD South Pacific, Joan Weldon, Stephen Douglass, Bonnie Kay Allen, Barrie Williams, Ty Wher ris, Ted Straeter Orc Lounge: Bobby Hume, Dave Burton, Bobby Baker, Dean Barrios, Peggy Bunker

TROPICANA Julius Monroe '63 Review Orc Lounge: Mary Kaye Trio, Al De Paulo, Ike Ramsey Trio

RENO-TAHOE

HAROLDS Don Cornell, Gardner, Don Orc

HARRAH'S Reno: Jerry Colonna, Johnny Mann Singers, Jules Lane Sisters, Slate & Nye Girls, Ole Pits Dee Red Orc

HARRAH'S Tahoe Jerry Lewis Show, Pier Angeli, Sammy Nobile Orch Lounge: Harry James, Walter Kenton & Johnny Holiday Quintet de Paris, Tahoe Group Revue, Dave Gardner, Gordon Smith Singers

HARVEY Bobbie Breen, Joe Kerns

NEVADA LODGE Tahoe Ed Sears Revue, Pete Duke and Mickey Mosher & Pianos

NEW CHINA CLUB Ford & Williams & Chorus Girls Group

RIVERSIDE Vic Damone, Peggy Lee, Pete Lind Orc Lounge: Frank Fontaine & Lou Quartet

SPARKS NUGGET Carousel on Ice, Jack Durant, Rob Morris, Dottie Edwards Orch

WAGON WHEEL Tahoe Walter Brennan, Tom Poore, Merrymakers 7, Country Cousins, Frank Linville Pianist, Wendy Ann Rose

MIAMI-MIAMI BEACH

AMERICANA Jack Young, George Arnold & Artists of Models On Ice, Wick & Adair, Jack Clark, Phil Ruth Orch, Johnny Hanson, Walter Gray, Mel Nelson Orc Annette

CARILLON Club La La" Jaime La Rue, Bea & Waldo Gentry, Burton Jr. Sage, Dumont Orc, Lime Orc

CASTAWAYS Preston Rose & Joey Gerald & Lesley Ralph, Lee Orc Lounge: Jimmy Rose, Bill Bernardi

DEAUVILLE Ella Fitzgerald, Bob Sidney, Les Brown Orc, La Plaza Septet, Bobby Peters Trio

DIPLOMAT Jack E. Leonard, Pupi Campo & Orc, Van Smith Orc, Pupi Campo Orc, Kay Stevens, Eddie Barnes

EDEN ROC Vic Damone, Jan Murray, Lennon & Mercer, Kaye Orc, Bruno Rosa, Jack Costanzo, Tino Rossi, Orc, Lenny Hayes Orch

FONTAINEBLEAU Jack Jones & International Fellers, Chase & Reed, The Rinker Girls, Napoleon Revue, Lou Brown Orc, Larry Read Trio, Chorus Del Prete Orc, Frank Natile Trio, Ziggy Lane Ensemble, Tom Tinsley, Buddy Boyer Trio, ette & Four Aces

LEB Lena Cavey, Joan Train Singers & Le Maitres Trio

LUCERNE Cuba Nova Revue" Tati Portela, Rosa Kurt, Sarah Rubino, Pupi Campo Orc, Lenny Hayes Orch

MONTE CARLO "Cat Sole Story" Eddie Schaefer, Michel Bouchard, Marion Rose, Bobby Rosen, Esther Sutherland Sax Quintet, Mel Henry

PLAYBOY Gerry Curtis, Tuliers, Anne Bernardo, Rusty & Sylvia Norma Calderon, Don Linnard Trio, Tropicmen Barry Newton Trio, Pat Rhett

PLAY LOUNGE Will Tinsley, Buck Trio

SONNY FLAGG—Interludes

TROPICANA Frank Scott Rev Southern Queens, Sue Fontaine

SAN FRANCISCO

BIMBO'S 365 "Showtime" Revue, Johnny Talbot, The Elegants

BLACKHAWK Al Tinder Quintet

CARIOCA — Sammy Black, Marianne Kay

CARTHOUSE McGOON'S Turk Murphy and Jan Hagel, Nancy Hayes

FAIRMONT HOTEL Louis Armstrong

GAY 90's — Bee, Ray and Ray & Leon &

HUNGRY I — Miriam Makeba, Ronnie Schell, Guests

JOSE WILLKOMM Chris Hamilton & Frank Lastorman

OFF BROADWAY Hal Turner, Jerry Gerard &

PAPAGAYO'S Maureen Shaw" Dancers, Orch

SHERATON-PALACE — Pat Yankee & Her Dancers

SUGAR HILL Virgin Islands Steel Bd

SAN JUAN

AMERICANA — "Midnight in Paris," Renaissance, Chapelle & Johnson, Pupo Lane Orc, Dorothy Dunagan &

CARIBE HILTON Juliet Prowse, Don Sherman, Magdalena Hernandez Orc, Jose Fajardo &

CONDADO BEACH — Xiomara Alfaro, Lizette & Benny, Pupin Torres Orc, Ch "E" Quintet—Lori Wilson, Pupin Angels &

EL SAN JUAN—Alan King, Cesar Concepcion Orc, Ilio Espinosa &

LA RUEDA — Ana Maria Spanish Ballet, Pupin Torres Orc, Geraldo Gardoqui Orc

LA VERANDA—Isabel Sanchez

LA VOZ — "Midnight in Paris," Renaissance, Chapelle & Johnson, Pupo Lane Orc

"Bimbo's 365 Revue"—Chaperoned, Bellevue & Manx at Sunset, Pupin Torres Orc, Geraldo Eastern Trio.

House Review

Deutschlandhalle, Berlin

Berlin, Jan 8

"Men Animals, Sensations," with Siegfried Wiesner Animals, Wolf Bellis, Tonnys (2), Mr. Robur, Guttenberg's Riding Troupe, Six Amors, Rio & Romero, Maurice Houcke Horses Roberto Trio, The Cosmos, Dupor Pupi's Air Ballet, Harlequin & Columbine Miss Rogusa, Krauss's Elephant Troupe, The Palladins, Flying Artists, 3 Morgans, The Sensational Lights, Deutschlandhalle Orch conducted by Werner Klemperer, supervision, Perry Ohrtmann, musical direction, Klaus Quasdorf. Dec. 25 '62, $2.50 top

Berlin's Deutschlandhalle introduced "Men Animals Sensations" a top variety show, 25 years ago. It became an annual specialty at this house until the arena fell victime to an Allied air raid in April, 1943. After its reconstruction in 1957, the new and now ultra-modern Deutschlandhalle resumed with the same production on Christmas Day in keeping with tradition.

The 1962-'63 program of Men Animals Sensations' a title created by Perry Ohrtmann director of privately run Deutschlandhalle and Lorenz Haagenbeck, German circus director, again is of class calibre in light of the fact that top saude performers are scarce, coupled with the high costs such programs require. The Deutschlandhalle management has done a masterful job.

The international cast includes five U.S. acts. Roberto Trio, one of the Yanks' top sports acts. And The Sensational Lights wind up the program. The Lagerfelds, all the young married couple on two rotating circles in mid-air, making its local European debut.

Third American act, The Flying Arnos, 4, represent trapeze artistry at its best. Fourth Yank turn is the Cosmos 3 who ride a motorcycle on the tight rope to win hearty returns. Last American act is the Six Amors who click with a "rocking chair flight" which includes four salto.

Highlighting the German acts is Siegfried Wiesner's mixed tigers and lions animal group. He climaxes the display by putting his head into the jaw of one beast. The Guttenbergs, Irene and Alex Germann, present fine horse training, a "pas de deux" is an optical treat and also provide some slapstick horse riding by "amateurs."

Additional horsemanship is supplied by Germany's Maurice Houcke, not to forget the animal contribution of Circus Krone which includes 18 elephants, four dromedaries, 12 ponies and more than a dozen horses. The elephant's eventually build "a bridge of giants." Wolf Bellis, a German daredevil chases around with his motorcycle in a rotating "seesaw of death."

Bertana Miss Bertana, who does a sword and dancer balance on a vertical ladder, is one of the highlights of the show.

Also from England are the Wallabies, billed as the "world's best trampoline jumpers," and Digger Puch & his Air Ballet (12 pretty girls). Among other performers are Rio & Romero of Hungary, two agile air acrobats, Tao Troupe, trapeze artists from Switzerland. Mr Robin, a muscle man from France, and The Five Morgans, French musicians or, rather, musical clowns.

Bleir.

JFK's Aunt

Continued from page 1

ning re-combine as a two-act for the occasion. Mrs. Harriman and Kelly Anne Mowes are paired. The international flavor is further evident in Australian entertainer Joan Sutherland's participation, Attilio Antonio and his Flamenco Dancers, Dickson Carroll of "No Strings," Peter, Paul & Mary, Carol Burnett, Shirley Bassey complete the roster.

Night Club Reviews

Continued from page 72

Mapes, Reno

shows much harmony and rapport in tandem with Fanelli. Backing are Don Lowe on accordion, Frank Young on clarinet, sax, piano and trombone; Joe Bitz on drums, and Bob Fanelli on bass. With a highly diversified catalog, tunes include such as "Tahoe," "Love is a Many Splendored Thing," "Down by the Riverside" and an assortment of medley from Broadway shows and current films.

Fanelli, with powerful and authoritative pipes, essays for top results such as "Encore" and "What Kind of Fool Am I." Miss Brunell, a dark-haired looker, is effective on both the belter things and the uptempo.

For straight instrumental work the group also rates good mention. Despite fact group has worked as unit for only a few months, act is nicely balanced and well rehearsed. Presentation has also been given good attention.

Lyo.

King's Club, Dallas

Dallas Jan. 10.

Caroline Richter, Don Neely Trio, private club, no cover or minimum.

It's the second time around here for Texas born Caroline Richter, and she picks up where she left off last year. The sock comedienne and satirical provides her own brand of offbeat humor, and the basic ingredients as executed by the tall, comely blond build to audience rapport and good response.

She unleashes her unabashed combination of Southern fried charm and pointed wit on musical comedy, opera, geography, folk songs, JFK and climbs on the piano on her knees to emulate a French Canadian. Her 25-minute romp includes a fine vocal of 'Cleaning,' a Southern dictionary, some personal songs and good use of her 'cutaway' and derriere hanging with a tambourine.

Miss Richter builds throughout with fine throwaway lines and ad libs tossed to noisy tablers. She breaks 'em up rolling a cigaret while reciting twelve lines to 'Mother's Day' and begs off to a big hand.

Don Neely Trio gives top showbacking and lures the dance fans. Act plays two weeks, with Dick Curtis due Jan. 21.

Dix.

Harolds, Reno

Reno Jan. 9.

[illegible] Jean Fairfax, Don Orch [illegible] no cover, no min.

Harold Smith Sr. for this outing has chosen a brace of acts perfect for this intimery—what with the continental and polished comedies of the Wayne Bros. nicely fitting the intimate confines of the Fun Room, and the warmth and charm of Jean Fairfax easily reaching and holding the attention of every tabler. Both acts have played Harolds before for good response.

The Wayne Bros. this time assisted at the piano by Diane De Lacey (Illness forced regular filler Mildred Seymour to cancel Reno date at last minute), essay much of the standard stuff, but with the Wayne touch it comes off as only they can effect it. There are impish crosses with captivating subtlety accented in both material and comedic antics.

And each of the threesome adds to the total visual appeal with full ability for facial contortions. Three win good endorsement murdering serious violin titles, fencing with bows, balancing instruments on foreheads, and generally spoofing the semi-classics. Timing is to perfection, and parts of routines have been changed to avoid exact duplication.

Miss Fairfax, a delectably beautiful blond, has matured much in pro savvy and vocal delivery since her last time around last March. In current stint, she shows full confidence and delivers like a pro of long experience. And the natural vocal talent and winning stage personality are clearly evident.

Smartly gowned and coiffed, she opens with "Having a Wonderful Day," and works the turn as if opening title was meant to set the theme. Cute asides are interspersed among such titles as "Dressing Along," "San Francisco," a medley of Oscar Hammerstein hits and "What Kind of Fool Am I."

Miss Fairfax, an import from Canada, handles all tempi with much authority, and there's much attention to lyrics and phrasing. Attention to histrionics is not overdone, adding to her natural appeal. Despite the fact her sultry composure has been limited, she can be classed in the talent department with many femme saloon workers now playing the top rooms. And Miss Fairfax has the looks to match the talent.

Backing both acts in the usual commendable manner is the Dean Conn Orch. Were Reno are in for eight weeks. Miss Fairfax for four.

Lang.

Duffy's, Hull, Que.

Hull Jan. 8.

Tony Rose, The Brian Brown Trio, $5 cover.

The voodoo gods spelled congo with a small c are being assuaged in the Executive Penthouse of Hull's posh Duffy's Hotel this week. Toto Bonanthe, a small Haitian canary, will pay them special attention there until Jan. 20.

Miss Bonanthe, New Acts' singer and tom to the beat of bongo drums, chirps jungle jingles and slave songs plus others. The young experience in Lyt in Paris strengthens her existing stance is one of the most unusual to play this area.

Brian Brown Trio, house combo, gives solid backing to her fare-a night stint.

Gros.

Sherlon Hotels

Continued from page 1

pointed out that directors of the first rank don't seem to have disciplinary problems with a star.

He does not feel that the skyrocketing rates of artists are a factor that will dictate ceiling smaller than $75,000 a week. He would be hesitant to even say he authority was an actor was worth more than a flat price of [illegible] He'd be drawn as to [illegible] $100,000. Boston likes such [illegible] to those in New York as the talk supersedes personal look at con's and social [illegible]

While [illegible] he thinks all the fuss about star-spotting actors' earnings are not so much noise. "I think the whole thing is quite artificial," said Hilton. "Should an actor be blame for asking so much or should the producers be blamed for paying them?"

"Honestly, I've never understood the line of reasoning which says an actor is at fault for demanding that kind of money. My own rule of thumb is very simple—I ask as much as they can afford to pay. When I do plays for the City Center in New York, I ask $25 a week, which is the Actors' Equity minimum. When I work for a major studio, I ask for a percentage of the gross."

Hilton was in Tokyo for the world premiere of Columbia's "Diamond Head." He made similar appearances at theatres in Osaka and Fukuoka during his week in Japan.

N.Y. Coin

Continued from page 2

pagne and about a ton of food, but they left only about $1,000 on the tables.

Action, and champagne guzzling, started at 8 p.m. when a military band blared out a welcome in front of the casino, and then marched into the lobby causing astonished guests to move upstairs to the gaming rooms.

Tables were closed and covered by 3 a.m., although guests were still dancing and drinking in the top floor night club setup at 5 a.m.

Besides chartered planes flights from Zurich and Athens, a 500-bed cruise ship, the SS Pegasus, was used to transport bulk of guests from Athens and as a floating hotel.

Curtis is dead for tourists during the winter months, and the local populace is excluded (but couldn't support it in any event). Interesting point raised is that since the King and Queen of Greece maintain a summer residence on the island, are they technically barred, too?

New York money is behind the operation.

Predict $4,300,000 Season Gross On Subscription Dates on Road

Theatre Guild-American Theatre Society subscription business in 21 out-of-town cities is expected to account for approximately $4,300,000 of this season's total road gross. That estimate, which takes in a scheduled 260½ playing weeks, compares to a 20-city TG-ATS tally last season of $4,016,858 on 206 playing weeks.

The total number of TG-ATS subscribers at the start of the current season was 120,881, but that's been reduced by 1,913 with the suspension after two plays of the subscription season in Detroit. Last season's count on TG-ATS subscribers was 123,770. The subscription figure was much smaller for the 1950-51 semester when the TG-ATS roster for 20 cities numbered 84,120.

Substantial gains in subscriber enrollments were made this season in Minneapolis, which was re-instated as a subscription city, and in Louisville. A vigorous campaign in Minneapolis, spearheaded by Ted Mann, head of the Mann Theatre Co., and aided by the local Friends of the Theatre, brought in 6,000 new subscribers in Louisville, where legit bookings have been switched from the Memorial Auditorium to the Brown Theatre, the list of subscribers increased this season from 1,503 to 3,647.

Applications for a partial season of plays are still being accepted by TG-ATS in Milwaukee, Denver and Louisville, and the organization figures new subscribers in these cities may offset the loss in Detroit. The play programs in Philadelphia and Boston were increased this season from 10 to 12 offerings and in Milwaukee and St. Paul from six to seven presentations.

Warren Cole, executive director of TG-ATS, thinks that the key to maintaining an expanding subscription enrollment on the road is close collaboration with local business associations eager to keep booking shows coming to their cities as a stimulant to the downtown section. Cole recently re-

Continued on page 80

'Troilus,' 'Errors,' Set for Stratford, Ont., Shed for Next Summer

Toronto, Jan. 15.

"Troilus and Cressida," "Comedy of Errors" and "Timon of Athens," will be next summer's three Bard presentations at the Stratford (Ontario) Shakespearean Festival. They were chosen by Michael Langham, artistic director.

Rostand's "Cyrano de Bergerac" will also be re-run with next summer's 15-week season running from June 17-Sept. 28. Langham is currently directing the Broadway production of "Andorra."

Langham will stage "Troilus and Cressida" with costuming by Desmond Heeley and re-direct "Cyrano," which was designed for 1962 by Tanya Moiseiwitsch. "Comedy of Errors" will be directed by Jean Gascon, of the Theatre du Nouveau Monde, Montreal, with design and costuming by Robert Prevost and Mark Negin.

Peter Coe, who did last summer's festival production of "Macbeth" and is currently recasting his original London production for the upcoming Broadway presentation of "Oliver," will return to Stratford to stage "Timon of Athens," with Brian Jackson as costume designer. "Cyrano," which Langham adapted from Brian Hooker's translation of the Rostand play, was a sellout at this summer's Ontario festival, with Christopher Plummer in the title role.

Sara Stamm Plans Tuner On Life of Jenny Lind

Sara Stamm, a Broadway manager and former operator of the Newport (R.I.) Casino Theatre, is planning to produce a Broadway musical based on the life of Jenny Lind. Miss Stamm, who's been accumulating material on the late Swedish soprano, hasn't signed any writers as yet.

Her present plans call for the tuner, tentatively titled, "Jenny Lind," to be presented on Broadway next season, following a cross-country tour.

MARTIN GOTTFRIED IS WOMEN'S WEAR CRITIC

Martin Gottfried has succeeded Thomas R. Dash as drama critic for Women's Wear Daily, the garment industry trade paper. Dash retired Dec. 31 as legit reviewer and theatre editor of the Fairchild Publications sheet.

Gottfried, a staff reporter since 1960 for Supermarket News, another Fairchild publication, also assisted Dash the last three seasons on off-Broadway reviewing.

Tammy Grimes Set for 'Rattle' And 'Barracuda'

Having had three hits in a row so far this season with imported London successes, David Merrick will repeat the formula at least once and possibly twice more. His next Broadway production, due in March, will be another West End click, Charles Dyer's comedy, "Rattle of a Simple Man." Another possibility for later in the spring is the John Osborne drama, "Luther," also a London hit.

The smash opening last week of "Oliver," presented by Merrick in partnership with Donald Albery, the musical's original London producer, followed the favorable Broadway reception of "Stop the World—I Want to Get Off" and "Tchin-Tchin," the latter done in association with Warner LeRoy. In the case of "Tchin-Tchin," the adaptation by Sidney Michaels is a different version of the Francois Billetdoux work that London saw.

An unusual angle of Merrick's plan to present "Rattle of a Simple Man" here is that he has engaged Tammy Grimes for the sole femme role in the farce-character comedy, and has also set her for the costarring assignment with Laurence Harvey in Peter Barnes' play "Time of the Barracuda," tentatively scheduled for about a year from now in partnership with Albery.

"Rattle," for which Donald McWhinnie will direct his original London staging, will probably skip a tryout tour in favor of opening cold on Broadway after a week or so of previews. Merrick plans to have a new physical production for the onesetter that has not yet engaged a director or the two male players. The project will probably be capitalized at $75,000. It is booked for the Booth Theatre at a date to be specified later.

"Time of the Barracuda," is an English play and the rights are held by Albery. The plan is to reverse the usual procedure by producing it on Broadway first and then probably in London. The director, designer and supporting

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Carol Ann Daniels Hurt; In Hospital in Philly

Carol Ann Daniels, an actress of the touring cast of "Take Her, She's Mine," is in serious condition in Jefferson Hospital, Philadelphia, with injuries sustained in a fall from a balcony to a ballroom floor during the play's recent engagement at the Walnut Street Theatre there. Her understudy, Linda Martin, is substituting in the role of the heroine's college roommate in the Phoebe and Henry Ephron comedy.

Miss Daniels and other members of the "Take Her" cast were guests at the Variety Club in Philly following the New Year's Eve performance. They reportedly were being shown around the premises and the actress is said to have opened a door onto a balcony overlooking the darkened ballroom. She apparently did not realize that it was little more than a ledge, and lost her balance, falling about 30 feet to the ballroom floor.

The actress presumably landed on her face, and was severely injured.

Kidd as Musical Stager Of Wilson's 'Here's Love'

Michael Kidd will do the musical staging of "Here's Love," the Meredith Willson musical comedy due for Broadway production next fall by Stuart Ostrow. The three are currently confabbing on the Coast with Norman Jewison, who will direct the show.

Willson has written the book, lyrics and music for the show, based on the picture, "Miracle on 34th Street." Joseph Harris will be general manager for the project.

Set U.S. Tour Of 'Black Nativity'

Martin Tahse, currently represented on the road as producer of the Helen Hayes-Maurice Evans starrer, "A Program for Two Players," has acquired "Black Nativity" for a tour next season. He'll present the Negro gospel song-drama by special arrangement with Michael R. Santangelo and Barbara Griner, who originally produced it off-Broadway, in association with Eric Franck.

"Nativity," written by Langston Hughes, opened Dec. 11, 1961, at the 41st St. Theatre, N.Y. After seven weeks it moved to the York Theatre, another off-Broadway house, for an additional seven weeks. Since then the presentation has been operating on an international level.

The off-Broadway stands were followed by a booking last summer at the Festival of Two Worlds in Spoleto, Italy. A click engagement in London followed and then a tour of the continent, interrupted last month for an engagement during the Christmas period at Philharmonic Hall in Lincoln Center, N.Y., as the first entry booked for a week's stand at the new concert hall.

The show resumed its European tour Jan. 3 at the Theatre Champs D'Elysees, Paris, where it's scheduled to remain until Jan. 26. From there it's slated to go to Italy, Germany and the Scandinavian countries. London producer Michael Dorfman controls the rights for the Continent and Far East.

The tour planned by Tahse is scheduled to begin Oct. 1. It's to cover 22 major cities in 41 weeks. The original cast, co-starring Marion Williams and Alex Bradford, will be retained. According to the Tahse office, the production grossed $52,000 on its Christmas stanza stand at the Philharmonic, while the New York newspaper strike was in its third week.

Santangelo, Miss Griner and Dorfman have also been involved in discussions concerning the possibility of "Nativity" touring Soviet Russia and the African states.

NBDTA STUDIES TO GET FIELD WORK WITH ELT

A course in legit producing at the Musical & Dramatic Theatre Academy of America in N.Y. is developing into more than just an academic exercise. Arrangements have been worked out for members of the producing class to take on actual managerial assignments with Equity Library Theatre and three stock operations, the Westport Country Playhouse, the Paper Mill Playhouse, Millburn, N.J., and the Mineola (L.I.) Playhouse.

The producing course, covering 16 seminars over a 16-week period, begins a new session Feb. 11. After the fourth week, members of the group will be assigned to ELT shows on which they will serve as managing directors. After completion of the ELT phase of the work project, three members of the group are to be picked to work as assistants to the company managers at Westport, Paper Mill and Mineola. The producing course is limited to 20 people.

Dore Schary to Produce Block's 'Love and Kisses'

Dore Schary has acquired "Love and Kisses," a comedy by A. R. Block for Broadway production either this spring or next fall.

Besides producing, Schary will also direct.

See Worse Touring Show Shortage As Producers Skip Road Tryouts

By JEROME GROSS

Legit's battle for survival on the road is getting tougher. The shortage of shows, apparently again approaching the critical stage on the post-Broadway touring level, has been drastically extended this season to the pre-Broadway tryout phase of production activity.

New to the growing list of productions which have skipped out-of-town tryouts this season or intend doing so is the upcoming presentation of "Anthony." A planned hinterland warmup has been cancelled and the play is now scheduled to open Feb. 6 at the Biltmore Theatre, N.Y., following preview performances at that house.

Another upcoming Broadway production, "Natural Affection," had also cancelled an out-of-town tryout in favor of opening cold in New York and then reversed itself by booking the National Theatre, Washington, for a week-and-a-half starting tonight (Wed.). The Washington engagement is to be followed by a Jan. 30 opening at the Longacre Theatre, N.Y.

The hinterland booking for "Affection" was prompted by the continuing newspaper strike in New York. Oliver Smith, who's producing the William Inge play, apparently feels the production stands to do better business in Washington as a regular tryout entry than it would playing previews in New York with the paper blackout still in effect. At present, there's no indication as to when the strike will end. "Affection," directed by Tom Richardson, co-stars Kim Stanley, Harry Guardino and Tom Bosley.

The dearth of post-Broadway touring vehicles continues to reflect the slowdown in seasonal production activity on the Main Stem, as well as the diminishing number of shows regarded as having the ingredients necessary for road success. Concern over this situation is particularly strong, not only in regard to the current condition of the road, but also in respect to next season for which the outlook at present isn't too bright.

In connection with the short-

Continued on page 78

CUT SCALE FOR PHILA. TRYOUT OF 'LAUGHING'

Philadelphia, Jan. 15.

A reduced scale of ticket prices will be effected at the Forrest Theatre here for the two-week tryout engagement of "Enter Laughing." The Morton Gottlieb production, which is booked to play the house Feb. 26-March 9, will be scaled from 90c to $3.60 weeknights, from $1.80 to $4.80 weekend nights and from 90c to $3 matinees.

The lead role in the Joseph Stein adaptation of Carl Reiner's book will be played by Alan Arkin. Rehearsals are scheduled to begin Jan. 27 and the presentation is slated to open March 13 at the Henry Miller's Theatre, N.Y.

Alvin Cooperman Set as Shuberts' Theatre Booker

The booking of shows into the 24 theatres operated by the Shubert organization in New York and on the road is to be taken over by Alvin Cooperman. The job had been handled on a temporary basis by John Yorke since the death last April 27 of Jack Small. Yorke is house manager for the Shubert's flagship house on Broadway.

Cooperman, who's resigning as producer of "The Untouchables" television series to take the legit assignment, had previously been associated with the Shuberts as assistant to the late Klaus Wenseck, who was booker when Cooperman exited in 1961 to enter TV. The placement of Cooperman, who's 30, in the key booking spot marks the first major appointment in the Shubert setup since the takeover of the operation by Lawrence Shubert Lawrence Jr. following the death Nov. 14 of his second cousin, John Shubert.

Shubert, who had been in charge of the organization, was also house manager at the Shubert Theatre, N.Y. Yorke, who had been house manager at the firm's Broadhurst Theatre, N.Y., took over the Shubert Theatre assignment and has been temporarily succeeded at the Broadhurst by Horace Wright.

The Shuberts own 17 Broadway theatres, and are partnered with Irving Berlin in the operation of Music Box Theatre. The organization operates the Shubert and Blackstone, Chicago, the Forrest and Walnut in Philadelphia, the Shubert in Boston and the Shubert and Cox, the latter, currently dark, is available for lease in Cincinnati.

TG-ATS Offers 5 Shows As M'l'w'kee Part-Season

Milwaukee, Jan. 15.

The Theatre Guild-American Theatre Society has renewed its local subscription drive with a partial season offer of five productions, as compared to seven for the full season. The number of subscribers for the 1962-63 seven-show special dropped to about 2,000 from around 3,000 on the local TG-ATS list last season.

"Carnival" was the first TG-ATS offering of the season at the Pabst Theatre here and "The Sound of Music" was the second. "Sound" was on subscription in its first week of its recent engagement at the Pabst. The TG-ATS list for the balance of the semester hasn't been completed, but two of the five remaining shows are to be "Take Her, She's Mine" and "A Shot in the Dark."

The series of five presentations is being offered new subscribers at the same rate as that charged those on the seven productions with allowance for the two-show difference. The tab on the five offerings ranges from $29.60 for orchestra seats Friday and Saturday nights to $18.25 for second balcony seats for the Wednesday matinees. That compares to a $43.70 weekend high and $14.85 Wednesday matinee low for the full season of seven offerings.

Upward and Onward For Bertolt Brecht in N.Y.; 3 More Shows Skedded

The Bertolt Brecht production craze is continuing to gain momentum in New York. Two new presentations of works by the late German playwright are now slated for Broadway and off-Broadway.

David Black intends producing Eric Bentley's adaptation of Brecht's "The Caucasian Circle" on the Main Stem next season and Israel Shatter, a director at N.Y. radio station WEVD, plans an off-Broadway production this semester of a translation by Bentley and Martin Esslin of Brecht's "Baal." Black incidentally is contemplating a March or April opening for his Broadway production of the London comedy "Semi-Detached."

Amont the Brecht situation the author is currently represented off-Broadway by two different productions of his "Man Is Man." A version of his works "Brecht on Brecht" entered a years run at the Theatre de Lys, N.Y., earlier this month. In addition, Pontes a adaptation of Brecht's "Mother Courage" is being produced by Cheryl Crawford and Robert L. Stevens for a March 14 opening at the Martin Beck Theatre, N.Y.

The two off-Broadway productions of "Man Is Man" are "Man Is Man," adapted by Gerhard Neiuhaus at the Living Theatre, and "A Man's a Man," adapted by Bentley at the Masque Theatre.

Off-B'way 'Cage' Offering Patrons Trading Stamps

The Washington Square Theatre, a 100-seater in Greenwich Village, N.Y., is giving Plaid Stamps to its patrons. Each couple attending performances of "The Wide Open Cage" at the house will receive 1,000 bonus trading stamps upon presentation of coupons obtainable at A&P markets or from the Plaidland Redemption Stores in Manhattan and the Bronx.

"Cage," written by James K. Baxter, is being presented off-Broadway by Red Hemdale-on.

Shows on Broadway

Oliver!

David Merrick & Donald Albery presentation of musical comedy with book, music and lyrics by Lionel Bart, adapted from the Charles Dickens novel. Oliver Twist. Directed by Peter Coe; scenery and costumes, Sean Kenny; orchestrations, Eric Rogers; musical director, Ian Fraser; technical supervision, Ian Albery; lighting, John Wyckham; hairdressing, Stanley Grundy. Opened Jan. 6, '63, at the Imperial Theatre, N.Y., $9.90 top.

Oliver Twist	Bruce Prochnik
Mr. Bumble	Willoughby Goddard
Mrs. Corney	Hope Jackman
Old Sally & Beggar	Ruth Maynard
Mr. Sowerberry	Harry Monty Hall
Mrs. Sowerberry	Helena Carroll
Charley	Charley Marsh
Noah Claypole	Terry Thomas
Fagin	Clive Revill
Artful Dodger	David Jones
Nancy	Georgia Brown
Bet	Alice Playten
Bill Sikes	Danny Sewell
Mr. Brownlow	Geoffrey Lumb
Mr. Grimwig	John Garside
Mr. Bedwin	Portia Dockworth

Workhouse Boys and Ladies: James Bolton, Stephen Fancher, Frederick Bryant, Randy Garrett, Robbie Gold, Neil Lombardo, Christopher Marsh, Patrick Quackenbush, Alan Paul, Barry Pearl, George Pride, Robbie Reed, Christopher Vine.

Pickpockets: Jeff Allen, Barbara Bennett, Jack Burtson, James Edson, Lesley Hunt, John M. Kimbro, Richard Lamont, Alan Lane, Dodi Marshall, Richard Miller, Diane Price, Ruth Ramsey, Nita Reiter, Ria Tudor, Marcia Wedge.

Musical numbers: Food, Glorious Food; Oliver; Where Is Love; Consider Yourself; You've Got to Pick a Pocket or Two; It's a Fine Life; I'd Do Anything; Oom-Pah-Pah; As Long as He Needs Me; Be Back Soon; Oom Pah Pah; My Name; As Long as He Needs Me; Who Will Buy; Reviewing the Situation.

"Oliver" made its delayed arrival Jan. 6 at the Imperial Theatre as one of the smashiest hits of recent seasons. As for the New York newspaper strike, which has been lamented as likely to kill the theatre, it's the familiar story — when the show is right nothing else matters.

True the avalanche of advance reports, mostly rapturous but with notable vehement dissent, "Oliver" (meaning the exclamation point hereafter) has undeniable faults but possesses the ingredients that matter for powerhouse boxoffice impact. The story, inevitably adapted from the Dickens classic "Oliver Twist," is unmistakable stuff and there are vivid characters, abundant musical numbers, plus a fine movement, atmosphere and a spectacular physical production.

The fact's tend to be inconsequential therefore and "Oliver" marks up as not only a whopping hit for Broadway but a potent item for record emulation, stock production and film adaptation. It's a cinch to be a lifetime coin goldmine for librettist-composer-lyricist Lionel Bart and a cleanup for Broadway producer David Merrick, original London producer Donald Albery, who's partnered in the U.S. presentation, and their backers.

As everyone has observed since "Oliver" first took London by storm, the original novel drastically eliminating several principal characters and episodes and in the case of this Broadway season, readily reduces and modernizes Fagin, chief adult Artful Dodger of Dickens' mid-19th century, is not to be regarded as a classic but the effort is evident. Worthwhile in terms of general popular appeal, particularly for those who may never have gotten around to reading the original.

Fagin especially seems to have been changed considerably in the adaptation for the London version for American audiences. The strong Jewish cast which was objected to by many U.S. tourists who saw the West End production is almost entirely eliminated, only the physical appearance suggesting an old-fashioned stock Hebe. Also contrary to reports from out of town during the long tryout tour, there's practically nothing of a homosexual angle.

On the other hand, while the short, amusing scene in the workhouse relating circumstances of the grimness of Dickens' novel, the passages in Fagin's underworld headquarters are played for comedy, with accent on horseplay and general merriment. Although that is clearly a softening of the harsh tone of the original story, it's apparently just fine on grounds of popular appeal.

Since the general attitude has tended to be that "Oliver Twist" was virtually impossible material for musical treatment, it's hardly reasonable to quarrel with the fact that Bart has made extensive revisions in order to accomplish the project. Anyway, he hits the show as "fresh" adapted from the novel, and the clincher is that it's a success.

Probably even purists will acknowledge the degree to which Bart, with the inspired assistance of designer Sean Kenny and knowing direction of Peter Coe has captured the flavor of the London of Dickens in the street scenes, combining picturesque locale with the shifting movement of the crowds. And there's no denying the number and richness of the songs, including at least a half-dozen likely pop hits.

The mood is established almost instantaneously with the rousing number, "Food, Glorious Food," sung by the kids in the workhouse. The tumultuous opening-night reception of that was repeated for "Oliver!" "Consider Yourself," "You've Got to Pick a Pocket or Two," "It's a Fine Life," "I'd Do Anything," "Oom-Pah-Pah," "As Long as He Needs Me" and "Reviewing the Situation," in several cases again in reprises.

The absence of a strong love interest seems unimportant in this propulsive adventure yarn, and even the lack of anything resembling a femme chorus or dance numbers isn't likely to be a drawback. However, Coe's stamp of excellent in giving pace and variation to the group scenes, frequently places important bits of action and even solo song numbers too far upstage, in some instances with the performers facing away from the audience. That's especially true in the case of Georgia Brown's otherwise click "As Long as He Needs Me."

Also, Kenny's graphic and superbly flexible scenery, with its turntable stage making interesting shifts in full view, is often too dimly lit for the performers to be fully visible, as several of the solo numbers, in parts play lose maximum effectiveness. The fault is compounded, too, by the fact that the lyrics are frequently not clearly enunciated, at least for intelligibility to American audiences.

Clive Revill, as the decidedly restrained Fagin and Miss Brown as the spirited, tragic Nancy are skilful and persuasive stars, though hardly heroditic dramas. That goes, too, for Willoughby Goddard as the villainous Mr. Bumble, Hope Jackman as the cow but sincere Mrs. Corney, Barry Humphries and Helena Carroll as the spiteful undertaker and Danny Sewell as the evil Bill Sikes.

But the ragamuffin boys are remarkable enough to become the talk of the town, while Bruce Prochnik in the appealing title role and David Jones as the unnerving, mischievous Artful Dodger may become the object of adoration kids from impressionable matinee patrons. Adding the extraordinary advance interest due almost entirely to radio and television blurbs and the playing of the RCA Victor album, "Oliver" is a cash-in venture.

The first-night ovation, though plainly manipulated is likely to be repeated at subsequent performances. It evokes a post-finale reprise of three of the choicest tunes, "Food, Glorious Food," "Consider Yourself" and "I'd Do Anything," all shrewdly staged, with the orchestra carefully accenting the tempo and the cast clapping in unison, for its infectious rhythmic appeals from the audience a repeat of the procedure on "The Music Man."

As it happens, "Oliver" arrived in town as an established financial hit, having repaid its $350,000 investment and earned about $100,000 profit on its long tryout tour. The fact that the opening was postponed from Dec. 27 because of the newspaper strike apparently did no harm, and may even have provided more time for ballyhoo.

It may be worth mentioning that "Oliver" was the first Broadway show in years to open on a Sunday night. Although there has been speculation about possible critical resentment over the unprecedented number of Saturday night premieres this season, the almost unanimous raves for this London import seem to indicate that in that regard, too, the show's the thing. In this case, the Sabbath opening brought a turnout of stars and featured players taking advantage of their night off from other current Broadway shows.

Hobe.

KENNETH HARVEY

Now appearing as THE RAINER in "A MOVIE LAVISH HIT," Ambassador Theatre, New York

Marcel Marceau

N.Y. City Center Theatre Co., by arrangement with Ronald A. Wilford Associates, Inc., presentation of program of pantomimes, starring Marcel Marceau, with Pierre Verry. Opened Jan. 1, '63, at the City Center, N.Y. $4.20 top.

No matter how many times he's seen, there's always something new to observe and admire in the artistry of Marcel Marceau. The brilliant French mime, who opened Jan. 1 for a four-week engagement at the N.Y. City Center, is perhaps the supreme living exponent of this elusive form of mute eloquence. He's unquestionably the best known.

Having played New York umpteen times since his original appearance at the old Phoenix Theatre in 1955, Marceau has always drawn ecstatic reviews and enthusiastic audiences, so he has an established U.S. public and will presumably do potent business for this limited stand, despite the newspaper strike. At least there's no question of the reaction of the critics — they've inevitably been ecstatic.

There are inevitably limitations to Marceau's appeal as an entertainer, of course. As a solo performer, he lacks the sheer production values that's a headline factor of full-scale shows. Also, an entire evening of one personality is bound to be enough for audiences who like more a variety and variety.

There is continuity to Marceau's characterizations, sketches, and in many instances no story to the individual items, so there isn't cumulative interest for the audience. Finally, pantomime is essentially a trick — an enormously skillful trick, perhaps, but a trick nevertheless, and as with an acrobat who might balance on his nose for an hour and a quarter, the question arises, "What good is it?"

Yet in Marceau's case, it is unquestionably such an art, a triumph of comical technique on an almost level of comedy and pathos and an example of marvelous facial expression and bodily control. For a multiple repeat visitor who may have been impressed in the past with Marceau's conception of character and his ability to project instant facial changes of emotion, the notable aspect of the show this time is the marvelous bodily discipline and control he demonstrates. He is in absolute command of his body and, as with the great performers in any field, he makes it look deceptively easy.

As before, Marceau appears in a dead white make-up, with a plain white costume, and then uses his familiar impersonation of the Everyman individual he calls Bip. The program lists what appears to be his active repertoire of 22 sketches or characterizations, from which he selects the evening's program, presumably as the mood suits him.

For the opening performance of

(Continued on page 98)

Inside Stuff—Legit

News report on the recent passing of George L. Bagby, 82, chairman of the Bagby Music Lovers Foundation which gave concerts for many years, mentioned, "In 1922, Mr. Bagby returned to this country from Italy with a portfolio of tunes he had composed in partnership with George Rumolli. They were bought by the late Earl Carroll for his extravaganza, 'Fioretta,' which opened in 1923."

The VARIETY review (Feb. 13, 1923) of "Fioretta" which was billed as a "romantic Venetian musical comedy," costarring Leon Errol, Fanne Brice and Lionel Atwill, started off this way: "The 70-year-old dowager, Mrs. Penfield, whose protegee are George Bagby and G. Rumolli, composers of 'Fioretta,' gave Earl Carroll carte blanche to run berserk with her dough, and after Carroll got rid of the $200,000 budget, 'Fioretta,' as disclosed at the Carroll Theatre, was a beautiful thing to behold. That it holds little more than aesthetic charm as a $7.70 stage presentation is something else again." Incidentally, premiere scale was $10.50.

"Dream Boat" was the possible hit, originally titled "Gliding Gondola." Review by Abel mentioned that "Mrs. Penfield, for the pure joy of hearing that number, subsidized several eminent jazz maestros to regularly feature and broadcast the composition. Of them, Vincent Lopez was paycheled at $300 a week for the task."

Credits mention that Grace Henry, Jo Trent and Billy Rose wrote additional material, and that the book was by Earl Carroll, adapted by Charlton Andrews. Show was shortlived.

Probably toughest and most dangerous spot for opera singers may be the city of Parma, Italy commonly called "The Lion's Den" among opera singers of all nations. Parma is not only the birthplace of Arturo Toscanini, but a few miles only from Guiseppe Verdi's birthplace. Result: Every inhabitant of Parma regards himself as the keeper of the holiest in music in general and Italian operatic music in particular. They are proud of the fact to be called the most critical audience in the world and to many a singer's ego Parma has given much bruise. Like the tenor who was refused by a baggage-porter to have his bags carried to the train because he had sung badly the night before, or the one who had to repeat his romanza three times with the public shouting at him "encore till you sing it right."

Lately an American soprano took the plunge and did well. Margaret Roberts, from Iowa, but singing under the name of Margherita Roberti has had six years of experience in Italian opera houses, included La Scala in Milan. This year she opened the season in Parma with Verdi's "Luisa Miller" in the lead. The house gave her tribute and even the box subscribers (called "The Terrible") clapped loudly and demonstratively.

New York legit pressagent Bernard Simon's Package Publicity Service firm has published the second edition 1963 of Simon's Directory of Theatrical Materials Services & Information. The 100-page guide, edited by Simon and priced at $3.00, applies to the theatre throughout the U.S. and Canada. Abundant listings there are 6,261 supply sources mentioned to cover such subjects as buying, renting and leasing legit materials, as well as information on agents, contests, organizations, periodicals, books, bookers, records, etc.

In a letter accompanying review copies of the directory, Simon points out that theatre is an important activity in 1,000 colleges and 20,000 high-schools in the U.S. and Canada. In addition, Simon states, there are some 5,200 community theatres and stage-producing programs of clubs, churches, municipal, industrial and military recreation programs.

City of Vienna spent $27,800 to acquire the original manuscript of Johann Strauss operetta Die Fledermaus. The Bat. The sale took place at a well known auctioneering house in Munich Bavaria. Manuscript had been in possession of the Strauss family until 1938 but Nazi regime confiscated it and turned it over to the Vienna City Library, Music Division. After the war it was returned to the heirs. While they sold the entire estate, also all other original manuscripts to the City Library, which is one the most complete Strauss collection in the world, heirs took "The Bat" with them when they migrated to the United States.

Show Out of Town

The Hollow Crown

Washington, Jan. 9

Round Productions presentation of the Royal Shakespeare Co. in a two-part program of readings and dramatizations by and about the kings and queens of England, devised by John Barton. Staged by Peter Brook. Peter Hall and Michel Saint-Denis, musical direction Guy Woolfenden. Stars Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin; actors Jim Walter, harpsichord and piano Stephen Manton, tenor John Lawrence, baritone Richard Goldsmith, bass James Walker. Opened and reviewed Jan. 9, '63, at the Washington Theatre, Washington, D.C. $3.75 top.

The phrase, "an entertainment," has hardly ever been more precisely descriptive of a unique theatrical experience than for "The Hollow Crown," a production by the Stratford-upon-Avon players, now the Royal Shakespeare Co. Running slightly over two hours with one intermission, it's a series of readings about monarchs of England, both male and female, with some of the words by the royalty themselves.

Only a small amount of Shakespeare is used in the program spanning 300 years, from William I to Victoria, through the writings of Jane Austen, Henry Walpole, Lord Hervey, Fanny Burney, James I and others. With only the more fascinating monarchs selected, the readings cover a potpourri of emotions, including humor, anger, exhilaration and despondency.

The stars, Max Adrian, John Barton, Paul Hardwick and Dorothy Tutin, sit in evening clothes in a grouping of chairs around a coffee table with a wine bottle and four glasses. They hold scripts and stand when it is their turn to perform. There is imaginative use of lighting for dramatic emphasis.

It is an entertaining theatrical experience, although there is no explanation of which monarch in which and no transition between the different sketches. The simplicity of staging at times has the contradictory effect of making parts of the program seem incomprehensible. The only way of keeping up with who's who among the royalty is to follow the playbill, and it can't be seen in the darkened theatre.

Music is used, with Stephen Manton, tenor; John Lawrence, baritone, and Richard Goldsmith, bass; James Walker alternates between harpsichord and piano. The songs, as well as a piano solo of variations on "God Save the King," are at best a minor contribution and seem little more than padding to make the program long enough or to add variety.

The stars are richly talented, and Miss Tutin's final portrait of the young Queen Victoria on the evening of her coronation is unquestionably memorable. It is a relief, incidentally, to spend an evening with star performers who pronounce every word clearly and loudly. For once, nothing is missed.

"The Hollow Crown" was first performed in 1960 at Stratford-upon-Avon, and was subsequently made a regular part of the repertoire at the Royal Shakespeare Co.'s Aldwych Theatre, London. It was devised by John Barton, with the music directed by Brian Priestman.

Corp.

Attention, Singers

Vienna, Jan. 15

An international competition for voice, exclusively of Mozart compositions, is set for May 30-31. Male and female singers of any nationality born after May 31, 1933 may participate. The final concert of the winners will be given at the Theater an der Wien.

Applications may be had by writing to the office of the "Mozart Competition" Lothringerstrasse 18, Wien III (Austria).

Needs an Audience

The New York newspaper strike continues to be the subject of ruefful jokes among show-biz wits. Herb Gardner, author of "A Thousand Clowns" and a former television gag writer, has stopped supplying publicity — getting jokes for the play's producer-pressagent.

When the latter wondered why, the playwright explained, "I've lost my New York outlet."

Post-Xmas B.O. Pattern On B'way Little Changed By Press Strike; 'Fringe,' 'Succeed,' 'Oliver' Sellout

Broadway boxoffice activity for the last two weeks held to the pattern of the previous year. Business for the fortnight was spotty, with receipts for the week before last including New Year's Eve down from the highs Christmas holiday take. Grosses last week were spotty.

The continuing newspaper strike in New York apparently hasn't seriously affected most shows. There's a feeling though that the press blackout has softened business but not drastically thus far. The shutdown of the dailies also appears to be having a varied effect on advance ticket orders. Some shows claim a substantial decrease while others experienced marked decline.

Shows opening without benefit of the regular communication channels are naturally at a greater disadvantage than those already familiar to the public. Since the start of the strike five shows have opened or plan commercial runs on Broadway. Two have closed after runs of a week each and another is slated to call it quits this Saturday (13).

The two one-week entries were "In the Counting House" which shuttered several weeks ago and "Hidden Stranger" which folded last Saturday (6). Slated to close Saturday after a run of five weeks is "Tiger Tiger Burning Bright." "Stranger" was unanimously panned by the critics and its rapid demise was expected. "Counting" was a dubious bet for a run, and it's figured that "Tiger" would have been an uncertain prospect even under normal conditions.

The other two openings were Bert Lahr's "Foxy" which has been playing to good business and "Oliver" a sellout. The only two plays to go dark the last fortnight besides "Oliver" were "Beyond the Fringe" and "How to Succeed in Business Without Really Trying." A new entry "The Milk Train Doesn't Stop Here Anymore" preems tonight (Wed.) at the Morosco Theatre, N.Y.

Last Saturday's (6) fold of "Stranger" was preceded by pre-Saturday 5 by the closing of "Carnival" the withdrawal of "Camelot" for a tour and the exit of the Fee Hsing Theatre troupe.

The effect of the strike off-Broadway appears to be more serious. Intimate Relations suspended its run Jan. 5 at the Mermaid Theatre and that same day marked the fold of the Cocteau double-bill at the Midway Theatre. On Jan. 6 Resnik on 8 Off-Off and "The Cherry Orchard" closed at the Theatre de Lys and Theatre Four, respectively. "The Hostage," at the One Sheridan Square Theatre, is slated to close Jan. 27.

Several off-Broadway shows have postponed scheduled openings but there were two preems during the last fortnight. One was "Peace Under the Elms," which opened officially Jan. 8 at the Circle in the Square but was reviewed by the critics Jan. 9. The other was the Living Theatre's revival of "The Connection," which opened last Saturday (12) and is to run in repertory with "Man Is Man."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parentheses designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and gross. Price includes 10% federal tax and 5% repealed City tax (directed to an industry trade promotion fund but grosses are not, for exclusion of taxes.

Grosses generally have been reduced by commissions where theatre parties are involved.

Asterisk denotes show did not use tickets in circulation.

Beauty Part, Music Box (C) (3d wk, 21 p) ($7.50-$8.05, 1,101, $33,-

Previous week, $33,779 with $8.60 top New Year's Eve.

Last week, $36,763.

Beyond the Fringe, Golden (R) (12th wk, 92 p) ($7.50, 773, $34,-973). Previous week, $34,983 with regular $7.50 top New Year's Eve.

Last week, $34,802.

Calculated Risk, Ambassador (D) (11th wk, 85 p) ($6.90-$7.50, 1,153, $42,828). Joseph Cotten. Previous week, $23,309 with $7.50 top New Years Eve.

Last week, $22,469.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (30th wk, 287 p) ($6.60-$8.40, 1,334, $83,006). Zero Mostel. Previous week, $61,946 with $12 top New Years Eve.

Last week, $67,068.

How to Succeed in Business Without Really Trying, 46th St. (MC) (69th wk, 521 p) ($8.60, 1,342, $66,615). Previous week, $68,675 with $12 top New Year's Eve.

Last week, $67,429.

Little Me, Lunt-Fontanne (MC) (9th wk, 65 p) ($8.90, 1,407, $75,-801). Sid Caesar. Previous week, $70,420 with parties and a $12 top New Year's Eve.

Last week, $71,961 with parties.

Lord Pengo, Royale (C) (8th wk, 44 p) ($6.90-$7.50, 999, $42,000). Charles Boyer. Previous week, $40,005 with $8.20 top New Years Eve.

Last week, $,070.

Man for All Seasons, ANTA (D) (60th wk, 477 p) ($6.90-$7.50, 1,214, $40,000). Emlyn Williams, Thomas Gomez, George Rose. Previous week, $31,681 with $8.05 top New Years Eve.

Last week, $27,322.

Mary, Mary, Hayes (C) (97th wk, 772 p) ($6.90-$7.50, 1,139, $43,300). Inger Stevens, Tom Poston, Edward Mulhare. Previous week, $28,960 with $8.60 top New Years Eve.

Last week, $29,437. Diana Lynn succeeds Miss Stevens next Monday (21).

* **Milk and Honey,** Beck (MC) (66th wk, 527 p) ($6.60-$9.60, 1,220, $62,895). Robert Weede, Molly Picon, Terry Saunders, Tommy Rall. Previous week, $35,300 with $12 top New Years Eve. Exits Jan. 28 to tour.

Last week, $31,276.

Mr. President, St. James (MC) (13th wk, 87 p) ($9.60, 1,615, $76,-958). Robert Ryan, Nanette Fabray. Previous week, $64,223 with parties and a $12 top New Years Eve.

Last week, $73,382 with parties.

Never Too Late, Playhouse (C) (7th wk, 55 p) ($6.90-$7.50, 944, $37,000). Paul Ford, Maureen O'Sullivan, Orson Bean. Previous week, $36,876 with parties and a $9.60 top New Years Eve.

Last week, $36,779 with parties.

No Strings, Rivera (MC) (444th wk, 348 p) ($9.20, 1,214, $82,-037). Previous week, $46,212 with $12 top New Years Eve.

Last week, $45,432.

Oliver, Imperial (MD) (1st wk, 9 p) ($9.20, 1,428, $69,000). Clive Revill, Georgia Brown. Previous week, $71,070 for eight preview performances with parties and a $10 top New Years Eve.

Last week, $75,148 for nine performances with parties. The David Merrick and Donald Albery presentation of Lionel Bart's musical adaptation of Charles Dickens' "Oliver Twist," opened officially Jan. 6.

Seidman and Son, Belasco (C) (13th wk, 104 p) ($6.90-$7.50, 987, $39,325). Sam Levene. Previous week, $21,716 with $9.40 top New Years Eve.

Last week, $24,236.

* **Sound of Music,** Bellinger (MD) (130th wk, 1,267 p) ($9.60, 1,567, $81,500). Nancy Dussault. Previous week, $37,914 with regular $9.60 top New Years Eve.

Last week, $38,122.

Stop the World—I Want to Get Off, Shubert (MC) (15th wk, 117 p) ($8.60, 1,461, $61,000). Anthony Newley. Previous week, $67,636 with $10 top New Year's Eve.

Last week, $53,046.

Tobin-Tobin, Plymouth (CD) (12th wk, 92 p) ($6.90-$7.50, 999, $44,940). Anthony Quinn, Margaret Leighton. Previous week, $23,308 for five performances with $8.60 top New Year's Eve. Performances were cancelled the evening of Jan. 4 and the afternoon and evening of Jan. 5 because Quinn was unable to go on due to illness.

Last week, $40,674. Moves Feb. 11 to the Barrymore Theatre.

* **Thousand Clowns,** O'Neill (C) (41st wk, 324 p) ($6.90-$7.50, 1,076, $44,730). Jason Robards Jr. Previous week, $25,080 with $8.60 top New Year's Eve.

Last week, $23,329.

Tiger Tiger Burning Bright, Booth (D) (4th wk, 25 p) ($6.90-$7.50, 897, $32,400). Claudia McNeil. Previous week, $16,530 with $8.05 top New Year's Eve.

Last week, $12,859. Closes next Saturday (13).

Who's Afraid of Virginia Woolf? Rose (D) (14th wk, 104 p) ($6.90-$7.50, 1,182, $46,845). Uta Hagen, Arthur Hill. George Grizzard matinee company costars Kate Reid and Sheppard Strudwick. Previous week, $43,248 with $8.05 top New Years Eve.

Last week, $45,370.

Miscellaneous

Marcel Marceau, City Center Mime (2d wk, 16 p) ($4.35, 2,035, $83,767). Previous week opened four-week engagement Jan. 1, about $31,000.

Last week, around $36,000.

Closed Last Fortnight

Camelot, Majestic (MC) (109th wk, 873 p) ($9.40, 1,616, $84,000). Kathryn Grayson, William Squire, Arthur Treacher. Previous week, $40,966 with regular $9.40 top New Years Eve. The musical which exited Jan. 5 to tour, has thus far netted an estimated $500,000 on its $873,000 production cost.

* **Carnival,** Winter Garden (MC) (91st wk, 719 p) ($8.60, 1,404, $71,-000). Previous week, $32,376 with $9.90 top New Years Eve. Closed Jan. 5 at an estimated $700,000 profit thus far on its $250,000 investment.

Fee Hsing Theatre, Morosco (D) (3d wk, 16 p) ($5.75, 900, $43,378). Previous week, $13,905 with regular $5.75 top New Years Eve. Chinese troupe, which presented "The Beautiful Bait" and "The White Snake," under the auspices of the China Institute in America, ended two-week engagement Jan. 5.

Hidden Stranger, Lunt-Fontanne (D) (1st wk, 7 p) ($6.90-$7.50, 1,101, $40,019). Torin Thatcher, Joan Miller. Previous week, $1,444 for three previews.

Last week, $2,883 for seven performances and one preview. The Pygmalion Productions presentation of a dramatization by Dr. Maxwell Maltz of his book "Dr. Psycho" closed last Saturday (13) at an estimated $75,000 loss.

Opening This Week

Milk Train Doesn't Stop Here Anymore, Morosco (D) ($6.90-$7.50; 999; $41,900). Hermione Baddeley, Mildred Dunnock, Paul Roebling. Roger L. Stevens presentation of play by Tennessee Williams, opens tonight (Wed.). Previous week, $34,946, Locust Theatre, Philadelphia.

Last week, $22,915 for a week of previews.

Other Theatres

Atkinson, Barrymore, Baltimore, Broadway, Cort, 54th St., Miller, Lyceum, Ziegfeld.

West End Cues

London, Jan. 15

Albert Husson, who wrote the original "La Cuisine des Anges" from which Sam and Bella Spewack adapted "My Three Angels," is adapting Charles Dyer's current London comedy, "Rattle of a Simple Man," for production in Paris. The deal was set by Eric Glass.

Brian Priestman, musical director for the Royal Shakespeare companies in London and Stratford-on-Avon, is quitting to freelance.

Peter Coe, who directed "Oliver," is named to stage the Harry Secombe musical, "Pickwick," due in the West End in May. Speculation over a theatre is buzzing.

'Scandal' Hefty $77,931 in Toronto, 'Camelot' Powerful $63,104 in Detroit, 'Crown' 26½G, D.C.; 'Tops' 22G, St.L.

The biggest grosser on the road last week was the Broadway-bound "School for Scandal" in the first week of a fortnight's stand in Toronto. Two key city touring company of "The Sound of Music" hit the high mark the previous week in Columbus.

Joining the list of road shows last week were "Camelot," which began its post-Broadway trek with a snappy take in the first frame of a seven week Detroit booking, and "The Hollow Crown," which didn't fare too well in its getaway pre-Broadway engagement in Washington. "Camelot" opened to a $400,000 advance in Detroit, including a local single-day record of $22,000 the preceding Saturday (5). A third touring company of "Mary, Mary" began a road hike in Toronto the previous week.

Two new entries begin frouts this week. "Natural Affection" which opens tonight (Wed.) at the National Theatre, Washington, and "Photo Finish," which opens next Saturday night (19) at the Colonial Theatre, Boston. Two other offerings began pre-Broadway frouts this week on as stock productions. They're "The Heroine" which opened last night (Tues.) at the Paper Mill Playhouse, Millburn, N.J. and "A Gift Horse" which also opened last night at the Mineola, L.I. Playhouse.

There were two closings on the road during the last two weeks. The D'Oyly Carte Opera Co. ended its tour Jan. 5 in Toronto and "A Far Country" completed its road trek last Saturday (13) in Cleveland.

Estimates for Last Week

Percentage designations for out-of-town shows are the same as for Broadway, except that hyphenated Truth Charts indicate grosses before RS rates and show and HT indicates hotel and truck product. Asterisk denotes touring shows with 10% federal tax and local taxes if any but no Broadway shows are subject to exclusion of taxes. Engagements are for one week unless otherwise noted.

Where theatre is non-theatrical, the figures in the net after the deduction of commissions. Grosses for split weeks are projected on a playing-day basis.

BOSTON

Shot in the Dark, Wilbur (CRS) (3d wk, $4.95-$5.50, 1,241, $37,-128). Elizabeth Seal, Zack Matlon. Previous week, $25,930 with Theatre Guild-American Theatre Society subscription.

Last week, $18,206.

CHICAGO

Carnival, Shubert (MCRS) (9th wk, $3.95-$6.70, 2,100, $72,000). Anna Maria Alberghetti. Previous week, $57,781.

Last week, $71,466.

Come Blow Your Horn, Cass (CRS) (2d wk, $5.50, 906, $28,-810). Hal March. Previous week, $21,282 for nine performances with TG-ATS subscription. Opened here Dec. 31 to one approval, Sun-Times and three unenthusiastic notices, Cassidy, Tribune, Dettmer, American, Harris, Daily News.

Last week, $13,227 with TG-ATS subscription.

Mary, Mary, Blackstone (CRS) (19th wk, $4.95-$5.50, 1,447, $41,-000). Julia Meade, Scott McKay, Tom Helmore. Previous week, $25,718.

Last week, $21,932.

CINCINNATI

Sound of Music, Shubert (MDRS) (1st wk) ($6.40-$6.50, 2,510, $86,-000). Barbara Meister, John Myhers. Previous week, $81,110 with TG-ATS subscription. Veterans War Memorial, Columbus.

Last week, $66,332 with TG-ATS subscription. Opened here Jan. 7 to one favorable review, Stevens, Post & Times-Star, and one qualified approval, Ruhcliffe, Enquirer.

CLEVELAND

Far Country, Hanna (DRS) ($6.50, 1,511, $33,000). Viveca Lindfors. Previous week, $24,826 with TG-ATS subscription, National, Washington.

Last week, $27,000 with TG-ATS subscription. Ended tour here Saturday (13).

DETROIT

Camelot, Fisher (MC-RS) (1st wk) ($6.95-$7.70, 2,081, $72,000). Kathryn Grayson, William Squire, Arthur Treacher. Previous week, $40,000, Majestic, New York.

Last week, $63,104 with Fisher Playgoer subscription.

PHILADELPHIA

I Can Get It for You Wholesale, Forrest (MC-RS) (4th wk) ($6.25; 1,700, $32,000). Previous week, $22,053 with twofers.

Last week, $18,402 with twofers.

My Fair Lady, Shubert (MC-RS) (1st wk) ($6.90-$7.50, 1,878, $60,-000). Ronald Drake, Gavlea Byrnes. Previous week, $55,535, Colonial, Boston.

Last week, $47,841. Opened fourth engagement here Jan. 7 to two affirmative notices, Gachan, News, Murdock, Inquirer. Bulletin does not review return engagements.

ST. LOUIS

Pajama Tops, American (CRS) (1st wk) ($5.50, 1,683, $12,000). John Agar, June Wilkinson. Previous week, $29,128 with twofers, Pabst, Milwaukee.

Last week, $21,917 with twofers.

TORONTO

Mary, Mary, Royal Alexandra (CRS) (1st wk) ($5.50, 1,525, $59,-828). Martha Wright, Biff McGuire, Michael Evans, Alan Bunce. Previous week, $41,220 with TG-ATS subscription, Ford's, Baltimore.

Last week, $27,864 with TG-ATS-O'Keefe Centre subscription. Opened here Jan. 7 to three endorsements, Cohen, Star, Hicklin, Globe and Mail, MacDonald, Telegram. Cohen reviewed the Jan. 8 performance.

School for Scandal, O'Keefe (CT) (1st wk, $6, 3,211, $62,250). Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton. Previous week, $43,816 with Fisher Playgoer subscription, Fisher, Detroit.

Last week, $77,931 with TG-ATS-O'Keefe subscription. Opened here Jan. 7 to one rave, Evans, Telegram, one qualified approval, Whittaker, Globe and Mail, and one unfavorable review, Cohen, Star.

WASHINGTON

Hollow Crown, National (DRS) (1st wk) ($4.95-$5.75, 1,673, $40,-000). Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin.

Last week, $26,508 for eight performances, including a student matinee. Opened here Jan. 8 to three favorable reviews, Carmody, Star, Coe, Post, Dorsch, News.

WILMINGTON

Take Her, She's Mine, Playhouse (CRS) ($5.50-$6.50, 1,251, $40,000). Tom Ewell. Previous week, $23,-277, Walnut, Philadelphia.

Last week, $17,319 with TG-ATS subscription. Playhouse, Wilmington.

SPLIT WEEKS

Carnival (MD-RT) (Elaine Malbin, David Daniels). Previous week, $22,677 for seven-performance split.

Last week, $26,575 for six-performance split.

Program for Two Players (DR-RT) (Helen Hayes, Maurice Evans). Previous week, $33,903 for seven-performance split.

Last week, $29,800 for seven-performance split.

Shot in the Dark (CRT) (Annie Farge). Previous week, $12,914 for five-performance split.

Last week, $26,700 for six-performance split, including $20,000 for four performances with TG-ATS subscription at the Brown Theatre, Louisville.

PREVIOUS WEEK ONLY

D'Oyly Carte Opera Co., (O'Keefe Op-Rep-RS) (2d wk) ($5.50, 3,211, $61,464).

Ended tour here Jan. 5 with gross of $54,746 for six-full frame.

Critics Suddenly TV Personalities

Many Seen by General Public for First Time—A 'Critics Circle' Hits Channel 13

One effect of the newspaper strike in New York is that critics of the blacked-out dailies have been made publicly visible. They're all over television. The situation is providing the public with an unusual opportunity to see and hear personalities usually operating in semi-obscurity, though under bylines.

Whether the individual critics are sustaining the images of themselves that have emerged from their style of writing and expression of views is a matter of discussion. But, obviously, they're now suddenly more than just names to a large segment of New York area residents.

Some of the critics have been tapped to read their reviews of legit and film openings on regular tv news shows. They're also appearing on discussion programs such as the weekly 'Critics' Circle' session which Channel 13 has been conducting since the start of the newspaper shutdown. The station, incidentally, is the educational tv outlet for the metropolitan area.

Martin Levin, of the Saturday Review of Literature, is producer-moderator of 'Critics' Circle,' which last Friday night (11) devoted 45 minutes to a summary of recent developments in the fields of legit, films, television, chamber music and art. Of those who appeared on the show, three were from the N. Y. Times, one from the N. Y. Post and another from the N. Y. Herald Tribune. Two other guests were from magazines unaffected by the strike, Cue and the New Republic.

Because of the program's limited running time, discussions on various subjects can't get too involved. Nevertheless, some interesting comments were made. Howard Taubman and Richard Watts Jr., drama critic for the N. Y. Times and N. Y. Post, respectively, discussed recent openings on Broadway and off-Broadway. They disagreed on the merits of 'Oliver,' which Taubman rapped and Watts endorsed. 'Hidden Stranger,' which closed last Saturday night (12), was rapped by the two who also differed in their opinions of certain aspects of the off-Broadway revival of Eugene O'Neill's 'Desire Under the Elms.'

Met Opera and concert activities were appraised by Harold Schonberg, music reviewer for the Times, and doings in the art world were given a brief rundown by Stuart Preston, the Times art critic. Schonberg and Preston also talked about the Apollo and Orpheus space sculpture at Philharmonic Hall of the Lincoln Center for the Performing Arts. Stanley Kaufmann, picture critic for the New Republic, and Jesse Zunser, film editor of Cue discussed 'The Days of Wine and Roses' and 'A Child Is Waiting.'

Richard K. Doan, radio-tv editor of the N. Y. Herald Tribune, indicated he hadn't been doing too much video viewing since the start of the strike, but he did offer some sensible thoughts on President Kennedy's tv chats and the bid by the Republicans for equal time. Jose.

'First Nite' Changes

The second issue of "First Nite," a publication containing selects of legit reviews by the drama critics for the seven blacked-out New York dailies, is scheduled to hit the newsstands in the New York area tomorrow morning (Thurs.). It's to contain appraisals of 'The Milk Train Doesn't Stop Here Anymore' 'Desire Under the Elms' and possibly 'Hidden Stranger,' in addition to a reprint of the first issue's reviews of 'Oliver,' 'Tiger Tiger Burning Bright' and 'The Beauty Part.'

First Nite is being published by Copeland Funds Ltd., of which Guild Copeland is president. Ann Flaherty secretary-treasurer and Robert Mandell, general manager. The first issue, which was distributed to the newsstands the morning of Jan. 7 following the previous night's opening of 'Oliver' at the Imperial Theatre, N. Y., was priced at 50c. The price may be cut to 25c on the upcoming issue.

Some newsstand dealers were reluctant to take the first issue because of the layout which gave them the impression it was a promotional stunt for 'Oliver.' According to Copeland, 10,000 copies were distributed the first time out. Returns aren't all in, but he figures the sale on the first issue may reach the 3,000 mark. Copeland says, where permitted by the papers involved, nominal payments are being made by him to the critics for the use of their reviews. The New York Times' stand is that critic Howard Taubman's reviews can be used, but without remuneration.

Tomorrow's issue of First Nite will have a new cover format, a cartoon by Times caricaturist Al Hirschfeld. The lead reviews will be devoted to 'Milk Train,' which opens tonight (Wed.) at the Morosco Theatre, N. Y. There'll only be a few reviews of 'Desire,' which opened last week at the Circle in the Square Theatre, but wasn't covered by all the dailies' news. 'Stranger' may be omitted because it closed last Saturday night (12) after a seven-performance run.

Copeland may continue publishing First Nite after the newspaper strike is settled on the theory there might be a market for a sheet containing all seven daily reviews of shows produced on Broadway and in some cases off-Broadway.

Jesse Shanley Reprieve

Jack Shanley's reviews as seen over WNEW-TV are remaining intact handed out at Sardi's '21' Voisin, the Brasserie, Toots Shor's and other Manhattan eateries.

Stage managers are making speeches before legit curtains during the news blackout to call attention to flyer enclosed in all programs revised weekly and printed on different colored paper. Stress is also made of the central information service where convenient prices and availabilities of tickets can be ascertained by phone.

Bismarck-Blizzard Banger

Bangor, Me., Jan. 15.

For the first time in its 122-year history, the Bangor (Me.) Daily News failed to publish Dec. 31, because of a blizzard which left more than 30 inches of snow in the area.

John W. Moran, managing editor of Maine's largest daily newspaper, reported employes arrived at the plant on snowshoes and skis but snow drifts blocked delivery routes.

"We could have put out a newspaper," he said, "but we couldn't have delivered it."

Concert-Opera Starting

Concert-opera was making a comeback start to get unpicked crumbs. Feldman round-robined weeklies quoting Raymond Crossett of N. Y. Times on last Friday's "first" at the Met. "Karl Rucbm conducted the opera for the first time at the Metropolitan and did so with surprising vigor and dramatic energy. Always a careful craftsman and musician, Mr. Rochm maintained these qualities at the same time that he gave a good deal of surge to the score and won a generally noble and rich sounding performance from the orchestra."

Barrault's Vienna 'First'

Vienna, Jan. 15.

Jean Louis Barrault who has never as yet played in Vienna will be a guest of the Festival in May or June of this year. The plays he will bring are Moliere's 'Misanthrope' or 'Amphitrion'; and a play by either Ionesco or Giraudoux.

There is also the possibility that this appearance will be part of a "French Week" in Vienna when several paintings from France will also be sent to Vienna for exhibitions.

Zeffirelli to Met, N.Y.

Milan, Jan. 15.

Franco Zeffirelli has been engaged to design settings and costumes as well as to stage Verdi's 'Falstaff' production at the Met Opera in N.Y. next year. Leading roles will be sung by Gabriella Tucci and Anselmo Colzani.

Conductor will be Leonard Bernstein. "Falstaff" was given last at the Met in 1948.

Show Abroad

Three at Nine

London, Dec. 29.

Michael Codron & Oscar Lewenstein presentation of two-act musical by Dennis Main Wilson, devised and built on Monty Norman, Marty Feldman, Barry Cryer, Kenneth Cope, Maudie Edwards, Tony Haes, Barry Quested. Opened Dec. 7, '62, at the New Arts Theatre, London; $2.80 top.

Well-dined customers may sit back and enjoy this late night, undemanding little show. Though uneven in quality and lacking in substance, it has many amusing moments.

"Three at Nine" is better suited to a restaurant cabaret floor than even the most intimate theatre. It would need a lot of re-shaping and whipping up to make it a possible commercial candidate, and such alterations would distort it.

The cast consists of a girl, two men and a sharp jazz combo. There is one sketch concerned with television. For the rest, the cast offers a string of songs, monologs and patter.

Annie Ross, the London girl who clicked in the U.S. as a jazz singer, is tops in her field, although an acquired taste. She's an easy on the eye gal, with style, but her vocal range is limited. She monopolizes a lot of the show and becomes repetitive.

"Sister Kicks," "Forbidden Fruit," "Banana Tree," "Carmen Jones" are the kind of offbeat numbers in which she specializes, lovingly flavoring intricate arrangements and unexpected lyrics. She is cool, sardonic but aloof, and she tends to ignore those beyond the cover fans in the front two rows.

The comedy falls mainly on the American droll, Roger Price. He is skillful at throw-away such gems as "Since I was last here we have a new boss in the States. We all like her very much."

He is flippantly irreverent about the U.S., but also has other targets. His spoof of a bullfight, his ostensibly impromptu theories on given names and his jockey of the birth of Jane are brilliant. But the core of his act remains his familiar but still welcome doodles, particularly his hilarious recitation of the Price family tree.

Roddy Maude Roxby makes only two appearances but in his solo spot garners the yocks excellently. As a zoo attendant he has sharp, nonsensical deadpan patter about animals and humans and he also gently pokes tongue-in-cheek fun at the Royal Family. An extra spot for Roxby, even at the expense of Miss Ross, would help the show.

Tony Kinsey's Quintet accompanies immaculately. But in their own cool jazz spots the players also prove a slick combo and accomplished soloists. The group includes Kinsey on drums, Gordon Beck piano, Les Condon horn, Ricky Laird bass, Peter King sax. Disley Jones' rather dismal brown bag set is redeemed by his imaginative lighting. Eick.

OFF-BROADWAY SHOWS

(Figures after name opening dates)

A Spontaneous Show (9-17-62) closed Sept. 30 after 16 performances.
Blacks, The (Warin) (5-4-61)
Coach & Horses, Village So. (11-26-62)
Connection, Living Theatre (11-28-62) in repertory with "Man Is Man"
Encore Under Glass, Circle (12-6-62) (extended)
Fantasticks, The (5-3-60) (extended)
Harlequinade, The (Sheridan Sq. (12-17-62)
Man Is Man, Living Theatre (12-28-62) in repertory with "Connection"
Mary's Mary, Stuyvesant (9-26-62)
On Bad Foot Bad, Phoenix (8-29-62)
Pinter Plays, Cherry Lane (11-26-62)
Purlie Victorious, Martinique (9-28-61)
Premise, Premise (11-29-62)
Shepherd, Actors Playhouse (12-10-62)
Youth at the Gate, East End (11-26-62)
Who Does Sam Say, Week So. (12-20-62)

CLOSED

Beast on Beach, de Lys (1-2-62) closed Jan. 6 after 424 performances.
Cherry Orchard, Theatre 4 (11-14-62) closed Jan. 6 after 69 performances.
Curious Savage, Madison (12-26-62) closed Jan. 5 after eight performances.
Intimate Relations, Sheridan Sq. (11-1-62) suspended Jan. 5 after 76 performances. Scheduled to resume when the newspaper strike is settled.
Lincoln, Anderson (9-25-62)
Liliane, Plaza (12-20-62)
I Got Shoes, Cricket (11-20-62)
Lovers, Gate (11-26-62)
Love Nest, Upper's Nose (11-28-62)
Mary Mary, Theatre Four (9-24-62)
Visions of Gerrod, Anderson (11-28-62)
Devil's Disciple, Anderson (11-14-62)

Shows on Broadway

Continued from page 74

Maxwell Maxwell

the current engagement he presented "The Cage," a horror study of a trapped prisoner; "Remembrance," an overlong piece about a mother's nostalgic recollections; "The Tribunal," a parody of a criminal trial; "Contrasts," a gallery of seemingly random characterizations; Rap as a big game hunter, Rap making dynamite, and Rap as a skater—all apparently new here.

Repeats were the quickly translucent "The Mask Maker," "The Kite," the lovable tightwire walker and Rap at a party. He omitted his classic "Youth, Maturity, Old Age and Death."

As usual, an amusable Pierre Very, holds the title cards introducing the program items, and there is elaborate recorded music and sound effects. Hobe.

Hidden Stranger

Playwrights Productions presentation of drama, in two acts (four scenes), by Max Wylie, based on his own magazine serial, "The Contessa Story." Staged by Peter Coles; setting and lighting, Leo Kerz; lighting supervision, Jean Rosenthal; costumes, Andre Mare. Tarn Thatcher, Joan Miller, Seymour Penzner, Frederic Tozere, Lee Kissell, Sam Laconte, Norbert Lewis, Angela Wood, Marion Brash, Alfred Tozere, Ruth Brash, John Fenton, R. Derek Stowe. Opened Jan. 8, '63, at the Longacre Theatre, N.Y.; $8.50 top weeknights, $9.50 Friday-Saturday nights.

Contessa Catherine Monadale . . . Joan Miller
Ghost . . . Lee Kissell
Dr. Philip Burton . . . Tarn Thatcher
Eleanor . . . Marion Brash
Count Andrea Monadale . . . Sam Laconte
Lorraine Davenport . . . Angela Wood
Lorenzo Bandini . . . Norbert Lewis
Carlo Monadale . . . Alfred Tozere
Judge . . . Frederic Tozere
Nurse . . . Ruth Brash
Anesthetist . . . R. Derek Stowe

It would be compounding folly to squander much consideration on "Hidden Stranger," which opened Jan. 8 at the Longacre Theatre. The show offers nothing for Broadway, stock, pictures or, indeed, anything but a notation in the records.

The visibly, understandably shook-up actors don't just make up the lines of this preposterous melodrama, although that could hardly be anything but an improvement. According to the Playbill, the opus was written by Maxwell Maltz, a plastic surgeon, occasional author and inveterate Broadway first-nighter. He adapted it from his own magazine serial, "The Contessa Story."

Not surprisingly, 'Hidden Stranger' is a morality fable about a plastic surgeon, goddess but with human impulses, who restores the face of a horribly burned Italian count and then resolutely turns his back on the countess who has fallen in love with him. The writing and presentation are elaborately stylized, with numerous fantasy sequences in the form of dreams, reveries and, in one instance, the doctor's questioning of the drugged heroine. There are complicated sound effects, including between-scenes noises resembling a flock of roosting starlings.

Even impossible shows may have redeeming elements, and 'Hidden Stranger' offers a creditable performance by British Columbia-born, London-resident actress Joan Miller in the contradictory role of the loquacious countess who supposedly worships her psycho husband so much she asks to be disfigured as he is, but then flops for the surgeon and finally chooses to remain with her non-restored in appearance and mind spouse.

Torin Thatcher is stuck with the absurd part of the playwright, Frederic Tozere presumably had no choice but to go on in the ludicrous role of the latter's evil alter-ego, and Marion Brash is acceptable as the doc's errant wife who commits suicide in one of the flashbacks.

Peter Coles, Miss Miller's offstage husband, has attended to whatever direction was possible with such a script. Leo Kerz provided the erratic scenery and tricky lighting, but the subject responsible for the sound effects has roundly shunned identification in the Playbill. As a possibly pertinent footnote, it should be recorded that Kerz was originally to have produced 'Hidden Stranger,' but exited after a squabble and the venture has been presented by Pygmalion Productions. The latter apparently represents the author, who is understood to be the major backer.

Things are tough all over. Hobe.

(Closed last Saturday night (12) after seven performances.)

N. Y. Critical Roundup

Following are capsule reactions of reviews during New York's dramatic critics' first week's Broadway openings:

OLIVER

John Chapman, Daily News: "One of the most impressive British products since the first Rolls Royce."

Robert Coleman, Mirror: "Masterpiece of showmanship."

Walter Kerr, Herald Tribune (on CBS-TV): "Lacks . . . genuine emotional involvement."

John McClain, Journal-American: "Simply scrumptious."

Norman Nadel, World-Telegram: "On its own audacious, exuberant terms, 'Oliver' is a work of art."

Howard Taubman, Times: "Too often settles for stridency, smoke, easy laughs and facile show-business razzmatazz."

Richard Watts, Post: "Exciting and stunning beautiful musical play."

Leon Pearson, NBC: "It's a hit."

David Sheehan, WINS: "A brilliant but a joyless evening of enchantment and rare theatrical excitement."

Ward Morehouse, Staten Island Advance: Enthusiastic.

Bill Glover, Associated Press: Favorable.

Jack Gaver, United Press International: Favorable.

Kenneth Bauchart, CBS: Enthusiastic.

Maxine Keith, WNEW: Enthusiastic.

Joe Franklin, WOR-TV: Favorable.

David Sheehan, WABC-TV: Favorable.

Jack Shanley, WNEW-TV: Enthusiastic.

John Wingate, WOR-TV: Enthusiastic.

Joseph Burley, Standard: Enthusiastic.

Judith Crist, WABC-TV: Unfavorable.

Graham Slater, WNEW: Favorable.

STRANGER

Urban mass pans.

Touring Shows

(Figures after Jan. 12-26)

Carousel (Tyler) Det. (Jan. 14-26).
Carousel (Shubert) Chi. (Jan. 14-26).
Carousel (Hartford) Split-week stands (Jan. 14-26).
Come Blow Your Horn (Cass, Det. (Jan. 14-26).
Have I Got a Girl for You (Bayonne-Bijou, Bayonne, N. J., (Jan. 14-26).
Mother Courage (Great Lakes, Boston (Jan. 14-26).
I Can Get It for You Wholesale (Shubert, New Haven (Jan. 14-26), Forrest, Phila. 1-2-26).
Lorenzo (Col. Shubert, Boston (Jan. 21-26).
Mary, Mary (24 Cos.) Blackstone, Chi. (Jan. 14-26).
Mary, Mary (bus-truck)—Split week stands (Jan. 14-26), Auditorium, St. P. (Jan. 26-26).
Mary, Mary (six Cos.) Royal Alexandra, Toronto (Jan. 14-26).
My Fair Lady (Shubert, Philly (Jan. 14-26).
National Athletics (Circuit)—National, W'ton (Jan. 14-26).
Panama Tops American, St. L. (Jan. 14-26).
Photo Finish (Circuit) Colonial, Boston (Jan. 28-26).
Program for Two Players (bus-truck)—Split week stands (Jan. 14-26).
School for Scandal (circuit, O'Keefe, Toronto (Jan. 14-26, moves to N.Y.).
Shot in the Dark (Walnut, Philly (Jan. 14-26).
Shot in the Dark (bus-truck)—Split-week stands (Jan. 14-26).
Sound of Music (24 Cos.) Shubert, Cinci. (Jan. 14-26), Music, Indpls. (Jan. 28-26).
Sound of Music (bus-truck)—Split-week stands (Jan. 14-26).
Take Her, She's Mine (Ford's, Balto (Jan. 14-26), Nixon, Pitts. (Jan. 28-26).
Twentieth (circuit)—Erlanger, Philly (Jan. 28-26).

Scheduled B'way Preems

Fifth Train, Masque (1-28-63).
Natural Scandal, Majestic (1-24-63).
Silver Spoon, Cort (1-29-63).
Sidney Brown, Belasco (1-31-63).
Subscription, City Center (1-28-63).
Summer Invention, Longacre (1-28-63).
Suzuki, Cort (2-4-63).
Andorra, Belasco (2-6-63).
Photo Finish, Adelphi (2-28-63).
Wonderful Town, Center (2-28-63).
Lorenzo, Plymouth (2-24-63).
Antonia, Lyceum (2-14-63).
Shakespeare, Center (2-28-63).
Get Set, Cort (2-7-63).
Tenorio, Broadway (2-8-63).
Peter Lumpkin, Music (2-28-63).
Mother Courage, Rooftop (2-14-63).
Get Set, Belasco (2-7-63).
The Lion in Winter, O'Neill (2-28-63).

Lawrence Langner

By S. N. BEHRMAN

(Death Dec. 26 of the co-founder of the Theatre Guild prompted these remarks of appreciation delivered at the funeral by playwright Behrman.)

I have known many men in many walks of life. I have never known any man so deeply mystical and so abundantly creative in what is known to us as the real world, as Lawrence Langner. He came to the United States from England—a half century ago, with practically no resources except his endowment of mind and will and spiritual strength. In the real world he became a leader in the field of patent law. About this achievement I am not competent to speak. I can only say that his colleagues in this branch of the law are unanimous in praise of his vision, originality and mastery of detail—always in pursuit of a larger aim: the well-being of his country and the strengthening of its arm in conflict with its enemies. Often when I was on the road with Lawrence in tryouts of new plays I used to love him because he was always engrossed in the contents of the New York Times. I would be waiting for the Theatre Guild Company to assemble on stage, and there would be Lawrence, head of The Theatre Guild, deep in an article on the conference.

In the field of patent law Lawrence found the top of his bent. His heart's love was the theatre. For him the theatre was almost an obsession. The theatre was his release. Yet his achievement was prodigious and astonishing and covered an immense range of the theatre very soon after his arrival in this country. He created the Theatre Guild. With his brilliant colleagues he began an adventure force [illegible] and done more than any two or three individuals to establish the basic leading among theatre in this country. It was Lawrence that [illegible] and guided the first steps of the Theatre Guild under the auspices of the Theatre Society of New York.

Because Lawrence's interest was in the creation of the theatre and the arts of the English language, he chose Shakespeare's Stratford Company. When Lawrence first spoke to me of his plan for the theatre in Stratford, I dismissed it from my mind as one of his improbable fantasies. But Lawrence's improbable fantasies had a disconcerting way of becoming actualities.

I have developed a theory to account for the performance of these wonders. Lawrence's "vagueness" became legendary. My theory is that the energy squandered by ordinary people in remembering names and faces, he concentrated on the development of his dreams. However, absent-minded people found him, he was, I believe, intensely present-minded somewhere else at the inventor's council, in the blue-prints of architects for unborn theatres, in Westport or Stratford and even, latterly, on a vast cultural development in the state of Israel.

When I went last spring to see Lawrence in the hospital, he asked me to bring him an architect's blue-print that was lying on a bureau. It was a blue-print for a cultural and recreational development in Israel. The aim of it was to make a unifying center of pleasure and beauty, at the religious cross-roads of the world—to bring together the warring denominations so as to remind them not of their differences, but of their unity. Lying there in the hospital bed, Lawrence spoke to me of this dream with the glowing eloquence of a youthful crusader. I had learned by this time, through hard experience, not to toss off Lawrence's dreams as idle fantasies. He had the energy and the determination of the founders of the Christian church. I have no doubt that, had he lived, the noblest of his dreams would have come true. The mystic that he was would have driven the deer that he was and, between them, they would have pulled it off.

Some of my most cherished memories of Lawrence are of tryouts of plays on the road—in Boston and San Francisco and of one Christmas, during a blizzard, in an improbable seaside resort in England. I remember particularly a characteristic incident that took place in the lobby of the Shubert Theatre in New Haven, just before curtain time. Lawrence came up to me with excitement. "I want you to meet the son of Eugene O'Neill," he said. With all the good will in the world, he ushered me across the lobby to where young O'Neill — then teaching Greek at Yale — was standing. "Gene," he said, "I want you to meet Mr. Mr. Mr." he was lost—he couldn't finish the introduction because he had suddenly forgotten my name. I understand it perfectly because at the moment, Lawrence was probably wandering through the pleasure dome he was planning for Israel and [illegible] Canal Abdel Nasser to David Ben-Gurion.

It was painful for a playwright to [illegible] with Lawrence [illegible] Boston or San Francisco or Blackpool. He was [illegible] calm, [illegible] confidence and [illegible] had the [illegible] road that I could [illegible] "Don't try to do it [illegible] at once," he would [illegible] plenty of time. Day [illegible] today," and he would [illegible] while I should try to do that. And he would leave [illegible] and [illegible] of the [illegible].

I [illegible] Lawrence's pride in [illegible] race. This [illegible] a part of his most [illegible]. It was beyond [illegible] it was beyond the necessity [illegible] It was simply [illegible] fact that he was a Jew. But when his race and [illegible] were [illegible] the response was [illegible] and dignified. [illegible] in the appendix to [illegible] biography "The Magic Carpet" you will find a transcript of a correspondence he had with Bernard Shaw. That correspondence [illegible] of Lawrence's [illegible] He made [illegible] to Lawrence [illegible] employing an offensive [illegible] and [illegible] to Jewish [illegible] and with [illegible] reply [illegible] Shaw [illegible] or would have put [illegible] man less [illegible] in his [illegible] CBS's close friend Stanley [illegible] refers to this correspondence and admits that his [illegible] out of it second best [illegible] by a long distance.

It is impossible to speak of Lawrence at all without enlarging on his mystical side—his belief in himself, and of all sentient people, as instruments of a larger power. To him despair was a sin. He would not yield to it any more in himself than he would yield to any tyranny outside himself. He was infinitely kind — infinitely concerned over the suffering of other people. He was [illegible]-minded. I have felt since his death, I shall not look upon his like again. But that is an idea of which Lawrence would not have approved. He would have chided me for entertaining it because he believed mystically in the resilience and potentiality and ultimate good will of the human race.

And now we say farewell to Lawrence. As long as we can remember, we will remember him. For as long as we are aware of love, we will love him.

Australian Shows

(Week Ended Jan. 12)

(Figures denote opening dates)

ADELAIDE

Australian Ballet, Her Maj. (12 27 62)

BRISBANE

Pirates Penzance, Her Maj. (1 7 63)

MELBOURNE

Brides of March, St. Matt. (12 27 62)
Carousel, Her Majesty's (10 10 62)
Pantopides, Open T. St. (10 10 62)
Good Ship, W. Rickards Lyceum (11 6 62)
Rings and I, Princess (12 26 62)
Rhythmaniacs, Emerald Hill (12 13 62)
Showcase, Tivoli (9 5 62)
Steady in England, [illegible] (12 26 62)

PERTH

My Fair Lady, Her Majesty's (8 8 62)

SYDNEY

Cinderella, Her Majesty's (12 26 62)
Daughter Science, Empire (12 13 62)
Sound of Music, [illegible] (9 26 62)
Walk in a Dream, [illegible] (12 26 62)
Women in Cage, Royal (12 26 62)

Judy Abbott to Direct 'Take Her' at Palm Beach

Judith Abbott, casting director for Harold S. Prince, will stage "Take Her, She's Mine," opening Jan. 28 for a week's engagement at the Royal Poinciana Playhouse, Palm Beach. Hans Conried will be costarred with Elizabeth Ashley, who was featured in the original Broadway production of the Phoebe and Henry Ephron comedy.

This will be the second time Miss Abbott has staged a stock production of a show originally directed by her father, George Abbott. The other show was a straw-hat edition last summer of "Fiorello."

Ad Libbing Star (Lamoureux) Hit For Play's Flop

Paris, Jan. 15.

Blaming the short run of his play "Turlututu" currently at the Antoine, but due to close at the end of the month on distortion by ad libbing by its star, Robert Lamoureux, Marcel Achard pulled the ultimate in authorial wrath by refusing to accept his author's royalties.

In a four column blast in Figaro," Achard states that he had informed the Societe des Auteurs to turn over all royalties to a local orphanage and laid the blame squarely on the not-so-silvered-tongue of Lamoureux. To support his claim, Achard submitted the text according to the prompt book together with samples of dialogue read by Lamoureux. Actor's speeches are frequently four and fives times the length of written dialogue.

To further support his claim to play's distortion, Achard has submitted depositions from ushers stating that when actor was feeling "good" play frequently ran half hour longer than scheduled. When actor was not up to "par," last act curtain has been known to fall twenty minutes ahead of time.

Achard's plays normally run at least a full season with his "Patate" now in its sixth year. "Turlututu," which did not get too good a press will close after a scant four months. His last big hit "L'Idiote" is currently being played in the U.S. in an adaptation by Harry Kurnitz under the title of "A Shot In The Dark."

ACHARD SCRIPT GOES TO GILBERT MILLER

Paris, Jan. 15.

There may be a lot of screaming here when word gets out (by reading this) that Marcel Achard, perhaps the hottest b.o. playwright here, has finished a new play and sold the production rights — to Gilbert Miller. Present plans are for Miller to do the American version first, then the original (French) version in Paris.

Latter will probably be a co-production arrangement with a local manager as Miller has done several times in the past.

Ford's $6,000,000 Grant To Brandeis For the Arts

Boston, Jan. 15.

A $6,000,000 grant to Brandeis U., Waltham, Mass., to support its overall academic development, has been announced by the Ford Foundation. To earn the grant Brandeis must raise three dollars for each grant dollar, or $18,000,000, over a three-year period. Under a 10-year program newly drawn up by Brandeis, the Foundation grant with its matching funds would be used solely for academic purposes. The development program includes the creation of new areas of graduate study; establishment of additional professional schools and specialized centres; increased enrollment of gifted students and a higher level of financial assistance to the best qualified students.

Brandeis has a Theatre Arts Center going up as result of a $2,500,000 gift by Mrs. Frances Spingold, widow of Nate B. Spingold, who was vp and director of Columbia Pictures. Construction will start in the late spring.

Would Bolster' Cultural Exchange, Curb Pay of Overseas Performers

Washington, Jan. 15.

A bill to implement recent recommendations made to the State Dept. to bolster U.S. cultural exchange program has been introduced by Rep. William Widnall (R-N.J.). The measure would amend the Cultural Exchange Act carrying into law a report by Roy Larson, Time-Life exec, and Glenn G. Wolfe, a veteran foreign service officer.

The Larson-Wolfe report submitted to the State Dept. in December, included several proposed broad changes in the present cultural exchange program. The Widnall bill calls for cultural exchanges to be managed directly by the State Dept.

Exchanges should be based on three years' advance planning but with "sufficient flexibility to make necessary changes to meet unforeseen circumstances." In line with the Larson-Wolfe report, the measure would boost the number of the Advisory Committee on the Arts from nine to "at least 15."

Under the Widnall plan the presidents of the American Guild of Musical Artists, the American Federation of Musicians and Actors Equity would submit panels of names to President Kennedy. From these panels the President would pick "at least one member" for the Arts Committee.

The proposal also calls for panels of experts to choose artists for cultural exchanges. There also was a recommendation of the Larson-Wolfe report, as is the suggestion that the President give awards and citations to exchange performers. The bill also has numerous sections not included in Larson-Wolfe report.

One of the Widnall recommendations is for international cultural interchange centres in the U.S., such as the one now operating at the Univ. of Hawaii. To make these centres effective, Widnall would give the President authority to provide for grants, fellowships and other stipends to attract outstanding scholars and authorities as well as for U.S. and foreign students at the centres.

The bill calls for U.S. participation in the Venice, Sao Paulo, Brazil and Tokyo art festivals. It also deals with one of Widnall's pet peeves, a matter he has introduced in the House before. That is a recommendation that the President take steps to end the present practice of the State Dept. of paying performing artists and comedians at a weekly rate of compensation two to three times that of leading officials of the Federal government."

State-College Tour For French-Language Troupe

A French-language company is being imported from Paris by Jean de Rigault for a U.S. tour starting Jan. 22 at the Lisner Auditorium, Washington. The troupe, which will perform in a double-bill of Jean Cocteau's "L'Orphee" and Jean Giraudoux's "L'Apollon de Bellac," will play mostly colleges and universities. The trek will mark the fifth such campus tour conducted by de Rigault.

Bernard Verley and Nicole Desarmont head the cast of double-bill, which is scheduled to give at least 67 performances in a minimum of 50 cities. The Washington engagement will be under the auspices of Mme. Herve Alphand, wife of the French ambassador. Other dates slated for the presentation include a Jan. 29-Feb. 3 stand at Columbia Univ., N.Y.

'Fantasticks' Cos. In Week's Switch

There's been a switch this week in the cast-up of the off-Broadway production of "The Fantasticks." The company which has been appearing at the Sullivan Street Playhouse, N.Y., is performing at the U. of Michigan, Ann Arbor, and the unit that played recently at the Fred Miller Theatre, Milwaukee, is at the Sullivan Street house.

The off-Broadway cast, which played last Monday night (14) in Ann Arbor, to begin a week's college stand last night (15), will return to its regular Greenwich Village berth next week. Word Baker, who staged the Tom Jones-Harvey Schmidt musical for its off-Broadway debut in May, 1960, also directed the Milwaukee presentation.

William Goldman Drops N.Y. Action Vs. Shuberts To Push Suit in Philly

Goldawr Inc., operator of the Erlanger Theatre, Philadelphia, has dropped three antitrust actions in New York against Milton Shubert, William Klein, Sylvia W. Golde, Marcus Heiman, Select Operating Corp. and the United Booking Office Inc. However separate actions against those defendants and others are being continued by Goldawr in Philly.

A motion by Goldawr for voluntary dismissal of the antitrust suits was granted recently by N.Y. Federal Judge Edmund L. Palmieri on the condition that the plaintiff offer to execute with defendants Select and United a covenant not to sue them in the future in N.Y. In granting the dismissal, Judge Palmieri issued a further condition that Goldawr pay reasonable costs and attorneys fees assessed by the court.

In requesting dismissal of the N.Y. actions, Goldawr contended that it was subject to a substantial economic burden in having to pursue similar litigation in both Manhattan and Philly and that dismissal of the suits would permit the corporation to concentrate its energies on the Philly actions.

The three actions filed in N.Y. Federal Court, two in 1957 and one in 1959, charged the defendants with violation of the antitrust laws by an alleged monopoly in the presentation of shows and the booking of plays in their theatres. The complaint which sought damages of over $2,000,000, also charged the defendants with stifling competition. The actions, originally filed in Philly, are still pending there.

Goldawr is the corporate setup under which Philly legit and film theatre owner William Goldman operates the Erlanger.

Sol Hurok Scouts O'Seas

Sol Hurok departs today (Wed.) for one of his periodic scoutings of talent. He'll be a dozen countries.

Back in five weeks.

Yves Montand to Make Legit Debut in 'Clowns'

Paris, Jan. 15.

Yves Montand has bought the French rights to "A Thousand Clowns" which he expects to produce with himself starring. Montand has not been seen in Paris legit since he appeared in Arthur Miller's "Crucible" (called "Les Sorciers de Salem" here) about seven years ago. He co-starred with his wife, Simone Signoret in that.

Incidentally, his wife is currently starring here in "The Little Foxes," which she personally lined up and translated into French before finding a producer.

Plan Milw'kee Tuneient

Milwaukee, Jan. 15.

Bill Rach, Charles Comiskey and Joseph Vaugn, operators of the Melody Top summer theatre in Chicago, seek to establish a similar tent operation in this city. They've submitted to the Milwaukee County Board an application to erect in the county's southeast corner a canvas-top with approximately 2,000 seats and a parking area for about 500 cars.

The proposed Milwaukee tent would also be called the Melody Top.

Legit Bits

Howard Da Silva ... with **Gertrude Berg** ... **Will Steven Armstrong** ... and **Lilith Lulyens** ... The ... 801 ...

Paul Sand, Jorie Remus and **James Earl Jones** ... **Herb Washburn's** ... Lo No

Philip Coolidge ... **Wally Sullikes** ... of ...

Kip Cohen, ... as "an ... Work ... Sq ... production ... mon ... Colon" ... Pe ... Norma

Carmen Mathews has been set ... in ... Lorenzo"

Gino Gatlo ... company ... of ... off Broadway presen... "Les Pauvres de Paris"

Ruth Newton, assistant to **Henry Goettel,** producer of the bus and-truck edition of "Sound of Music" is the author of "Jack and the Bean" and "Cinderella" two audience participation plays for children which have been published by Samuel French Inc. Miss Newton has also done a translation of **Albert Camus'** "Le Malentendu"

Tilroy Davis will appear March 31 at Judson Hall N Y in "An Actor Sings" described as "a recital of songs from all kinds of shows with some words"

Lo Martin is stage manager for "On a Open Roof" and "Kadish," which are to pass alternating performances at the Cort Theatre, N Y.

Eileen Heckle and **Dennis King** will costar with **Peter Ustinov** and **Paul Rogers** in the Broadway production of Ustinov's "Photo Finish," for which **Ben Janney** is production stage manager and **Ben Cobby** stage manager

The Playhouse in the Park, Cincinnati, will go into rehearsal March 18 for a 22-week season

"Sentimental Education," by **Madeline Davidson,** 1962 winner of a playwriting contest sponsored by the Univ of Va's chapter of the National Collegiate Players ... for a ... at the ... Fine Arts ...

Bela Lazar has been named staff ... for the Tyrone Guthrie Theatre Minneapolis

The Studio M Playhouse Coral Gables Fla is offering a $100 ... for the winning entry in a contest for a topical revue with or ... and requiring a cast of not more than six performers ... deadline on the submission of ... Feb 1

Boris Aronson will design the scenery for "Andorra" with **Theron Musser** doing the lighting and **Ray Diffen** providing the costumes

Joseph Buloff played recently to the Coast to start rehearsing in the Broadway-bound comedy "Have I Got a Gal for You" which **Richard Krakour** is producing with **Mark Richman** as star for a Jan 24 opening at the Biltmore Theatre, Los Angeles

A Jan 23 opening at the Cricket Theatre N Y is now planned for **Frank Martin's** one-character play "I Got Shoes," which was to have opened Dec 28 off-Broadway.

The planned off-Broadway production of "Thistle in My Bed" has been postponed from February to the end of March when **Howard Da Silva** will be available to undertake the direction of the **Cedrum Powers** play

"How to Finance a Theatrical Production" edited by **Joseph Taubman** for the Federal Bar Assn of N Y, New Jersey and Connecticut, is to be published next spring by Federal Legal Publications Inc, by arrangement with the Bar Assn's Committee on the Law of the Theatre

Anne Meacham will appear in "As You Desire Me," opening tonight (Wed) at the Fred Miller Theatre, Milwaukee

Stuart Ostrow, recently in Los Angeles for conferences there with **Meredith Willson,** composer, lyricist and author of "Here's Love," which Ostrow intends produ... on Broadway, planed Sunday (13) from the Coast to London for the purpose of lining up a lead actor for "Love," a musical ... of the film, "Miracle on 34th Street"

Van Dabell takes over next week in the cast for "Carnival," at the Shubert Chicago

Michel Maisel, who had been in Broadway company of "Carnival," replaced **Johnny Haymer** in the role of Jacquot in the touring ... now in Chicago

David Merrick will star in the U S ... of **Michel de Ghelderode's** ... "Christopher ..." due Feb 15-March 3 at the Goodman Theatre, Chicago as part of a dual bill with **Eugene Ionesco's** "The ... **John Reich** will direct.

Murray Hamilton, in the role for which **Larry Blyden** was previously announced is costarring with **Kay Medford** in "The Heroine," which opened a pre-Broadway stock tryout last night (Tues) at the Paper Mill Playhouse, Millburn, N J

Anne Cora Mowatt's "Fashion, or Life in New York" is being revived by the Yale School of Drama at the University Theatre, New Haven, for four successive evening performances starting tonight (Wed), plus a matinee next Sunday (20)

Farley Granger will appear next week at the Sombrero Playhouse, Phoenix, in "Ring Round the Moon"

Joyce Lynn has joined the cast of "Milk and Honey"

Paul McGrath and **Maurice Valency** are due today (Wed) in Tallahassee Fla, to prepare for the presentation there by Florida State Univ of the latter's "The Long Night," adapted from **Leo Lania's** "The Foreign Minister" McGrath will star in the play, opening Feb 6 for seven performances.

Vienna Opera Ball—most significant event of the social season in Austria's capital, will be held Feb 21

Kenneth Harvey has succeeded **Gerald S. O'Loughlin** in "Calculated Risk"

Devina Heron, a model has replaced **Sunny Harnett,** another model, in "Seidman and Son"

The Stage Society, Los Angeles, reopens Jan 23 with the American preem of the London musical hit, "Billy Liar"

See Worse Touring Show Shortage

Continued from page 77

age of touring items, the Theatre Guild-American Theatre Society is considering reactivating its production department to provide more shows for the road TIBAIS, which organizes out-of-town subscription programs, has in the past used its production arm under the auspices of the Council of the Living Theatre to send shows on tour when the original producers were reluctant to do so and to take over touring productions which otherwise would have folded

As for productions passed up the traditional out-of-town tryout four in that category have thus far opened in New York Two are currently on the boards "Who's Afraid of Virginia Woolf" and "Tiger Tiger Burning Bright" The others were "The Moon Besieged which closed after its opening performance and "Hidden Stranger" which folded last Saturday (12) after seven performances "Tiger" is slated to close next Saturday (19)

Cheryl Crawford and Roger L Stevens who are coproducing "Andorra" also intend opening their forthcoming production of "Mother Courage" at the Martin Beck Theatre, N Y without a hinterland break-in "Courage" an adaptation by Eric Bentley of the Bertolt Brecht play is to open March 14 at the Beck It's to be directed by Jerome Robbins with Anne Bancroft as star "Andorra" an adaptation by George Tabori of Max Frisch's play, costars Horst Buchholz and Hugh Griffith It's being directed by Michael Langham

Two other productions scheduled to give alternating performances at the Cort Theatre, N Y, will also open without a hinterland warmup They're "On an Open Roof" and "Kadish" which are scheduled for unveiling Jan 28 and Feb 3, respectively The two plays by Avraham Inlender are being produced by Ridgely Bullock and Milton Katselas, in association with W Clement Stone Katselas is doubling as director

In addition two shows slated for Broadway openings later this season are bypassing the regular try... out towns such as **New Haven,** Boston and Philadelphia in favor of a four-week conditioning period at the Mineola L I Playhouse and the Paper Mill Playhouse, Millburn N J

Each show is slated for two weeks at the Mineola and Paper Mill Theatres, both stock operations One of the productions is Frank Tarloff's "The Heroine," which Philip Rose is producing, It's booked for a Feb 13 opening at the Lyceum Theatre N Y The other is "A Gift Horse" by Albert E Lewin and Burt Styler

Horse which John Lotus is producing in association with Don Weller is earmarked for a Feb 15 opening at an undesignated Broadway theatre It opened last night (Tues) at the Mineola theatre, Heroine also debuted last night at the Paper Mill Playhouse

The sidestepping of the established tryout route either by opening cold in New York or by breaking in at a stock theatre is an apparent move on the part of producers to cut costs It's figured about $20,000 can be pared from the budget of a straight play if the traditional hinterland tryout bookings are eliminated

Geneva's Grand Sets New Frank Martin Laff Opera

Geneva, Jan 13.

Grand Theatre which burned down in 1951 and was rebuilt at a cost of $4,500,000 reopened on December 10 with Verdi's "Don Carlos" On January 8, 10 and 12, the Bayreuth "Tristan and Isolde" was imported to commemorate 150 years since Wagner's birth and 80 since his death (1813-1883) Alberto Erede was the conductor

Novelties of the season will include the world premiere of Frank Martin's new comic opera "Monsieur de Pourceaugnac" (April 23, 25, 27) Maurice Yvain's "Corsaire Noire" Dukas' "Ariane and Bluebeard" and Martick's "Bluebeard's Castle"

Marcel Lamy is artistic director.

"Remember particularly the name of

DIANA SANDS

who plays the embittered young woman with a searing brilliance."
—Howard Taubman, NEW YORK TIMES

"Diana Sands as the girl seems decided will serve as her mask hands, as an ideal who is rather the epitome of evil with her evil eye, pinned on the rebel, Miss Sands makes the Jekyll and Hyde variation a monumental portrayal and she should be honored. She brings a thistle to every line of her dialogue and builds her part to a towering reading."
—Ethel Colby, JOURNAL OF COMMERCE.

"Miss Sands is one of the town's most exciting actresses." —Emory Lewis, CUE MAGAZINE.

"Miss Sands is subtle and electric, giving a performance in the great tradition of the theatre."
—Mandel Herbstman, FILM DAILY.

"Diana Sands as the bitter practical prostitute proves herself a player of enormous emotional skill."
—Richard Watts, NEW YORK POST.

"Miss Sands performance is extraordinary performing." —Walter Kerr, NEW YORK HERALD TRIBUNE.

"The part of Adelaide Smith is vibrantly played by Diana Sands." —John Chapman, NEW YORK NEWS.

"Whether the money gods of Broadway know it or not she is right now a star. Her performance ranges from cotton candy to cold steel. It is a performance of bewitching virtuosity."
—Michael Smith, VILLAGE VOICE.

"Diana Sands gives a vibrant performance in 'Tiger Tiger Burning Bright'." — VARIETY

"In the possible fatigue of her voice, there is a hint of boy, and one hears imaginatively the sound as mated the rest of the evening."
—TIME MAGAZINE.

"One of the truly great performances in recent seasons." —Daniel Bloom, THEATRE WORLD.

Currently "TIGER, TIGER, BURNING BRIGHT," Booth Theatre, New York

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"OLIVER!"
IMPERIAL THEATRE
NEW YORK CITY
THRU 1963

'Oliver', Merrick & Kerr

Continued from page 1

did [illegible]" by taking no notice.

[illegible] Merrick appears to be [illegible] in the controversy [illegible] "Oliver" not [illegible] than already-established [illegible] boxoffice clicks, "Stop the World—I Want to Get Off" and "[illegible]." And although there are [illegible] Manhattan dailies to keep [illegible] and the titles of his shows in print, [illegible] getting space in the [illegible] syndicates and out of town papers plus plenty of attention on [illegible] and radio.

Kerr, who last season won what the producer described as the first Daniel Merrick award, has, at least to [illegible] succeeded Howard Taubman of the N.Y. Times, as the producer's favorite target for public scorn and semi-private beckoning. The reason is clearly that Kerr who last season gave Merrick's production of "I Can Get It for You Wholesale" one of its most favorable reviews, has this season panned "Stop the World," "Tchin-Tchin" and most recently "Oliver." The producer has conceded that his basis for judging the "dullness" or "brilliance" of a review is whether or not it favors his show.

Having already sniped at Kerr in his ad copy, Merrick began a multiple campaign against the Herald Trib critic in advance of the "Oliver" opening. In a series of preliminary moves, he had Harvey Sabinson, the show's press-agent, phone Kerr several times at home in suburban Larchmont, N.Y., first to say that the first-night tickets he had mailed had been returned and then to inquire whether Kerr's "failure" to cover the recent Marcel Marceau opening at the N.Y. City Center meant that the critic was ill and, if so, if he would be able to attend the "Oliver" preem.

Regarding the reported non-delivery of the mailed tickets, Kerr asked the presumptuous to send them again to his home. As to the Marceau opening, the critic pointed out that, contrary to Sabinson's impression, he had attended the show and reviewed it. He was not ill, felt fine and intended to cover the "Oliver" preem as per regular procedure, he said.

The morning of the "Oliver" opening, Jan. 2, the first Sunday preem of a Broadway show in many years, Merrick was bitterly critical of Kerr during a radio interview with Kenneth Banghart on CBS. At around the same time, he warned the critic that because of the press strike there would be no first-night seats reserved for him. He sent a similar message to CBS, for which Kerr has been doing opening night reviews on television during the newspaper shutdown.

Subsequently, Sabinson phoned to warn the critic that if he should attempt to enter the Imperial Theatre as a guest of anyone else using press seats he would be involved in an "embarrassing" situation. After consulting his own lawyer and the Herald Trib's attorney, Kerr made arrangements to try to get in the show as the guest of Judith Crist, the paper's drama editor.

If that failed, a sympathetic non-professional couple promised to let him and his wife, playwright-author Jean Kerr, use the tickets they had purchased. It is against N.Y. State law for a theatre owner or producer to refuse admission to anyone who has bought a ticket, except because of disorderly or otherwise objectionable behavior.

When Kerr arrived at the Imperial, however, Sabinson was waiting for him in the lobby, and handed him his regular aisle tickets, explaining that Merrick had been informed that he intended reviewing the musical regardless, so no attempt would be made to bar him. Kerr panned the show in his CBS-TV spot and Miss Crist also gave it an unfavorable notice on WABC-TV. They and Taubman, in a Times review read on radio station WQXR, New York, and published in the paper's Western Edition on the Coast, were virtually the only adverse reactions.

Loved Your Mother

Since the "Oliver" opening, there has been a sizable line of patrons at the Imperial boxoffice, most of the time extending through the lobby and some distance along the 45th Street sidewalk. Merrick has been having pictures of it taken daily, and has been sending them to Kerr. The critic finally acknowledged the photos in a wire to the producer to the effect, "I love the picture of your mother."

Merrick answered that last Monday (14) with an "Oliver" boxoffice statement showing a standee-limit gross for last week and an accompanying note reading in part, "I'm sure this will warm your heart. I canvassed the long line at the Imperial and almost everyone . . . said they were there because they heard you on the air, and for that I thank you."

Mrs. Kerr, whom Merrick once accused of influencing her husband's reviews by "nudging" him during performances, was not involved in the producer's latest campaign against him. Speaking to friends shortly before the "Oliver" opening, however, she referred to Merrick's attempts to prevent the critic from covering the musical, she commented in her deceptively wide-eyed manner, "I don't see why David is doing that — I've heard that 'Oliver' was good."

Sunshine's entry into the situation came after he had sought opening night seats for the musical in order to review it for WINS. The film and TV producer and "Open End" producer-moderator, who has been covering legit for the Westinghouse station during the newspaper strike, was refused press seats by Merrick, but bought tickets and covered a preview.

After castigating the producer for denying him critic's seats, Sunshine returned over the show. Then after Merrick had appeared on WNEW-TV to give his own preview on a tongue-in-cheek rave he called it the "great musical of all time" superior to "Oklahoma," "South Pacific" and "My Fair Lady." Sunshine returned to WINS for another broadside at Merrick, this time for "brazenness" in making the stunt appearance to cover his own show.

Merrick was offered time on WINS to answer Sunshine, but has done nothing about it. On the other hand, when he was invited to appear on CBS-TV to reply to Kerr's pan of "Oliver," he accepted with the provision that the critic would also be present to "debate" the subject. Kerr declined the bait.

WILLS RICHARDSON

What the critics said about the performance of Wells Richardson as FIRS in "THE CHERRY ORCHARD."

Back Stage — "Deserving praise"; WATTS, New York Post—"Good performance"; Village Voice—"Lovely performance"; SHOWELL, JR., Newark Eve. News—"Noteworthy performance as the aged servant FIRS"; HARRIS, World-Telegram-Sun — "Excellent"; The Villager—"Especially fine"; TAUBMAN, New York Times—"Takes advantage of the opportunities Chekhov provides in his minute character."

Mel's Manuel to Stage 'Pocahontas' in London

Michael Manuel, executive stage manager at the Metropolitan Opera House, N.Y., will stage a new musical, "Pocahontas," in London during 1963. He acquired rights to the Kermit Goell novel, "The Complete Works of Captain John Smith," to be published this summer by Clarkson Potter, Inc.

Goell is also doing the book, lyrics and music of the work. He is a revue lyricist with Sim and pop song credits including the current "Near You." It's his first legit try. Manuel came to the Met in 1937 after seven years with Covent Garden, London. He's a stage director there also, being responsible for productions of "Aida," "Elektra" and "Orfeo et Eurydice," as well as standard repertory.

After "Pocahontas," Manuel will return to the Met for his regular duties next season.

Legit Case

David Turner, author of the London production of "Semi-Detached," arrived in New York last Friday (11) for conferences with David Black who intends producing the play on Broadway in the spring.

George A. Amerlan has been re-elected for a 13th term as president of Local 76 (Youngstown, O.) of the International Alliance of Theatrical Stage Employees (stagehands union) and Motion Picture Machine Operators. He is also business manager.

Road Subscription

Continued from page 20

turned from a swing through Louisville, Cincinnati, Indianapolis and other midwest cities, where he met with leading businessmen interested in promoting support for live theatre.

In Cincinnati, where the Shuberts have put the Shubert and Cox Theatres up for sale or lease, Cary conferred with prospective buyers or lessees about the city's subscription potential and laid the groundwork for future expansion. The number of subscribers in Cincy rose this season from 3,446 to 4,082.

In Indianapolis, which is not currently a subscription city, Cary met with Corbin Patrick, drama editor of the Indianapolis Star, to discuss the possibilities of local subscription re-instatement for shows that would play both the Murat Theatre and the newly-constructed Clowes Memorial Hall at Butler U'niv.

Of the 20 cities now on the TG-ATS subscription roster following the dropout of Detroit, 11 have less subscribers this season than last. The drops range from 66 in St. Paul to 1,370 in Boston. In Toronto, which has the largest number of subscribers with the TG-ATS subscription program tied in with the O'Keefe Centre's own subscription setup, enrollment slipped from 20,772 last season to 19,766 this season.

The 20 current subscription cities are Baltimore, Boston, Chicago, Cincinnati, Cleveland, Columbus, Denver, Kansas City, Los Angeles, Louisville, Philadelphia, Pittsburgh, Milwaukee, Minneapolis, St. Louis, St. Paul, San Francisco, Toronto, Washington and Wilmington.

Dance Review

Jose Limon Co.
(Philharmonic Hall, N.Y.)

Dance came to Lincoln Center and Jose Limon and his brilliant company made it a good introduction. Hall is hardly suited to the dance though the stage is spacious; there is something dismal about the setting and much of the Limon work got lost in space. But the clever lighting of Thomas Skelton managed to give some kind of necessary illusion to the presentation.

Program consisted of two well known Limon items, Mozart's "Pavane" to music by Purcell and Kodaly's "Missa Brevis" whose best performance was given in a bombed-out church in Budapest at the end of World War II. Little new can be said about these well known pieces. They are built with intense imagination and danced with such precision and freedom and the elements of music and dance complement each other in such a way the absence of scenery and a proper stage did not prove catastrophic, as it might have.

Conductor Kaplan the Camerata Singers, Clara Tilton at the organ were Limon's ideal collaborators.

Clark.

Tammy Grimes

Continued from page 20

actors aren't set. Merrick's schedule for "Luther" is still indefinite. Although he had originally intended presenting the religious drama this season, he subsequently postponed the project because Albert Finney, whose performance in the title role was critically acclaimed in London, had two film commitments.

Finney recently notified Merrick that production of the second picture has been delayed, however, and that he will be available for the Broadway legit assignment this season. Although he won't be able to get the show ready before late spring, Merrick is going ahead with it, as Finney may not be available again for an indefinite time. The young London star is figured vital to the success of the play.

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
Bells Advising (4-2-62).
Blue Angel, Prince of Wales (3-21-62).
Blue Boy, Lyric Hammersmith (12-21-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Terrace (9-5-62).
Chips Ahoy, Vaudeville (1-27-62).
Chu Chem, Prince Charles (12-26-62).
Conversation Piece, Strand (6-20-62).
Dick I Think, Jr., Morton's (10-30-62).
Last Examiners, New Mayfair (6-27-62).
Limbertwin, New Palace (1-25-62).
Mandingues, Royal Court (11-8-62).
Miss Pell, Criterion (9-26-62).
Messenger, Ambassador (11-26-62).
Mrs. Pollin, Duchess (9-26-62).
My Fair Lady, Drury Lane (4-30-62).
Oliver, New (6-30-60).
Play for the Pet, Whitehall (8-2-62).
Sad at Sounds, Wyndham's (11-8-62).
Send Paper, Royal E. (12-26-62), closed last Saturday (12) after 48 performances.
Setsy Skeeter, Duke York's (11-7-62).
Spectator, Dublin Globe (6-26-62).
Suez 56 Revue, Palladium (12-26-62).
Sweet Charity, Piccadilly (2-16-62).
Table of Man, Garrick (6-26-62).
Tenderfoot, Adelphi (12-26-62).
Tenderfoot, Cambridge (2-6-62).
Sound of Music, Palace (5-16-61).
Three Sisters, Westminster (12-26-62).
Three of Hearts, New Arts (12-26-62).
Toby Tyler, Hammersmith (11-26-62).
Trolley Folk, Queens (11-26-62).

CLOSED

Promise Comedy (7-26-62) closed last Saturday (12) after 204 performances.
Queer Safety, Royal Court (12-26-62), closed Jan. 5 after 39 performances.
Thing, Repertory, Phoenix (12-12-62), closed Dec. 29, after 30 performances.

SCHEDULED OPENINGS

High St., Shiels, Royal E. (1-27-63).
Most Happy, New Arts (1-26-63).
New British Satirists, Comedy (1-24-63).
Not Wanted Here, Hammersmith (1-24-63).
Queer Customer, Royal Ct. (2-1-63).
Soul, Phoenix (1-7-63).
Survival, Lyric (2-6-63).
Thurber, St. St. Martins (2-26-63).
Now to Succeed, Shaftesbury (2-26-63).

Bits of London

London, Jan. 15.

Princess Margaret visited "King Lear" at the Aldwych Theatre and followed the play closely with a copy of the drama in her hand.

Tony Hendon has taken over as the Widow Twankey in the Harrogate Opera House pantomime. The role was to have been played by Norman Evans, who died recently.

April 8 now fixed for the opening of the Sammy Davis Jr. engagement at the London Palladium.

Edith Evans has just celebrated her 50th anniversary on the stage.

Liz Fraser, best known as a screen comedienne, will be in "Next Time I'll Sing To You," a new play by James Saunders due next Wednesday 23 at the Arts.

FRANK J. HALE'S FLOCK OF PALM BEACH STARS

Palm Beach, Jan. 15.

Frank J. Hale plans a 10-week season at his Royal Poinciana Playhouse which opens Jan. 21 with Eva Gabor in "Shot in the Dark," followed by "Take Her, She's Mine" starring Hans Conreid and Elizabeth Ashley, on Jan. 28; on Feb. 4 comes "James" with Arlene Francis; Feb. 11, "Write Me a Murder"; Feb. 18, "Tender Trap" Hugh O'Brian; Feb. 25, "The Matchmaker" Faye Emerson; March 4, Jack Carter in "A Thousand Clowns"; March 11, Fred Waring makes his annual appearance followed on March 18 with "Rainmaker" starring Inga Swenson and Howard Keel.

Season finales March 25 with Jeffrey Lynn slated to play in "Mary, Mary."

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THE BERKELEY COMEDY
is now holding tryouts for parts in its initial production: Moliere's Tartuffe and other, subsequent, productions. Theatrical designers are also required. Write to or inquire at 2081 College Ave., Berkeley 5, California, Apt. 8.
There will be no pay initially.

HERE'S HOW

...New York producers are using TIME's Metropolitan Edition to reach 315,000 best-customer families during the newspaper strike. Make your reservation by Wednesday (full pages only)–give us your plate on Friday–see your ad in print on the following Monday.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC) Producer, Stuart Ostrow c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 2-1020. The three leading roles will be cast through agents only. Available parts: fourth lead, nine-year-old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician mature, colorful, tenor; comedian, sympathetic character, must sing, district attorney, irascible but human, comedian, incompetent psychologist; man, distinguished-looking, educated, tolerant; four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper. Thelma Ritter type, sings; two men and three women, 40-50, pleasant looking, sing-dance-act well. Mail photos and resume to Michael Shurtleff and Alan Shayne, room 708, at above address. Do not phone or visit. Appointments from photos and resumes received.

OFF-BROADWAY

"Purim Fantasy" (C). Producers N.Y. City Center (130 W. 56th St., N.Y., 5th Floor). Audition Jan. 25 from noon-1:30 p.m. for actor-dancer-acrobat, pixie character. Experienced in Shakespearean theater, must be short and 22 years old or younger. Auditions at the Center above address.

Theater 1963 (26 W. 8th St., N.Y.; OR 4-3681); producers, Richard Barr & Clinton Wilder. Accepting photos and resumes from performers not previously known or interviewed by production office. Mail applications to Theater 1963 c/o the Cherry Lane Theatre (38 Commerce St., N.Y.) by Feb. 1. Do not phone or visit. No duplicates.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-2084). Available parts: three comedians 28-30, legit British eccentric man, 28-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 902 c/o the producer. Interviews by appointment only. Do not phone or visit.

"My Fair Lady" (MC). Producer, Herman Levin (424 Madison Ave., N.Y.). National touring company. Auditions this Friday (18) from 2 p.m. for alton and tenors at the Martin Beck Theatre (302 W. 45th St., N.Y.).

"Peggy And Rose" (MD). Producers, Lenny-Dehon Agency (140 W. 58th St., N.Y.; JU 2-6670). Production to tour during the summer with an opening scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse, Producer, Charles A. R. Haines c/o theatre, Boiling Springs, Pa.); managing director, Richard K. Gage. The 15th season of 20 weeks to start early in April. Using a full Equity company plus a paid junior staff of five men and three femmes. Mail photos and resumes to managing director c/o Julian Williams at Marge Kerr Agency (221 E. 39th St., N.Y.) for appointment.

CINCINNATI

Playhouse in the Park. Producer, Brenda Jones (944 E. 69th St., N.Y.; Rh 8-2009). Equity resident drama company. Auditions by appointment only, Feb. 6 & 7, for male and femme Equity drama performers. Mail photos and resume to producer at above address. No duplicates.

Television

"Camera Three" (educational-dramatic series) Producer, CBS (494 W. 59th St., N.Y.; JU 6-6565); casting director, Paula Hindin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" (D). Producers, Talent Associates-Paramount (444 Madison Ave. N.Y.; PL 2-1020). Seeking actors and actresses of all types and ages as extras. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 708, at the above address. Mark envelope, "Extra." Do not phone or visit.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (494 W. 59th St., N.Y.; JU 6-6565), casting director, Paula Hindin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Untitled Comedy Situation Series (C). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y. PL 2-1020). Available parts, leading man, 30-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own ego, good sense of comedy; leading lady, sharp, shrewd, humorous, very likable; man, about 30, business manager, nervous but likable. Mail photos and resumes to Casting Consultants, Michael Shurtleff and Alan Shayne room 708 c/o the above address. Do not phone or visit.

Cabaret

"Are You Ready For This" (R). Producer, Sinnet & Saint Room (35 Grove St., N.Y.; UN 4-9787), & Mark Malone; manager Danny Lazan (Cast of four to be under AGVA contract and a pianist to be under Local 802. Parts available for a comic ingenue who sings and an understudy for her, plus an understudy for a femme, legit voice. Phone the manager at the above number daily, after 2 p.m.

BOSTON

"Five Fours Out" (R). Producer, Ivor David Balding (c/o Hitchcock-Balding Productions, 158 W. 58th St., N.Y.; PL 7-2021). Musical revue with cast of five (all will be under AGVA contract). Production commissioned by the Hilton Hotels, and will open Feb. 4, for four weeks in the Terrace Room of the Statler Hilton Hotel, Boston. Available parts: ingenue, sing-dance, attractive, well proportioned; comedienne sing-dance, Carol Burnett-Charlotte Rae type; actor, early 30s, sing-dance, handsome; comedian, sing-dance, Jack Lemmon-Dick Van Dyke type; comic-actor, sing-dance, handsome. Agents contact producer at above address and number. Interviews set through agents only. Do not phone or visit.

Gabe Rubin's Laurel

Pittsburgh, Jan. 15.

Gabe Rubin, owner of the Nixon Theatre here, gets a special award for distinguished service in show business at the Junior Chamber of Commerce "Man of the Year" dinner at the Pittsburgh Hilton on Jan. 21.

Rubin, who has been in legit and film house operations for 26 years, will be cited for his "devotion to the living theatre."

Concert Reviews

Hamburg (NDR) Symphony

(Carnegie Hall, N.Y.)

The NDR Symphony of Hamburg gave the first concert of its four week American tour in Carnegie Hall (7) and scored an immediate success with the audience — and might have with the critics, had there been any reviews printed during the newspaper strike. NDR (Nord Deutscher Rundfunk or North German Radio) created the orchestra in 1945, somewhat patterned after the now defunct NBC orchestra in NY. Its conductor is 66 year old Hans Schmidt-Isserstedt, a man with musical vision, conveying an impeccable technique and refinement to the group of players under him. (He made his U.S. debut last year with the Philadelphia Orchestra.)

Program started with the Brandenburg Concerto No. 2 in F Major and its highlight was the appearance of the star-trumpeter, Adolf Scherbaum, who played his part which is rarely attempted in a concert hall, the instrument reaching as far as D above high C, with amazing clarity, precision and rhythm and leaps a la Joan Sutherland. The whole Bach piece was a perfect example of ensemble playing.

Next soloist to appear was Jorge Bolet in Liszt's Concerto No. 1 in E flat for piano and orchestra. Senor Bolet somewhat towered over the conductor physically and musically and through his pandemonious blows and thunderous climaxes produced actually a floor for melody and rich tones — the famous triangle passages of this concerto failed to reach the ear through the impact of too much sound. The contemporary piece on the program was Boris Blacher's Variations on a theme by Paganini, a show-off piece for the orchestra with no great musical value, specializing in a kind of jazzy rhythms and weird harmonies.

Brahm's Symphony No. 1 in C Minor was as magnificently played as benefits an orchestra from the same town the composer was born in (May 7, 1833). Here the orchestra showed off its most characteristic qualities of sound manufacturing, clear, solid and rehearsed in each group of instruments, — equally proficient in the strings as well as in brass and wood winds. In the pace of the symphony seemed more sustained than we are used to, the last (Alpine) scene had something of magic woven around it.

For symphony fans it may have been luck to hear the orchestra play in Carnegie Hall and not at Lincoln Center where much of the delicate and tonal balance would have been endangered acoustically.

(Gelb.)

N.Y. Philharmonic

(With Leonard Bernstein)

That Leonard Bernstein has an inner affinity with Gustav Mahler's music, he had already proven two years ago, when the NY Philharmonic paid tribute to the Austrian composer, 30 years after his death. It may be no mere chance that Mahler and Sigmund Freud belong to the same generation, same landscape—same world of thoughts. While the doctor was intent to uncover innermost thoughts and reactions, the composer did the same through his music with the aid of a gigantic orchestra able to scintillate in all tonal colorings.

Mahler's "Fifth Symphony" is not his most popular and not his best one—it is nevertheless characteristic for his creative style expressing a gamut of his feelings from fullsome to waltz rhythms, death foreboadings and prayers for heavenly peace. Bernstein's interpretation was somewhat on the sentimental side but revealed complete understanding of the complex work, the orchestra was in a good shape and the public was most enthusiastic after the 70 minute symphony. Program-opener (Haydn's Symphony No. 88 in G major) was less successful, not as elegant and exact in tempi as one would have wished for this composer. Brucker Mahler's "Fifth" has plenty enough music for a concert program and this seemed an unnecessary prolongation of the evening. (Gelb.

Bach Aria Group

(Town Hall, N.Y.)

As the listeners and fans of the Bach Aria Group expect — and always get — the first concert of the series showed cultivated artistry by master musicians. It was, throughout, a rare pleasure.

Most significantly in the program selection was the performance of Bach's "Magnificat" in its original version and full justice was done to Bach's creative and seemingly inexhaustible inventiveness. Frank Brieff conducted with intelligence and competence. Eileen Farrell and Carol Smith were excellent in their interpretation showing their comprehension of Bach's style. Only Jan Peerce did not seem to be an integral part of the ensemble in spite of his singing, which always shows finesse and care.

Appropriately enough the concert started with a choral piece written for a new year from the Cantata 190 and terminated with two groups of arias from selected Bach-works. All the solo-instrumentalists did full justice to this presentation of the rare musical gems by the great Johann Sebastian. (Gelb.

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Hawkins, Faulkner Et Al.

"Hawking of the Paris Herald," autobiog of the famed managing editor (36 years) of the Paris edition of the N.Y. Herald Tribune, will be published by Simon & Schuster in May. Yet correspondent Robert N. Sturdevant has collaborated with Hawkins who, since his emeritus stature upon retirement last year, has been working on his memoirs.

"My Brother Bill" by John Faulkner, is the boog of the Nobel prize-winner William Faulkner and his brother had a pact that neither of them would write about the other's life or work until one of them died.

Margaret Bourke-White's "Self-Portrait" as her autobiography is called, includes some of the late Life photographer's most memorable photographs. She was married to novelist Erskine Caldwell and was a victim of Parkinson's disease. All are Simon & Schuster books as are Dorothy Carson's "Rachel Carson: Her Life and Death," by the famed teen's widow, Alexander King's "Is There a Life After Birth", fourth of his series of memoirs (first were "Mine Enemy," "Tigers," and "I Should Have Kissed Her More") and Walt Disney cameraman Jack Couffer's "Song of the Wild Laughter," his experiences working with animals all over the world.

Fusion of Syndicators

Publishers Newspaper Syndicate, the feature service that evolved from the merger of the Chicago Sun-Times and Chicago Daily News feature service and the Chi-based Publishers Syndicate last October, is pooling its resources with the New York Herald Tribune feature web. The merger will involve an exchange of Chicago and New York coverage, and a long list of columnists, cartoon strips and general newspaper features. The PNS will headquarter in Chi, and claims 2,000 newspaper customers at its inception.

Included in the stable of features offered by PNS are columnists Roscoe Drummond, Max Freedman, David Lawrence, Art Buchwald, Joseph Alsop, Rod Smith and Ann Landers, the Gallup Poll, such comic strips as "Steve Canyon," "Mary Worth," and "Rex Morgan," and cartoonists George Lichty, Virgil Partch, Bill Mauldin, Jacob Burck, John Fischetti, Don Dowling and Cecil Jensen, among others.

Walter Kerr's Book

"The Theater in Spite of Itself," by N.Y. Herald Tribune drama critic Walter Kerr, is his first book on the subject in six years. Simon & Schuster will publish next June.

Harold Flender has put his CBS documentary between covers for S&S. "Rescue in Denmark: How Occupied Denmark Rose as a Nation to Save the Danish Jews from Nazi Extermination," for S&S. Shepherd Mead, who authored "How To Succeed in Business Without Really Trying," springboard for the current Broadway musical smash, has a new one, also uniquely titled—in the form of two phrases of dialog—viz., 'Dudley, There Is No Tomorrow: Then How About This Afternoon." Still another S&S book, offbeat so far as author Lillian Ross is concerned (she usually dwells on Hollywood and show biz) is "Vertical and Horizontal: The Trials and Triumphs of Dr. Spencer Fifield," saga of an internist whose career she dwelt in New York pieces.

Rule 2 Mags 'Obscene'

Milwaukee, Dec. 27.

Distribution of three magazines —Sextet, Cuddle Bug and Jade, have been banned from distribution or sale in Milwaukee County by the county's Circuit Court. Richard B. Sorger, an assistant d.a., asked for petitions seeking judgments against the magazines.

Circuit Court Judge Lee B. Stanley declared Cuddle Bug, obscene, with Circuit Judge Michael T. Sullivan making identical ruling on Sextet, and Jade.

Notice of judgments have been filed on the publishers in California firm and Lloyd Mathis, Milwaukee bookseller & magazine dealer. Neither Mathis nor the publishers appeared in court.

Rumford Retains Individuality

Rumford Press in Concord, N.H., one of northern New England's largest printing establishments, which prints a number of national publications, has been merged with the Blanchard Press Inc. of Garden City, Long Island, N.Y., effective forthwith.

Francis N. Ehrenberg, president of the Blanchard Press, stated both will retain their identities as divisions of Blanchard Press. Actually, Rumford Press was purchased more than five years ago by Blanchard Press, which continued to operate it as a separate firm.

No reduction in personnel is planned under the merger of the two firms, according to officials.

Beaucoup Rose Franken

"Claudia" creator novels and plays Rose Franken's autobiog, titled "When All Is Said and Done," will be published by Doubleday in March. Her show biz associations with Nathan Gershwin, Leland Hayward, Maxwell Perkins, also the Roosevelts, and the life and times of Hollywood and New York in the 1920s and '30s, is part of the canvas.

Doubleday, which is publishing, is bringing out a month preceding, "The Complete Book of Claudia." This kingsize anthology of Miss Franken's eight Claudia novels (first one was published in 1929) will be complete in one volume.

Show Biz & Hong Kong

Show biz rates a boo for making Hong Kong a top Pacific tourist draw, says N.Y. Herald Tribune staffer Gene Gleason in his book, "Hong Kong," scheduled for Feb. 15 publication by The John Day Co. Gleason cites films like "Soldier of Fortune," "Love Is A Many-Splendored Thing," "The World of Suzie Wong," and "Ferry to Hong Kong," plus radio-tv plugs from Ed Sullivan, Arthur Godfrey, Jack Paar and David Brinkley as key factors in doubling colony's tourist volume during the last four years.

Drury's 'Paradise'

William Drury is the new editor of the Paradise of the Pacific magazine, a 73-year-old monthly that has been in shaky financial position for several years. He succeeds Gallespie and Elizabeth Evans, husband-and-wife editing team that has tried to inject some vitality into the slim monthly for 15 months.

The Honolulu-published monthly, which was in receivership for some time, was acquired last year by a commercial printing firm.

Milwaukee Nay to California

"Black Silk Stockings" was ordered removed from distribution and sale on Milwaukee County newsstands by Circuit Judge Elmer W. Keller. This increased number of verboten mags there to four.

"Cuddle Bug," "Sextet" and "Jade" were previously ruled obscene by Circuit Judge Lee B. Stanley.

All four magazines are published in California.

Donald Hayne's Autobiog

Unusual type of quasi-Hollywood autobiog is Donald Hayne's "Butter My Heart" for Knopf publication.

After renouncing priesthood he became private secretary to the late Cecil B. DeMille in Hollywood, married and started a new existence. Ultimately he returned to the Roman Catholic Church.

Music Books

Joseph Stein has translated from the German Hans Gal's biography of "Johannes Brahms" which Knopf will publish in April.

Same pub is bringing out selected writings by Ernest Newman, critic, and introduced by Herbert Van Thal under the title, "Testament of Music." Newman, who died in 1959 at 91, was a foremost and uncompromising musical critic since 1906.

CHATTER

Calder Willingham in New York from his New Hampshire manse for a series of appearances on behalf of his "Eternal Fire" published by Vanguard.

An 88 two-year package pact settled the Newspaper Guild's strike threat against the Columbus Citizen-Journal (Scripps-Howard) retroactive to Nov. 1.

"Over 50, So What" is the title of the chanteusie-from-Milwaukee Hildegarde's autobiog, written in collaboration with Adele Whitley Fletcher. Doubleday will publish next Month. McCall's ran excerpt last fall.

Richard Gwynn moved from parliamentary bureau of MacLean-Hunter Publications to Ottawa staff of Time and Life. He was replaced by Maurice Cutler whose main chores will be government coverage for M-H's 50 trade publications.

Edward C. von Tress, ex-Curtis Pub. Co. senior v.p. and manager and ad director of Holiday, who exited the Philly publishing house after 32 years, now executive associate for special projects of Indiana Univ. Foundation at Bloomington, Ind.

Tony Randall is among other Hollywood bidders for Nichols Di Minno's "The Gentle Martyrdom of Brother Bertram" which Crown published recently. Bertha Klausner, agent for the author, says the "suddenly" concentrated bids are "most surprising."

Fred Kerner is new Editor for Crest and Premier Books, succeeding William C. Lengel who has headed Fawcett World Library since its inception. Lengel stays as senior editor in an executive advisory capacity for Fawcett magazines as well as paperback books.

Harvey Breit, formerly of the N.Y. Times Book Review and co-author with Budd Schulberg of the play, "The Disenchanted," will have his new novel, "The Time of the Elephants," published by World in late spring. He just turned in the first draft; had been working on it for past two years.

A regular quarterly dividend of 8c per share on American Heritage Publ. Co., payable March 14, 1963, to shareholders of record March 1, 1963, was declared by the board of directors. The company publishes American Heritage and Horizon magazines, American Heritage Junior Library and Horizon Caravel Books.

Roger W. Miller, Wheitfish Bay, a Milwaukee Journal reporter since 1960 has been tabbed for staff of Gov.-Elect John W. Reynolds. Miller will "primarily handle press work," according to Stanley A. Buchermen, another former Milwaukee Journal reporter, recently appointed Reynolds' Executive Secretary.

Dr. Gary A. Steiner, psychologist and social scientist, is author of "The People Look at Television: A Study of Audience Attitudes" for Knopf. Bernard Berelson wrote the foreward; Paul D. Lazarsfeld, founder and currently associate director, Bureau of Applied Social Research, Columbia Univ., wrote an afterword.

Ex-Hollywood scripter Mary O'Hara who has been running a ranch in Wyoming with her husband has put it down in autobiographical form, "A Summer on the Ranch," for Doubleday. Her previous novels, "Thunderhead," "My Friend Flicka," and "Green Grass of Wyoming," have been based on her ranch life; last two were sold to Hollywood.

"Indian Film" by Erik Barnouw and Subrahmanyam Krishnaswamy, is on Columbia Univ. Press roster for May. India, outranking Hollywood and second only to Japan as a prolific filmmaker, is discussed by Barnouw of the staff of the Center for Mass Communications and Associate Prof. Dramatic Arts at Columbia, and his collaborator, who is a Madras (India) film producer.

VIOLATIONS OF THE CHILD MARILYN MONROE

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SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs

So many publications second-guessed the Prez in 1962 many of them tossing in a rabbit punch for good measure, that it is a pleasure to read in the January 1963 issue of McCall's Peter Lawford's life among the Kennedys. It is called "The White House Is Still Wondering What to Do With Me"—a cute title, but not quite true because long before any Kennedy got near the White House Lawford was an established actor.

Of course being a brother-in-law of the President hasn't made him less of an attraction but as he points out with consummate good taste he has made every effort not to cash in on the coincidences. Even when he travels by plane with the President and photographers are all around taking shots he has kept himself well out of range. I doubt if any other star or politician could make a similar statement.

Al Horne of the Washington Post, who does a snug recap of the magazine field each week, comments that Lawford in this confession has proved that he won't do as the family historian.

As a matter of fact, aided by Vernon Scott who collaborated with Lawford on the article in question, Lawford will do very well. He tells things I never knew till now and I have read about everything that has been printed about the wunderkind of weltpolitik.

I didn't know, for instance, that while the Herald-Trib may be "out," Variety is "in." According to Lawford, the President sees Variety every week, "which helps keep him up on show business and my business." Not long ago he wanted to know if I planned to concentrate on drama or comedy. Then he came up with one of those bits of obscure knowledge that never fails to astound me. He said, 'I hear Oceans Eleven is going well in Manchester, England.'"

Though raised in the best British traditions, for Lawford is the son of a major general who was knighted by the British Crown, Peter himself has become as he describes it, "pretty much a California casual-style fellow." That means he can forego shaving on a day he doesn't have to work and golf in his bare feet.

He and his wife, the former Pat Kennedy, live in the old Louis B. Mayer home on the beach at Santa Monica, and on one occasion when their wives were away the Prez and Lawford had a weekend there as bachelor-husbands.

It took a day for the press to find out that JFK was at the beach-house and Paris-Match offered a neighbor 1,000 bucks if the photographer could use the neighbor's bedroom window to shoot some pictures of the President in Lawford's patio. Lawford reports that the neighbor refused the offer. It is nice to know that the good neighbor policy from the Roosevelt era is still operating among the Santa Monica beachhouses.

Unfortunately, JFK and Pat went swimming in the ocean and after the Prez swam out about 500 yards he returned only to find photographers fully dressed wading in up to their hips to get a shot of him coming out of the water.

Lawford and his guest returned poolside within the gates of the Lawford manor and there talked politics and show business. The Prez wanted to know how "PT 109" was coming along. Lawford said he had seen the rushes and that Cliff Robertson was doing a terrific job of playing the President. As this is the remark of one actor about another it may or may not mean anything.

Lawford reveals, too, a matter which he was able to keep secret about his own golf game for eight years. That is, that Jack Kennedy when he does play golf, which isn't very often any longer since his back went out of kilter, was a low handicap man. "The last time we played," writes Lawford, "he shot a 38 on the first nine."

Lawford says he first met the Prez when he was Navy Lt. Jack Kennedy in 1946. They met at Gary Cooper's. This was long before Lawford met Patricia Kennedy. He met her in 1948 when she was in Hollywood working for NBC and Kate Smith.

But they didn't really discover each other until the Republican National Convention in 1952. Both were there seemingly as observers.

Lawford wasn't checked in as okay to join the Kennedy clan until the following Christmas in Palm Beach. He was picking up Pat for a dinner date. He was wearing loafers, white trousers, a blue blazer and bright red socks. The patriarch of the clan, Joseph P. Kennedy, couldn't take his eyes off the socks.

When Joe was president of FBO, Pathe and RKO Pictures, he must have seen rare sights, so Lawford in this tricolor ensemble could hardly have thrown him.

Around Hyannisport there are so many children when the clan gathers Lawford confesses he's afraid to sit down in a boat because what appears to be a cushion frequently turns out to be a sleeping child.

He tells an honest story about being asked to read the script of "PT 109" while an overnight guest in the Prez's place at Glen Ora, Virginia. He had been watching television and the President had gone to bed.

When Lawford turned in for bed the script was on his pillow with a note, "Please read and be prepared to discuss at 8:30 a.m."

Lawford fell asleep half way through the script.

Naturally, he wasn't keen about facing the author of the directive at 8:30 in the morning. Fortunately, helicopters were buzzing around ready to take JFK to the White House.

"But what did you think of the script?" he asked.

"I liked it very much—at least the first half. I must have fallen asleep."

JFK simply grinned and hurried to board the helicopter. He never mentioned the incident again.

This may have been the occasion which gave rise to the query as to what the clan was going to do with Peter, though he writes that the story first gained circulation in 1960 and was made by a Chicago politician who told that when Jack got to the White House he'd make Bobby Attorney General, have Teddy run for Congress and Sarge Shriver run for Governor of Illinois. "But the big question is what are they going to do about Peter Lawford?"

So far they haven't done anything with him and judging by his career there is no need to do anything with him. He respects what little privacy the President has. As for his own, he realizes that he gave that up the day he became an actor.

All the change he can see is that clubs are constantly inviting him to speak but he has always declined. His query is, "What would I talk about?"

His career has neither profited nor suffered from JFK's elevation to the Presidency. Nobody would be insane enough to advertise him as in a picture, "starring JFK's Brother-in-Law," and if he did Lawford hopes nobody would be insane enough to buy a ticket on such a sales pitch.

It is easy to see how a goodnatured personality like JFK, hep as he obviously is, can be trapped into exploiting what he basically doesn't particularly like.

When a reporter asked in a press conference over tv did the Vaughn Meader imitation gave him "enjoyment" or "annoyment," he must have known that any way he answered it he was boosting Meader's records by hundreds of thousands. That, to him, the imitation sounded more like Teddy and that Teddy should suffer the "annoyment" was a cute switch, but as Meader, the recipient of this windfall, said on the Jack Paar show not long ago, it is easier to imitate the President than to be him.

Canadian Radio's Unique Policies

Continued from page 2

[illegible] of Canadian broadcasters. But [illegible] Canadian [illegible] Canadian [illegible] Canadian

Broadway

John Martin, retired as dance critic of the Times, will hit the lecture circuit next fall. Auspices: Hurok.

Melody Condon, daughter of comedienne Martha Raye and Nick Condon, has started her show biz career as receptionist at the William Morris Agency.

Columnist Leonard Lyons quipped to a Honolulu interviewer that "I always wear my P.S. 109 graduation pin to dispel the common illusion that all columnists are unschooled and illiterate."

American Guild of Musical Artists persuaded Met Opera to hold ballet auditions Jan. 19 instead of usual September auditions. Dancers picked don't start until the mid-October season of the opera.

Gene Smith of the N.Y. Times fronts for a group of financial writers which has set up an office on 3rd Ave. to dispense financial report consultancy and other services to corporations during the news blackout.

Mildred Traube, wife of producer-director Shepherd Traube, and actress Ina Balin will present the first showing of Compages (paper paintings) by Golde Lewis (Mrs. Jack) at their Balin-Traube Gallery from Jan. 22 until Feb. 16.

Earl Blackwell is taking to the road Jan. 16 for lectures under the W. Colston Leigh pennant. The head of Celebrity Service will discuss surprise celebrities. Starts in Atlanta and heads into the warm climes before pausing into midwest.

Claudio Arrau, Chilean pianist whose eight concerts at Philharmonic all '62 Beethoven sonata were curtailed to four due to flu and nervous exhaustion has resumed his U.S. concert tour. Due in Russia in March. The refunds on his N.Y. concerts amounted to $35,000.

Dr. Dorothy H. Anderson, of Babies Hospital, New York, and the College of Physicians and Surgeons of Columbia University, and Patti Page were honored last (Tues.) night at the 20th anniversary dinner of the Variety Club Tent 13 in the Bellevue-Stratford, Philadelphia.

Berlin

By Hans Hoehn
(78228)

Local production of "My Fair Lady" passed its 400th performance.

Titanus Palast registered a commercial success with Ralph Benatzky's "White Horse Inn."

Horst Blacher, composer and director of High School of Music in Berlin, observed 60th birthday.

SFB Station Free Berlin acquired the domestic tv rights to Peter Ustinov's "Photo Finish."

Sir John Barbirolli conducted the Berlin Philharmonic with his countryman, Clifford Curzon, handling the piano.

The traditional Berlin film ball of the winter season reportedly has been cancelled this year. Misery of the native film biz blamed.

Rave reviews went to Charles Laughton for his last screen role in Columbia's "Advise and Consent," but pic itself didn't get much praise.

Paddy Chayefsky's "Man with Man" will run at Berliner Theatre at least until the middle of February, a remarkable success for Berlin. Success of play, which opened last October is evidenced by the fact that it was originally supposed to run only until Nov. 4.

Palm Springs

By A. P. Scully
(Tel P 4 4-1828

Lily Pons back in her hilltop manse.

Georgia Carr in for four weeks at the President.

Duke Mitchell joined Fay Cantrell Trio as a singer at Ranch Club.

Ginny Simms gave her father-in-law Dr. Seth Eastvold, a trustee of California Lutheran College, a bible.

Flood of fugitives from snowbound north forcing even small hotel operators to shut off their "no vacancy" signs.

Paula Gregory, who brought her Pink Garter theatre from Jackson Hole, Wyo., to the Palm Springs Ranch club, is now booked there for the season.

Frederick Loewe is giving $300,000 in 'Camelot' future royalties to the public foundation and the University of Redlands. Last year he released $500,000 for the Desert hospital.

Warner crew around taking shots for production of "Palm Springs Weekend," pic starring Troy Donahue and directed by Norman Taurog. It's about the annual Easter gathering of teenage locusts.

Stanley Spiegelman, once musical director of Seattle radio stations and member of Artie Shaw, Ted Fio Rito and Ray Noble orchs, dropped all outside activities to concentrate on the Hotel President which he has bought.

Walter Wood, who produced "The Hoodlum Priest," now has Sidney Sheldon working on Tashikawa's 26,000,000 bank robbery, pulled off by Earl Brown, a teenaged Marine who posed as an officer sent to check on the Japanese bank's deposits.

Rome

By Robert F. Hawkins
(Via Sardegna 43 Tel 479 316)

Irving Stone expects to return here next year.

Danielle Delorme skiing in from Paris for Italo opening of "War of the Buttons."

Max Petacca, Rome restaurant adding pub room and jazz cellar to its restaurant area.

John Ford reported set to direct new version of Ulysses, the Homeric hero, in Crete.

Leicester Hemingway reported as being paged to portray his brother in pic on his life and adventures.

RCA Italiana celebrates its 10th anni this year with special priced LP Album of Toscanini's recordings of Beethoven Symphonies.

Leo Herbstritter, MPEA Mediterranean topper, had close escape when his car skidded off icy road. He's now back at his desk sporting several stitches in his head.

Giancarlo Zagni signed for pic directing stint in Mexico during recent visit to Acapulco Fest. Titled "Two Bridges to Caracas," story was penned by Ennio Flaiano. It stars Ekberg.

In-and-out Jose Ferrer in from Torrenia location of "Cyrano and D'Artagnan." Peter Sellers back from London and into "Pink Panther" after brief visit on Edward Albee in George Marshall ditto.

Rossana Brazzi leaves for U.S. soon and shoots a film in Rio before returning here for his own production. Henry Thody has written his life story which Britain's News of World will serialize.

Minn.-St. Paul

By Rob Rees
(2208 Kenwood Parkway, 374-4015)

Sixten Ehrling guest conducts Minneapolis Symphony on Friday 18.

University of Minnesota Artists Course books in violinist Isaac Stern Jan. 16.

Theatre St. Paul's biggest hit in six years, "Threepenny Opera," bows out Jan. 20.

Folksters Peter, Paul & Mary to play one-nighter at University of Minnesota Saturday 19.

Thrush Judy Payne pianist Jim Trost and Dick Burgess Trio on bill at White House eatery.

Following McGuire Sisters as toppers of Upper Midwest Auto Show in Minneapolis Auditorium will be Rusty Draper, Jan. 15-17 and Rick Nelson, Jan. 18-20.

Minneapolis city council okayed $10,000,000 expansion-remodeling of Minneapolis Auditorium. Plans include construction of $5,000,000 exhibition hall to be added to present building.

Actress Rita Gam inked for Tyrone Guthrie Theatre production of Moliere's "The Miser" and Chekhov's "The Three Sisters" this spring and summer. Rehearsals slated to start in March.

Philadelphia

By Jerry Gephon
(319 N. 13th [illegible] 4-4868)

Penthouse Club inaugurated a dance policy with a combo.

Bill Hennes will produce the International Revue for the Philadelphia Travel and Vacation Show.

King Brown, manager of the Trans-Lux Theatre here, left early this month to take over the same post at Krim Theatre Detroit. Harold Brason, former manager of the Fox, moves into T-4 Theatre spot.

Team of Al Fisher & Lou Marks given testimonial dinner at Palumbo's. Highlight was citation for charitable work, by City Council President D'Ottavio, marking first time an act to be thus honored with a councilmanic resolution.

London

(HYde Park 4661/2/3)

Cockney comedian Wally Patch hospitalized with a leg infection.

George Barnes reelected vice-chairman of Variety Artistes Federation.

British Film Producers Assn. holding its 21st anni dinner on Jan. 24.

Bud Flanagan made his debut as a solo tv artist on a recent "Sunday Night at the Palladium" show.

Donald Herron and Ron Randell added to cast of "Mary, Mary," due to open at Theatre Royal, Brighton, Feb. 12.

Rodney Millington, boss of "Spotlight," planes to N.Y. on Wednesday 23 for his annual lookee.

Cliff Richard met a big press turnout following the first screening of his latest film "Summer Holiday."

Eric Johnston in town as new prexy of International Federation of Film Producers Assn. for a council meeting.

Alan Dent retiring from job of Sunday Telegraph film critic. He'll be succeeded by author, tv writer and critic Philip Oakes.

Cyril Cusack, the Irish actor appearing in "The Physicists" at the Aldwych, is making his first West End appearance in 20 years.

Cabaret act of Bryan Blackburn and Peter Reeves left for first American visit Bkedded for a tv performance on Gary Moore show Friday 18.

Recent visitors include Christopher Plummer, Jim Mitchum, Sy Weintraub, Jack Cardiff, Louis Jourdan, Duke Ellington, Ray Dorsey, Carroll Baker, Jack Garfein, Michael Pearman, Charles Chaplin and Keenan Wynn.

Chicago

(DEarborn 7-4884)

Sportsmen's and Vacation Show opens Feb. 1 at International Amphitheatre for 10 days.

Sheraton Hotels took over the Diplomat Motel in Gary, Ind. and will call it the Diplomat Inn.

Henry A. Stevens, manager of State Theatre, Roseland, installed as president of Roseland Kiwanis Club.

Theatre First presents "Romanoff and Juliet" Jan. 18-20 and for next two succeeding weekends at the Athenaeum.

Old Town North opened on Sedgwick St. as a new folk music joint. Opening bill has Inman & Ira and Gerry Clemens.

Cellist Pablo Casals signed as preem guest performer for 20th annual al fresco Ravinia Festival on the north shore June 28.

Second City, the cabaret theatre, inaugurates a Monday evening series of recitals on Jan. 21 with the Colush String Quartet playing the Chi preem of the Kodaly Trio for Two Violins and Viola.

"Breath of Spring" opened six-week run at Candlelight Dinner Playhouse Jan. 15. In cast are Gertrude Berman, Val Bettin, Fran Ryan, Lolly Trauschi, Pat Houtchens and Geraldine Power.

Montreal

By Charles Lazarus
(Victor 2-2211)

"I Can Get It for You Wholesale" roadshows here Jan. 29 to Feb. 5 at Her Majesty's Theatre.

New Year's Eve quietest in years because of weather and liquor curfew—sales stopped at midnight, all booze off the tables by 12:30.

Revival of Mack Sennett flicks at Montreal Museum of Fine Arts, with Alan McIver vet accompanist at the silents, recreating mood at the keyboard.

Belmont Park, for decades the only bigtime amusement park for summer fun, now opened for winter with certain rides a toboggan slide and skating rink.

David Ellin, who worked on Broadway and legit road shows, doing a one-night at Gesu Hall, of English-Jewish monologs and folk songs." Tix at $3 and $2. Ellin's former Montrealer.

The Pot Pourri one of newest espresso spots on Stanley Street which is loaded with [illegible] kind an impact with offbeat, avant guarde legit. Latest presentation: Two one acters by Stuart Gilman, "When We Two Parted" and "The Prisoner."

Nelson Vermette, GM at the Savoy Hilton in New York, back to Manhattan after a short holiday at Mont Gabriel, north of Montreal with Mrs. Vermette, and the Donald Mumfords. Latter is GM at the Queen Elizabeth Hotel in Montreal, owned by Canadian National Railways and operated by Hilton.)

Odd film booking at Rialto, Chateau, Savoy and Monkland, all in residential areas: "The Music Man," to which kids were admitted when it opened here months ago, and "The Chapman Report," purporting to be Kinsey-type case histories.

St. Petersburg, Fla.

By Odie Anderson

St. Pete's Florida Presbyterian College set guitarist Andres Segovia as concert artist for Jan. 24 in artist-lecturer series.

Nearby Bradenton's 1963 De Soto Celebration will be glamorized by participation of Jackie Mayer, reigning "Miss America." Event is slated for March.

Richard G. Fallon, Florida Theatre Conference prexy and associate director of theatre at FSU, named managing director of the 1963 Asolo Theatre Comedy Festival.

About 80 life-size historical figures will be housed in $400,000 wax museum on St. Pete beach opening March 1. Construction began last month on the 8,000 square-foot structure, with John H. Steele, director of research and development for Josephine Tussaud Ltd., sponsors of the museum, overseeing ground breaking.

Singapore

By Oei Chiow
(13 La Salle St., Tele 43-3865)

"World of Suzie Wong" Pan, banned here wound up at Johore Bahru, southern gateway to Malaya, after a hoff three week run at the Cathay there.

Walt Disney's "Babes In Toyland" still looming large here, with Lufthansa Airline's fancy dress contest organized in conjunction with pic. Rank Organization here releases all Disney films.

City's newest jazz band, the International Jazz Group, gave a concert of traditional and swing jazz. This international group has members from the U.S., Philippines, Holland, Italy and this city.

Miss Michiko Tagawa and Philippe Gentry, driving round the globe to see puppet shows and film them for the United Nations Educational, Scientific and Cultural Organization, now here for material.

Indonesian Film Fest, sponsored by the Indonesian Motion Picture Producers Assn. and presented by the local Cathay Organization, finished up last month after a week's run. Festival proved a success despite being first of its kind here.

Scotland

By Gordon Irving
(Glasgow DOuglas 9000)

James Millar to Glasgow as new program head of BBC programs in Scotland.

Citizens' Theatre, Glasgow, teed off with annual festive revue, "Saturnacnalia."

"A Love for Jamie," Howard & Wyndham pantomime, a click at Alhambra, Glasgow.

Jimmy Logan, Scot comedian, to Newcastle-on-Tyne for "Gold-locks" pantomime.

Stanley Frantin named as next chairman of Scottish branch, Cinematograph Exhibitors Assn.

Citizens' Theatre, Glasgow, doing bigger biz than in previous years. Opening production of season "A Midsummer Night's Dream," broke house records.

Jack Hulbert, Cicely Courtneidge and Robertson Hare skedded to star in Agatha Christie's play, "Spider's Web," at Kings, Glasgow.

Margaret McDonald, in from North American tour, inked as Principal Girl in Harold Fielding's presentation of Rodgers & Hammerstein's "Cinderella" at Empire Theatre, Glasgow.

Albuquerque

By Chuck Mittlestadt
(Dial [illegible] 4-1-90)

Webb Pierce and country-western show at Civic Auditorium.

Metro reportedly is considering New Mexico locations for six upcoming westerns.

Jerry Brown, former newsman with KOB radio here exited post to take similar job with KOAT-TV here.

Judith Anderson due here to present her abbreviated "Medea" and "Lady Macbeth" for U. of New Mexico concert audience Jan. 20.

Sime's Square

By Walter Winchell

Stork Club heist of 7Gs from Sherm's upstairs safe is no riddle. The two suspects (recently employed), have police and FBI records.

Vincent Lopez mending from a broken wing. He has worked steadier than any other showbizzer on the B'way scene.

Ben Hecht wore his finery to the "Oliver" preview perf. Looked like long ago showman Morris Gest.

N.Y. Mirror publisher McCabe, bored with rumors, went on the air to report: "The Mirror will resume when the strike ends."

Journal-Mirror merger buzz (echoed by tv and radio's) were caused by Journal's subway and truck adverts: "Watch for the Big Surprise!" The "surprise" will be a new contest.

Delores Gray's groom-to-be gave her a white mink (to the ankles) for a Yule gift. Gave her mother its twin.

The Waldorf's lobby traffic thickens near the American Airlines desk. Reason: Both eyeful gal clerks wear cow-gal Stetsons, kerchiefs etc.

Walter Kinsella, tv character actor, on greeter-staff at the new Playboy between roles.

Bert Lahr, who was practically born with a Worried-Look, is wearing the Big Grin that comes with being in a hit show. His role in "The Beauty Part" certainly is.

Len Lyons' mate sky'd to the Orient. They never fly together. He followed to Honolulu to make sure she made connections to Japan and then jetted back. Their son George is on D. Merrick's staff.

Rumors that Sam Newhouse might purchase one of the N.Y. papers discounted by locals: "Not with present day Union conditions!" they add.

Boston American, Philly Inquirer and Newark Star-Ledger big sell-outs in midtown sector. Lester, the 50th Street and B'way vendor, refused to sell his last copy of Variety saying: "I gotta have something to read!"

Someone should tell "Idle" newsmen who read their stuff on the air not to let the cameras on their hands which tremble as in stage-fright.

Big mystery about identity of buyer of newspaper syndicate in Times Annex Bldg. Radio Press Int'l.?

Quote-of-the-Week: "If you have your health you have your first million dollars."

Hollywood

Alfred Hitchcock back from Berlin.

Adolph Zukor celebrated his 90th milestone.

Dick Whittinghill bedded with torn hip muscles after bowling match.

Joe Sistrom joins Frank Capra as assistant on his Par production, "Circus."

Ezra Stone named chairman of L.A. of Judaism's Advisory Council for radio-tv.

Al Manuel succeeds Curtis Kenyon, resigned, as Paramount studio story dept. head.

Stan Jones resigned as director of radio-tv and theatre-screen advertising for Walt Disney Productions, after seven years.

Claude Akins, Benjie Bancroft and Dolly Jarvis appointed to SAG directorate, replacing Marshall Thompson, James Gonzales and Louise Lorgan, resigned.

Australia

By Eric Gerrick
(Film House, Sydney)

Carmen McRae set for night club date at Chequers, Sydney.

Ten-pin bowling biz continues okay in suburbs, it's reported by some.

Marcel Marceau in for a Sydney run for J. C. Williamson Ltd. next February.

"Woman in Dressing Gown" off to brisk start at Royal, Sydney, for J. C. Williamson Ltd.

J. C. Williamson Ltd. will run bill with "A Shot in the Dark" next February at Comedy, Melbourne.

With Cinerama doing so well here, it looks rather certain that the Hoyts' loop will convert additional cinemas to Cine this year.

Too many commercials reported swinging viewers away from tv sets and back to the cinemas, according to a recent survey made here.

OBITUARIES

LACY KASTNER

Lacy Kastner, 66, former president of Columbia Pictures International and veteran in foreign film distribution, died in the Norwalk (Conn.) Hospital Jan. 4 after a long illness. At the time of his death he was production consultant for UPI.

Born and educated in England, Kastner, following five years of service in the British Army during World War I, came to the United States as a salesman for the International Film Corp., of which he later became president.

Successively he became an independent producer, assistant to the Continental manager for United Artists, then manager and, in 1942, attached to the U. S. Office of War Information. He joined UPI in 1945 as Continental supervisor in Paris, was named v.p. of UPI Int'l in 1951, transferred to New York in January, 1954, as exec v.p. and in December of the same year was elevated to the presidency. He held this post until August, 1960, when he returned to Paris as foreign production consultant.

Kastner is survived by his wife, the former Priscilla Wilde; a daughter, Mrs. Wesley Oroff, and five grandchildren.

JOHN W. VANDERCOOK

John W. Vandercook, 60, writer and newscaster on radio, died Jan. 6 at his home in Delhi, N.Y. He had been ill since suffering a stroke two years ago. His last radio connection was with American Broadcasting for some seven years.

An extensive writer of travel books, biography and at least one novel, Vandercook was Secretary of the Authors Guild for years, in which post he was recently succeeded by Robert J. Landry, managing editor of VARIETY.

Born in London of American parentage, Vandercook was educated at St. Paul's and Yale. He worked on newspapers in the 1920s before turning to prose and later broadcasting. He had been feature editor on the old N.Y. Graphic. Long before the personal beginners, he were a beard.

He was married twice. His first wife died and his second wife, Jane Perry, later married John Gunther.

MAX GOBERMAN

Max Goberman, 51, conductor-violinist, died Dec. 31 in Vienna, Austria.

Born in Philadelphia, he was a violin student of Leopold Auer, and as a graduate student at Curtis Institute of Music, studied conducting with Fritz Reiner. He began his professional career as a violinist when he was 18 years old, and became the youngest member of the Philadelphia Orchestra with whom he played from 1928 to 1929.

Early in his career he founded the New York Sinfonietta, which he conducted in concert and recordings. In 1949, he was the conductor for the original Ballet Russe on its Australian season and also organized and conducted the National Youth Administration Symphony of New Jersey. He was appointed conductor of the NYA Symphony of N.Y. in 1942 and led several concerts including the first war stamp concert in Carnegie Hall. For five seasons, he was the musical director for the Ballet Theatre.

He was musical director and conductor for numerous Broadway productions including Max Reinhardt's version of "Helen of Troy," "On the Town," "Paloma," "Billion Dollar Baby," "Where's Charley," "West Side Story" and the current "Milk and Honey."

In opera, Goberman was guest conductor with the N.Y. City Opera Company's production of "The Devil and Daniel Webster" in 1939. At the time of his death, he was music director of Library of Recorded Masterpieces, a recording company he founded in 1950.

His wife, two sons, two daughters, two brothers and a sister.

DAVID PERKINS

David Fessenden Perkins, 77, veteran actor, author and playwright, died Dec. 31 in New York.

Perkins, who began his career as an actor some 65 years ago, has appeared in 400 legit productions. He played about every city in the U.S. for the major vaudeville and stock companies, appearing opposite the leading actors of their times, including Sir Henry Irving, Ellen Terry, Robert Mantell, etc.

His play, "The Rose in Fight," starred Edward Everett Horton and later was filmed by Paramount. He co-authored Buster Keaton's comeback picture in Paris, "The Cameraman," in 1927 and produced shows there until 1932. That year Perkins became public relations director for the Alfred Black Theatre circuit. This led to his being made Boston division manager of Paramount Theaters. He held this position until 1935.

He made his acting comeback in 1947 in "On Stage," an off-Broadway production at the Cherry Lane Theatre, and then in Shakespearean repertory in that theatre with the New York Repertory Company until 1948. Between 1950 and 1960, he did stock work on the summer circuit and numerous major TV shows. During the 1951-52 Broadway season, he appeared in "Love and Let Love," with Ginger Rogers.

His son and two daughters survive.

JACK BEALL

Jack Beall, 60, former ABC radio commentator, N.Y. Herald Tribune White House correspondent and later speech writer for ex-Vice President Richard M. Nixon, died Jan. 11 in Washington of a respiratory failure. Born in Texas, he was the son of a longtime Texas Congressman, the late Jack Beall Sr.

He studied at the U. of Texas, Princeton and Yale, winning a law degree. His career began as a Dallas attorney, but he gave it up for newspaper work. He spent more than a decade with the Herald Tribune in N.Y. and its London and Washington bureaus as one of the daily's top correspondents.

In 1944, Beall went to ABC radio. He had three network shows, "Headline Edition," "News of Tomorrow" and "This Week Around the World." In 1948, he received the Freedom Foundation Award for his "All-American Conference to Combat Communism," a weekly ABC show. He left radio for health reasons in 1951 and after a period of inactivity became a speech writer in the Vice Presidential office of Richard M. Nixon. He retired after Nixon left Washington.

His wife and three sons survive.

JUNE KAPP

Mrs. Paul Kapp, 51, died Jan. 13 in Memorial Hospital, Manhattan, of cancer. She was the wife of the song publisher and talent manager. Paul Kapp, younger brother of the late Jack Kapp, founder of Decca Records, and of Dave Kapp, head of the dealery bearing his name.

June Kapp was a part in her own right, extensively published, and broadly acquainted in show business as colleague of her husband in his various business enterprises through the years. She was a Phi Beta Kappa at the U. of Chicago prior to marriage.

She survived by some 10 years an earlier cancer operation and was in satisfactory health until shortly after Christmas. Funeral was held yesterday (Tues.) in Manhattan with interment in Mt. Hope Cemetery, Westchester.

The Kapps three children include Richard, a Fulbright student at Oxford; Judy, now Mrs. John Davidson, wife of an attache at the U.S. Embassy in Brussels, and Robert at Swarthmore. Mother of the deceased, Mary Ratt of N.Y., also survives.

HUGH SINCLAIR

Hugh Sinclair, 50, actor, died Dec. 29 in Slapton, Eng. After studying with the Royal Academy of Dramatic Art, he made his stage debut in 1922 with the Macdona Players. He first appeared in the West End the following year and had a long string of successes.

He was notable in "Charlot's Revue," "Escape Me Never," "Dear Octopus," "Claudia," and "Goodness How Sad." A polished debonair actor, he succeeded John Clements in "Private Lives," Rex Harrison in "The Cocktail Party" and Robert Morley in "The Little Hut."

He first appeared in New York at the Selwyn Theatre in "Charlot's Revue, 1926" and stayed in the U.S. until 1932. He returned to America in 1935 for a couple of years. Sinclair also appeared frequently in films.

Survived by his wife.

LINA ABARBANELL

Lina Abarbanell, about 75, died Jan. 6 at Montefiore Hospital, N.Y. Her career spanned the Metropolitan Opera, Broadway musicals and the producing of straight plays. She was partnered for some years with Dwight Wiman and their productions included "On Your Toes," "I Married An Angel" and "Babes in Arms." Former singer was generally credited with the discovery of Vera Zorina.

Born in Germany, Mme. Abarbanell made her debut with the Met Opera in 1903, as the original Marcel. Later she created Madame Sherry and Merry Widow leads in operetta.

Her daughter who died about 20 years ago, was the wife of composer Marc Blitzstein. Latter is believed only survivor. He remained very close with his mother-in-law.

DWIGHT ANDERSON

Dwight Anderson, ex-former dean of the U. of Louisville School of Music who had a wide reputation as a piano teacher, died Dec. 23 of a cerebral hemorrhage in Louisville, Ky.

Anderson, who began teaching at the age of 16-'34c a lesson, visiting students' homes via bicycle, also was music critic for the Louisville Courier-Journal from 1944 to 1952. He retired as the University's music dean in 1955 after 18 years in the office.

As a teacher, among his students were such wk. artists as Lee Luvisi, Evelyn Aldrich and Robert Below. In 1952, along with his wife, the former Barbara Tunnell, Anderson toured South America as "musical goodwill ambassador" for the State Department.

Survivors, besides his wife, include a sister and a brother.

FILIPPO DEL GIUDICE

Filippo del Giudice, 70, longtime film producer, died Jan. 1 in Camerata (Florence), Italy. Born in Trani, Italy, he lived in Rome until 1938 when he was exiled for political reasons.

In Britain, he worked for years for Rank Films as production manager. Among his best-known pictures were "Henry V" and "Hamlet," both with Laurence Olivier, as well as "Blithe Spirit," "Odd Man Out" and many others. During his lengthy career, he had produced 32 features.

After a brief U.S. stint, Del Giudice returned to Italy in 1952 to turn out indie productions. He eventually settled in a villa near Florence. He had been in poor health for some time.

NED HASTINGS

Ned Hastings, 81, manager of Keith midwest theatres from 1906 to vaude's folding in 1932, and public relations director of the Cincinnati Zoo for 26 years until his retirement in June, 1961, died Jan. 4 from a head injury in a fall two weeks earlier at his home in that city.

A Harvard U. track star and grad of 1905, he was a Cleveland Press reporter prior to becoming press agent for the Prospect Theatre there. The house burned down in 1906 and he switched to theatres in Indianapolis and Louisville, and Keith's, Cincy, from 1906 to 1926. He did publicity and booking for several years before joining the Zoo.

Surviving are his wife, two sons and a daughter.

ALBERT S. JOHNSTONE

Albert S. Johnstone, fourth v.p. of the International Alliance of Theatrical Stage Employees, died following surgery Jan. 2 in New Orleans. Although in poor health for several years, he continued to handle a full schedule of union assignments prior to entering a hospital a few days before his death.

Johnstone's history in the picture biz dates to his school days when he became a reviewer for a film house and later a projectionist. A member of NO Operators Local 223 since 1914, he became secretary-treasurer two years later and served as proxy almost continuously from 1919 until his death. He was appointed an IATSE international rep in 1943 and was elected v.p. in 1953.

PAUL-AUGUSTE HARLE

Paul Auguste Harle, 71, who started the first French film trade paper La Cinematographie Francaise, died of a heart attack last week in Paris. He pictured the stick magazine in 1924. He was also a firm backer of the French pix industry but also realized the necessity of a free interchange of pix worldwide.

Harle also founded the International Film Press Federation in the French city and pioneered in helping set up French Film Museum in La Cinematheque Francaise, by Henri Langlois. At first private, Harle helped Museum get national backing.

Survived by wife and daughter.

MAY BOLEY

May Boley, 81, former Broadway musical comedy star and film actress, died of cancer Jan. 7 in Hollywood, after having lived in retirement for years.

Launching her stage career at 15 in her native Washington, D.C., Miss Boley appeared on the eastern stage before going to Hollywood in the 1920s. She introduced the song "Hallelujah" on Broadway in "Hot the Deck," and returned for her final Broadway stand in "Jubilee" 25 years ago.

On the screen she appeared in such films as "Dangerous Curves," with Clara Bow, "Dance of Life," and John Ford's "The Informer."

MAURICE KIPEN

Maurice Kipen, violinist and former musical director of WTMJ and WTMJ-TV, Milwaukee, died of a heart attack Dec. 28 in that city. At the time of his death he was a sales exec with WTMJ-TV.

Born in Paris, he came to the U.S. at the age of six. Before entering radio work he played in pit bands of most Milwaukee theatres during the silent screen era. Starting as concertmaster of WTMJ's house orchestra in 1930, he later became the station's musical director.

Surviving are his wife, daughter, son, brother and two sisters.

BEN C. GIBBS

Ben C. Gibbs, 77, film distributor, died Dec. 25 in Glorieland, the Cinema Trade Benevolent Fund's rest home. He joined Gaumont in charge of the Manchester branch in 1910.

Gibbs later formed Enterprise Cinema Supplies and remained managing director when the firm merged with Exclusive Film Suppliers. He subsequently became an indie producer, managed the Dublin branch of Phoenix Films and in 1935, started his own distribution firm in Manchester.

JOHN QUIN

John Quin, 68, onetime cinema manager, died recently Belfast, Northern Ireland. He was a former manager of the old Alhambra Theatre, Belfast, from which post he retired in 1958.

He had a 40-year show biz career and managed a number of cinemas in Belfast and other towns. He was first treasurer of the Northern Ireland section of the British Cinematograph Exhibitors' Assn.

Survived by his wife, a wk. violinist and former member of the BBC Orchestra.

HANS BOSHARD

Hans Boshard, 68, general music director, died of a heart attack Dec. 29 in Lugano, Switzerland. He had recently returned from his fourth concert tour of the U.S. where he conducted the Chicago Symphony Orchestra.

Born in Graz, Austria, he was director for the University for Music in Mainz and later director of music for the German radio at Frankfurt. He also was guest conductor of the Southwest Radio and TV Symphony Orchestra of Germany.

CHARLES BOEHMER

Charles Carlo Boehmer, 65, who once sang with Enrico Caruso at the Metropolitan Opera in New York, died Jan. 3 in Kitchener, Ont. He starred in football at the U. of Toronto, then went to Milan to study singing.

He toured Europe and the U.S. from 1906-14 when he returned to Canada to run his family's paper box firm. He was prexy of the A. & C. Boehmer Paper Box Ltd. at time of death.

Survived by wife and daughter.

JACK OKEY

Jack Okey, 75, pioneer art director who started his career as a scenic artist in 1910, died Jan. 8 in Hollywood after a long illness. He was associated with RKO from 1943 to 1947, where his credits included "None But the Lonely Heart," "It's a Wonderful World," "Rachel" (his last pic was C.V. Whitney's "Missouri Traveller," in 1957.

Son and two daughters survive.

FRANZ PLANER

Franz Planer, 66, veteran cameraman who joined Ufa originally at Ufa in Germany for his lensing before coming to this coun-

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In Loving Memory

ALLEN SPARROW

JOSEPHINE (Wife) and ALLYN (Daughter)

IN LOVING MEMORY

DOROTHY and DAVID GOODMAN POWELL

Mother Died Jan. 16th, 1956

Father Died Jan. 19th, 1923

Loving ones from us have gone
Voices we loved are stilled;
Places are vacant in our hearts
Which never can be filled.

JACK POWELL and FAMILY

IN LOVING MEMORY

VIOLET RIO TAYLOR

CLEMENT TAYLOR

He had been ill for several weeks.

One of the founders of Screen Directors Guild, Tuttle entered films after serving as assistant editor of Vanity Fair mag and publicity rep of Metropolitan Musical Bureau in N.Y. He joined Paramount as a continuity writer, then switched to directing for Screen Guild. After five pix he returned to Paramount as a director.

Some of his best known films included "Illustrated Hat Box," "Roman Scandals," "Big Broadcast," "Code of the Secret Service," "Waikiki Wedding," "So Red the Rose," "Lucky Jordan," "Hour Before Dawn," "Hostages," "Great John L." and his last, "Hell on Frisco Bay."

Prior to his illness, Tuttle completed his autobiography but had not published it.

Survivors are three daughters.

try in 1937, died of cancer Jan. 10 in Hollywood. Among the long list of films he shot were such top-ranking pix as "Champion," "Roman Holiday," "Big Country," "The Nun's Story," "Breakfast at Tiffany's," "King of Kings" and "The Children's Hour." He received an Academy nomination for latter.

His wife survives.

STARK YOUNG

Stark Young, 81, former drama critic on The N.Y. Times, The New Republic and other periodicals, died Jan. 6 in Fairfield, Conn. Young had been one of the familiar figures in the dramatic and literary worlds for decades. He was also a campus pundit, having been assigned at various periods to Amherst College, the U. of Texas and U. of Mississippi.

Young was born in Como, Miss. His body was shipped there for burial.

MATHILDE FINZIG

Mathilde Finzig, 76, longtime member of the Frankfurt City Stage, died Jan. 1 in Frankfurt, after a long illness. Her father was first concertmaster of the old Frankfurt Opera House. When she was 16, she was signed by the Frankfurt City Theatre, and her career continued until her death.

Miss Finzig progressed to leads with the City Stage, and was co-founder of the Frankfurt Actors' School before World War II.

LEONARD POSNER

Leonard Posner, 44, attorney who topped off a 12-year Government career as Justice Dept. Anti-trust Division rep in the Music Corp. of America investigation last year, died of a heart attack Jan. 5 in Hollywood. He resigned the post Nov. 1 to join the Beverly Hills law firm of Zagon, Aaron & Schiff.

Father survives.

CONNIE HART

Connie Hart (Mrs. Wolfe Lunn), 66, concert artist and agent, died Jan. 4 in London. She started with her husband in a Living Marionettes act, and it was a regular feature at Feinstone Roerich Gardens for years. She later was active in the Lunn Agency and with the shows the agency staged.

Survived by a daughter.

MAX STRASSENBERGER

Max Strassenberger, 67, bass violist player, died Jan. 10 in Philadelphia. He suffered head injuries in a fall at the Academy of Music during the intermission of a performance of "Madame Butterfly."

He had been a member of the Philadelphia Orchestra for 35 years, retiring last year.

Wife and daughter survive.

OWEN O. BOWNE

Owen Olen Bowne, 54, [illegible] who won $12,000 on [illegible] Commerce [illegible] on the "Name That Tune" quiz show in 1956, died [illegible] St. Petersburg, Fla. His [illegible] Tune" show.

Jessie Eggens, [illegible] 34, survived [illegible] survive are two [illegible] sisters.

STANWOOD ROGERS

Stanwood Rogers, 6[illegible] director and play[illegible] Stock of Marion, Pa. [illegible] theatre, died of [illegible] Hollywood, [illegible] 1922 [illegible] years with Metro. His assistant was [illegible] Jr., of Santa Anita.

His wife and [illegible]

RICHARD BAILEY

Richard Bailey, [illegible] actor, [illegible] the lead of a [illegible] in San Francisco. He [illegible] Dorothy Dodd, [illegible] Players, 1[illegible] Plaza, [illegible] Mass hospital [illegible] Hotel both in [illegible]

Mrs. mother [illegible] survivors survive.

NELSON VERBIT

Nelson Verbit, 47, president of Musical Records Distributing Co., died Dec. 19 in Philadelphia. Head of the company for 20 years, he also was president of Musical Merchandising Inc. Verbit was [illegible] of the Record Merchandising & Distributors Assn.

Wife, son, daughter [illegible] survive.

MRS. JAMES W. FIFE

Mrs. James W. Fife, [illegible] producer Ann [illegible] director of the [illegible]

Little Theatre, died Jan. 4 in Amarillo.

Survivors, in addition to Miss Lee (Mrs. Jack Harris, of Scottsdale, Ariz.), include her husband and two sons.

SPENCER L. SAWYER

Spencer L. Sawyer, retired Boston and New York hotelman, died Dec. 27 in Hampton Falls, N.H. He once managed Boston's wk Copley-Plaza, now the Sheraton-Plaza, and appeared in shows in its Oval Room.

His wife, son and daughter survive.

AL BERLIN

Al Berlin, 66, midwest rep for Warner Bros. Music for 30 years, died Jan. 28 in Chicago. A vaude performer in the 1920s, he is credited with getting Ole Olsen and Chic Johnson together as a team.

Wife, two daughters and two brothers survive.

EDWARD L. YOTT

Edward LeRoy Yott, 72, veteran musician, died Jan. 4 while on trip to Los Angeles. Longtime resident of Albuquerque, he helped to organize Junior Symphony Orchestra there.

Daughter, stepson and two sisters survive.

DEL WEBEL

Del Webel, 55, veteran Twin Cities' musician, died Jan. 4 in Minneapolis. He had played with several bands. Prior to his death, he worked with a St. Paul nitery orchestra.

His wife, son and daughter survive.

JOHN HUGHES

John Hughes, 71, onetime trumpeter for John Philip Sousa and Arthur Pryor bands, died Jan. 7 in Los Angeles. He later played first trumpet in L.A. Philharmonic and Hollywood Bowl orchs.

His wife and brother survive.

Mrs. Esther Schoenfeld, 84, mother of Joe and Herm Schoenfeld, died in New York Jan. 6. Joe Schoenfeld is a William Morris agency exec on the Coast, Herm Schoenfeld is on VARIETY's editorial staff. Survivors include another son, three daughters, seven grandchildren and four great grandchildren.

Clifford E. Gove, 56, former news and sports commentator for radio stations WCOU and WLAM, Lewiston, Me., died in Portland, Me. Before and after his radio work he had been a sports and news editor for several Maine newspapers.

Jess Lehman, treasurer of Projectionists' Local 275 in Troy, N.Y., and a longtime operator, died recently after finishing a stint in the booth at Fabian's Colonie in Colonie, N.Y. His wife and daughter survive.

Delbert C. Bruner, 61, [illegible] of Bruner Sound Service of Akron, O., and business [illegible] of Local 48, IATSE, died Dec. 28 in Pelee Lakes, O. His [illegible] son and [illegible]

Edward Mader, 49, former [illegible] boxer, [illegible] recently [illegible] of local 52 of IATSE [illegible] there, died Dec. 7 in New York. His wife and two brothers survive.

Harry Ross, [illegible] director for Paramount Pictures [illegible] in Culver City and Long [illegible] of Ross Federal Credit Union [illegible] Washington, D.C.

Kathleen Clifford, [illegible] vaude[illegible] "Ziegfeld Follies" actress, died in Hollywood after long illness Jan. 11.

Survivor Mac Hlatch survives.

Wife, 19, of Peter Stone, a Broadway theatrical set designer, died Jan. 2 when fire razed the couple's home in Alexandria, N.H.

Walter Smith, 61, cinema executive, died recently in Pudsey, Eng. He formerly was chairman of the Pudsey Picture House Co.

Carroll Rathbun, 69, former manager of the Victory Theatre, Dayton, O., died Dec. 14 in Cincinnati. His wife, son, two sisters and two brothers survive.

Nicholas A. Spagna, 60, former Akron, O., theatre owner, whose two sons, Guy and Raymond, own and operate the Lyn and Southern Theatres, Akron, respectively, died Dec. 22 in Los Angeles. His wife and daughter also survive.

Sister, 51, of former radio-tv performer Tommy Bartlett who now operates a water ski show in Silver Springs, Fla., died Dec. 24 in Eagle River, Wis.

Louise Carrington, 90, ex-housekeeper at London's old Daly's Theatre, died Jan. 1 in London. She was the mother of actress Eva Carrington.

Xanthe Wakefield, 30, BBC tv production assistant, was found dead Dec. 5 in her London apartment. She worked on the BBC "Tonight" program.

Gordon Kahn, veteran screen writer, died Dec. 31 in Manchester, N.H., where he had resided for several years. He was a native of Budapest.

Henry P. Medait, 70, former trombonist and later a printer with the Albany Knickerbocker News, died Dec. 25 in Albany. Daughter survives.

Stanley Weightman, veteran music exec who for years had been exploitation manager of Macmelodies, died Dec. 27 in London.

Gastao Bettencourt, 68, Portuguese playwright who also wrote a number of books on music and Latino folklore, died recently in Lisbon.

Max Lassalon, 50, Portuguese magician who trouped throughout Europe and Africa, died recently in Lisbon. His wife and son survive.

Henry G. Holden, 86, retired composer, organist and teacher, died Jan. 7 in Milwaukee following a stroke. Two daughters survive.

Hugo Hawley, 58, projection engineer for Metro, died of a heart attack Jan. 8 in Hollywood. Wife, son, daughter and sister survive.

Manuel Wax, 68, former theatre and roadshow manager died Dec. 25 in Levittown, Pa. His wife and daughter survive.

Joe Baker Sr., character comedian on stage, vaude and tv, died Jan. 2 in London. His wife and son survive.

Mother, 63, of Dean Miller, video performer and new head of WNOP, Newport, Ky., died Jan. 4 in Hamilton, O.

Slim Timblin, 70, veteran vaudeville comedian, died Dec. 19 in Ft. Worth, Texas. His wife survives.

Anne Pafford, former singer, died Jan. 13 in Mobile, Ala. She was the aunt of singer Peggy Ellis.

Mother of Allen Stout, sports director for WLW-TV, Cincinnati, died Dec. 23 in Knoxville, Tenn.

Richard Hunter, 87, early film cowboy, died Dec. 22 in Santa Monica, Cal. Sister survives.

Gerard Chatfield, 76, retired Waterbury, Conn., radio executive, died Dec. 19 in Norway, Me.

Arthur Buchler, 68, longtime film actor, died Dec. 1 in Hollywood. His wife survives.

David Powell, 25, BBC studio manager, was killed Dec. 16 in an auto accident in London.

Father, 76, of prima ballerina Ludmila Tchamkova, died Dec. 14 in Los Angeles.

Mother, 80, of Vic (Tanker Vocal) Berkeron, died Dec. 26 in Oakland, Cal.

Mother, of former actress Augusta Dabney, died recently in Berkeley, Cal.

Father, of Jeanette Kamins, production assistant-author, died Jan. 4 in Boston.

Mother, 97, of Louis Hanfling, theatrical florist, died Jan. 4 in New York.

Douglas Houlden, 54, magician, died Dec. 5 in London.

Widow, 79, of E. H. Rostock, wk circus owner, died recently in Glasgow.

Father, 58, of [illegible] comedian Dave King, died Jan. 4 of North Shields, Eng.

Brother, 47, of actor Jack Gilford, died Dec. 12 in San Francisco.

Father, 80, of singer Dennis Day, died Dec. 23 in Hollywood.

Joan Breeing, concert party artist, died Dec. 9 in London.

MARRIAGES

Karola Sackel to Ralph Crain, Honolulu, recently. Both are San Francisco Chronicle staffers.

Elsie J. Stevenson to Rafael Kubelik, Arlington, Va., Jan. 4. Bride is Australian-born concert singer; he is former conductor of Chicago Philharmonic Orchestra and son of Czech violinist Jan Kubelik.

Theodora Teddie Cazana to Billy Joe Fritts, Knoxville, Tenn., Jan. 6. Bride is daughter of John Cazana, artists agent and promoter.

Phyllis Thaxter to Gilbert Lea, New York, Dec. 27. Bride is an actress, he's an ad exec.

Joan Branstetter to Dick Lahm, Houston, Dec. 30. He's a disk jockey on KILT in that city.

Norma Cairns to Arnold Smith, Kinghorn, Fife, Scotland, Dec. 28. Bride's a tv and concert singer.

Judy Miller to Clark George, Chicago, recently. He's veep-general manager of WBBM-TV, CBS-owned station in Chi, bride is his former secretary.

Susan Marienthal to Don Bronstein, Chicago, Dec. 30. Bride is daughter of nitery op Oscar Marienthal; he's Playboy mag and free-lance photog.

Susan Park to Douglas Brenner, London, Jan. 15. Both are ice skaters.

Elaine Millar to Alex Nady, Hutton, Eng., Dec. 29. Bride is an actress; he's a journalist.

Maxine Coates to Bob Young, London, Dec. 28. Bride is a soprano; he's one of the Young Bros. vocal group.

June Ritchie to Marcus Turnbull, Broughton Poggs, Eng., Dec. 31. Bride is a film actress.

Gillian Wray to Jeremy Franklin, Loughborough, Eng., Jan. 4. Both are musicomedy players.

Betty Phillips to Peter Haworth, Vancouver, B.C., Dec. 28. Bride is singer and on p.r. staff of Vancouver Opera Assn.; he's a director-actor.

Gabriella Kacerur to Michael Stewart, New York, Dec. 28, New York. Bride is an actress, he's an exec veepee of United Artists Music Co.

Rosemary Boner to Robert F. Chisholm, Rome, Jan. 4. Bride is film commentator for The Toronto Telegram.

Kate Thorne to Col. Willard L. Jones, Albuquerque, Dec. 28. Bride's an organist, he's on staff of Polack Shrine Circus.

Diana Dunn to Alan Mackenzie, Newcastle-on-Tyne, Eng., Dec. 31. Bride is with Tyne Tees Television; he's sound balancer at Scottish Television Ltd.

Jane Anderson to Rowan Marton, Lanphinnans, Ayr, Scotland, Jan. 1. Bride's a harpist and equestrienne, he's an equestrian.

Hilda Lozano to Eric Olen, Houston, Jan. 5. Bride is an actress.

Treasure Ford to Walter McGee, Dallas, recently. Bride is operator of the Talk Us club there and sister of Phil Ford & Hare.

Odessa Leppet to Frank Cooney, New York, Jan. 6. Bride is with CBS-TV public information; he is personnel director for Sunstone Corp.

Betsy Lynch Nash to Norman Gorin, Washington, Dec. 31. He is CBS News producer-director.

Shirlie Talbot to Paul Bryan, Santa Fe, N.M., Jan. 1. He is featured player in CBS-TV's "Rawhide"; bride is actress-model.

Denyse Wilton to Richard Burrs, Kingston, Jamaica, Jan. 2. He is director of contracts and business manager for CBS-TV sales.

Ruby Spinadel to Milton Blackstone, Jan. 9, New York. Bride is a former dancer; groom heads his own advertising agency.

2 ACTS JOIN SCOT UNIT

Glasgow, Jan. 15.

Neil Kirk, a New York agent, has pacted Scot singers Dennis Clancy and accordionist Arthur Spink for a fall tour of the U.S. and Canada.

Both acts will join a concert unit headed by Scot comedian-minstrel Andy Stewart which plazes for Montreal in September.

BIRTHS

Mr. and Mrs. Romano Mussolini, daughter, Rome, Dec. 31. Father is the jazz pianist and son of the late Italian dictator; mother is the sister of film actress Sophia Loren.

Mr. and Mrs. Horst Buchholz, daughter, Jan. 9, Los Angeles. Father is stage and screen star.

Mr. and Mrs. Bob Wehling, son, Hollywood, Jan. 7. Father's a film writer.

Mr. and Mrs. Colin Kingsley, twin sons, New Barnet, Eng., Jan. 3. Father is a classical pianist; mother is a music teacher.

Mr. and Mrs. John McMillen, son, London, Jan. 4. Father is program controller of Associated Rediffusion tv.

Mr. and Mrs. Barrie Norman, daughter, London, Dec. 28. Father is show biz reporter of the Daily Mail and son of film director Leslie Norman; mother is a freelance writer.

Mr. and Mrs. Armando Trevelli, son, London, Jan. 8. Father is a bandleader; mother is film actress Pier Angeli.

Mr. and Mrs. John J. Prendergast, boy, Dec. 28, Washington. Mother is daughter of William McAndrew, NBC News executive vice-president.

Mr. and Mrs. Johnny Victory, daughter, Edinburgh, Jan. 4. Father's a comedian; mother is a former chorine.

Mr. and Mrs. Milton Shulman, son, London, Jan. 9. Father is Evening Standard legit critic and a tv producer; mother is free-lance writer Drusilla Beyfus.

Sir Laurence and Lady Olivier, daughter, Brighton, Eng., Jan. 10. Father is the actor; mother is actress Joan Plowright.

Mr. and Mrs. Norman Roslin, son, Newark, Jan. 10. Father is music director of WJRZ, Newark.

Mr. and Mrs. Jay Ward, son, Jacksonville, Tex., Jan. 1. Father is a newsman on KNUZ, Houston.

Mr. and Mrs. Jack Tessler, daughter, Jan. 10, New York. Father is with United Artists ad department.

Mr. and Mrs. Robert F. Smerling, son, Dec. 28, East Orange, N.J. Father is vicepresident of Eastern Management Theatres in Newark.

Mr. and Mrs. Michael G. Gould, son, Chicago, recently. Father is central division manager for ABC Films; mother is fashion show director at Carson Pirie Scott & Co., Chi department store.

Mr. and Mrs. George Wagner, daughter, Dec. 24, New York. Mother is comedian Fay DeWitt; father is a legit production stage manager.

ABC-TV News

Continued from page 26

drops out and no replacement advertiser is found. Ron Cochran's 6 p.m. show is rolling satisfactorily, doubling its coverage of homes over last year. Miles Laboratories has bought into this series.

For the first time, ABC has now a full production staff operating in Washington, D.C., with Larry Berkman as exec v.p. Other producers in this stable are Peggy Wreden, Bobby Rogo, Bill Linden, Bill Fowler, Bill Gamer and Ace Armstrong. In Paris, Walt Peters is taking over as producer, replacing Jack Reyon who'll resume work as a correspondent for the network.

Under the present setup, the producers of each news show has been given final responsibility in determining what gets on the air. William Seamons ex-CBS is producing the 6 p.m. show and Walter Peters, ex-NBC, is producing the 11 p.m. shots. In each case a full staff of producer, associate producer, two writers, director, assistant director and production assistant has been set up.

Meantime, ABC is already looking forward to the 1964 conventions. Jim Hagerty, ABC news chief who's now handling overall supervision and policy decisions rather than the day-to-day operations, has set up a "unit 1964" to be responsible for convention and election coverage. Under Quinn's supervision, the unit will also produce all special programs such as space shots, instant specials, entertainment shows, etc.

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THE WEEKLY NEWSMAGAZINE

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The Lively Ones (NBC) was a rare find among summer replacement series, a polished musical variety show with Vic Damone as host to such guests as Dizzy Gillespie and Ella Fitzgerald.

Festival of Performing Arts. Producers David Susskind and James Fleming put together a syndicated series that brought to television such performing masters as Violinist Isaac Stern, Cellist Pablo Casals, Actor Paul Scofield and his wife, Joy Parker, reading poetry, Margaret Leighton reading Dorothy Parker, *et al.*

Leonard Bernstein and the New York Philharmonic (CBS) continued to be one of TV's most noteworthy contributions, particularly the program from Japan.

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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KENNEDY BOFF STANDUP COMIC

Gloomy Report by George H. Elvin On British Pix in Common Market

London, Jan. 22.

A protest that 30 years endeavors in building protective barriers against American infiltration" would go by the board if draft provisions for the inclusion of films in the European Common Market are adopted, was made at a recent Paris meeting by George H Elvin, general secretary of the Association of Cinematograph and Television Technicians

Elvin made his protest at a meeting of the European Association of Lawyers, which was held under the patronage of the Centre National de la Cinematographie, to discuss proposals for films in the Common Market The meeting was attended by delegates from the EEC, UNESCO, the International Federation of Authors and Composers, governmental, legal and film trade representatives from the six members of the community, and representatives of the two producers organizations in Britain as well as the National Film Finance Corporation and the Rank Organisation

According to a report made by Elvin to ACTT members, the main document before the conference was entitled 'First Directive in the Field of Cinema' and was drawn up in accordance with the provisions of the Rome Treaty It now awaits final ratification, and according to the British un-

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Edison Awards Bestowed For Mass Media's Finest (TV, Radio, Pix, Books)

The annual Thomas Alva Edison Foundation Awards in the National mass media were made last week in N Y and among the 13 given was one to AT&T for furthering world communications via Telstar 'Outstanding' shows were honored in radio, tv and in films. Four kid books got kudos, too.

The Edison Awards are determined by vote of 73 major national civic and professional organizations participating in the Edison Foundation program Foundation presented the 1962 Edison Awards and Citations for best science tv program for youth—'Discovery '62,' ABC' best children's tv program—'Exploring,' NBC', special citation to WNDT-TV, New York, for achievement in educational tv; tv series best portraying America—'David Brinkley's Journal' NBC', special citation—Bell & Howell and ABC' for the tv documentary on Russian education, 'Meet Comrade Student' For furthering the understanding of education, tv program best portraying America—U S No 1—'American Profile' NBC' special citation to AT&T for Telstar For special achievement in furthering world

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Leisure & Culture

Los Angeles, Jan 22.

"Leisure time is culture time" is theme of winter market at Los Angeles Home Furnishings Mart, featuring posters urging all dealers to plug theatre-going, music and allied arts in store promotions. It is believed this is first time entire multi-million dollar industry has plugged show biz.

Eddy Feldman mart director is also president of Shaw Society in California and board member of various culture and music groups Each season an award 'Golden Chair' is given to outstanding tv or movie art director Howard Campbell, art director for 'Beverly Hillbillies' CBS is current winner and will be honored at dinner tomorrow Wed

USIA Digs NBC's 'Tunnel'; Global Spread Likely

Evidently the United States Information Agency is The Tunnel, the NBC-TV dream story of escape from E Berlin, even though Lincoln Ware of the U.S. State Department's Unfortunately USIA still failed to screened edition of the origin 1 90 minute show, to free distribution to the small nations

After NBC' News finished shooting the stanza, around through two Reds-to-turn in West Berlin, there were loud protests from the East then from the West Berlin Senate, and, finally in a Washington press conference the State Department press spokesman White was openly dissatisfied with the proposed airing of 'The Tunnel' on NBC-TV First the West Berlin Senate relented, after a

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Govt. Sees $2,000,000 Hike In Its Cafe Tax Revenue

Washington, Jan. 22

Federal Government in the 1964 budget has predicted a $2,000,000 increase in its cabaret tax haul. Budget Bureau estimated $38,000,000 in cabaret and roof garden taxes for fiscal year beginning July 1, 1963.

Estimated cabaret tax coin for last fiscal year beginning July 1, 1962, was $36,000,000 This is a $1,000,000 hit over the $37,000,000 actually collected in previous fiscal year beginning July 1, 1961.

BANISH GREMLINS FROM D.C. SHED

By LES CARPENTER

Washington, Jan 22.

Show business looked good, the talent shimmered, the acoustics were perfect, the juxed armory was tamed. It was all an exciting smash entertainment Thus may be summed up last Friday (18) night's salute to the second anniversary of the inaugural of President John F Kennedy and Vice President Lyndon B Johnson If the earlier 'culture' program made culture dull because locally inaudible, this redeeming event put showmanship back in good repute True, the auspices this time did not have the dread of a feedback due to closed circuit The entertainment was confined to the drill shed

And the National Armory, site of many a muster of the political elite, never looked lovelier or sounded its syllables so perfectly There were newsreel items on N Y. video stations Saturday night

The one tie production was worthy to be put before a President. And considering the success, plus the money which rolled in to the Democratic Party at $100 per ticket (most of which went to the pre-show dinner paid $1,000 each, it could well restore a U. S. 'Command Performance' tradition had-

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Nix 'Andorra' For Cultural Exchange

Frankfurt, Jan 22

High ranking German officials who are negotiating a cultural exchange with the British have, temporarily at least, turned thumbs down on the suggestion that they present the highly popular drama 'Andorra' to the London audiences

Feeling here, which none of the officials are willing to talk about openly, is that "Andorra" is a timely and thorough exploration of the problem of anti-Semitism. While it is an excellent subject to be performed in Germany, nonetheless it might make the Germans

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Benny, Longhair Pal

Hollywood, Jan. 22

Jack Benny raised record for a Berhills performance $41,400 at his guest stint with the Berhills symphony Saturday night (19) Ticket prices ranged from $100 to $5 for performance Capacity crowd of 17000 packed Berhills high school

Benny played Beethoven, Herbert Werskoph conducted.

Anglo-American Talent Unions In Historic, Far-Reaching Accord

Hollywood, Jan. 22.

In a historic move among show biz performer unions, labor reps from the U S, Canada, Australia, the United Kingdom and the Republic of Ireland have agreed on long-range steps aimed at enforcing their various contract provisions, exchanging contract info, mutual assistance, and close liaison and co-operation in the achievement of agreed objectives

Agreements along these lines were reached at an unique (three-day meeting in Toronto, Canada, last week It reportedly marks the first time show biz performers' unions have reached such far-reaching agreement, particularly regarding methods of enforcement —a move particularly significant as global tv increases in importance, and with it the long-sought objective of a cut of re-uses of show seen abroad.

Pix, radio and tv performers were repped at the global session in Toronto Unions there agreed on recommendations to their organizations on such diverse subjects as programs telecast via Telstar, simplex and taped shows distributed abroad as well as domestic runaway production; recognition of principle of separate and distinct rights anent the use of performances in different

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Ohio Guv as Author

Columbus, O, Jan. 22.

Newly-inaugurated Gov. James A. Rhodes of Ohio is co-author of "Johnny Shiloh" being presented in a two-part Walt Disney "Wonderful World of Color" series concluding Jan. 27 via NBC-TV. Rhodes collaborated with Dean Jauchius in writing the book which details the heroism of Johnny Clem, the 10-year-old Ohio lad who is known as the brave drummer boy of Shiloh"

Kevin Corcoran has the title role Brian Keith, Darryl Hickman and Skip Homeier are in the cast

Taste TV Coin; Stirs Rebellion In Clevelanders

Cleveland, Jan. 22

A deep resolution is growing in newspaper ranks as many top name writers, even on-the-air exposure and compensation anticipate the time when the area's already 10-week-long strike eventually ends and they return to the Cleveland newspapers with their no-air appearance policy.

Many of the columnists and reporters have been offered either full-time jobs or sponsored time spots, but virtually all have refused because of policies, common to both Press-News and Plain Dealer forbidding writers from on-the-air work commercially.

In the past, Cleveland editors have said 'we are not building up our staff people for broadcasters to reap their by-line popularity' and newsmen have refused to challenge publisher dictates fearing

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Newspaper Strike Also Bumps 'Views Press'

With the regular N Y dailies not publishing because of the strike, WCBS-TV Views the Press' has suspended production for the duration Station explained that the N Y newspapers have always served the core of the weekly outing

Another reason is the hoped news coverage assumed by the station to fill the vacuum caused by the strike Station feels in this situation more hard news is needed rather than criticism of what is printed.

As Old Vaude Straight, George Burns Must Have Freshly-Creased Pants

Washington, Jan 22

Of talent performing at the $100-per ticket salute Friday (18), Carol Channing and George Burns were the ones invited to dine at the White House

They received a phone call Saturday 19 night at 6:30 inviting them with Miss Channing's husband Charles Lowe and accompanist Robert Hunter, to dinner at the White House's private dining room at 8 They hastily accepted the invitation of President and Mrs Kennedy but Burns cried out nervously 'How can I go? My pants aren't pressed"

His attitude that no man can go anywhere without a fresh crease in his pants dates back to his vaudeville days The hotel valet shop had closed The hotel had an iron but no maid to do the ironing. Burns sent for the iron He not only pressed his own pants but also Miss Channing's dress

Miss Channing and Burns are known for their humor, but it was President Kennedy who got off the best line of the night following the informal dinner

Let me show you the Lincoln Bed," he said leading them down the hall. He opened the door, "Oops the tours off. Mother is in Lincoln's bed."

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Despite Many Pledges by Officials, Karajan Still Sans Vienna Contract

Vienna Jan 22

Vienna [illegible] still and the vocal [illegible] hour gets written down [illegible] further [illegible] at the Staatsoper with its famed Herr Generalmusikdirektor Herbert von Karajan An omen of friction came with the recent new production of Wagner's Tannhauser It took much money to mount it counted the opera house for six weeks of preparations drew a glittering premiere and one final performance Then von Karajan departed for an extended skiing holiday and the production will presumably be stored until next season

Puzzling attitude re von Karajan's threat to leave the just at Opera last March if conditions were not improved or until the Opera became autonomous and not subject to red tape of the Ministry of Education Concessions were made to the conductor to get him to return to stay All assurances were verbal There was a season to finish and the new contract would be negotiated in full But in full there were elections and nothing could be decided before its outcome in late November and after that a government was to be formed The government is still not definite and no written contract to von Karajan has been forthcoming The opera is exactly where it was before and consequently the program for the forthcoming season supposedly ready in the drawer of Karajan's desk has not even been mentioned

If Karajan's stage direction could have been called a noble two years ago it is now said that he has become a full fledged professional stage director for opera in rank with the absolute few He staged Wagner without undue pathos but with plenty of atmosphere neither conventional nor

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'Medals of Merit' Idea; Iowa Congressman Wants 'Em for Arts, Humanities

Washington Jan 22

Rep Fred Schwengel R Iowa introduced a bill to award gold "Congressional Medals of Merit in the arts and humanities

Included in the proposal for winners to be chosen by a joint congressional committee

The Congressional committee would be advised by a committee of experts in the Library of Congress Secretary of the Smithsonian Institution National Music Council American National Theatre and Academy Modern Dance Assn Modern Language Assn and the Modern Language Assn and the National Institute of Arts and Letters National Institute of Arts and Letters National League of Arts

ELSA LANCHESTER SOLE HEIR OF C. LAUGHTON

Los Angeles, Jan 22

Charles Laughton named his widow Elsa Lanchester a sole beneficiary according to terms of will admitted to probate in L A Superior Court Estate is listed nearly as in excess of $1 000 000 and with an annual income of $12 000

Marilyn Monroe's will also was admitted to probate to dispose of real and personal property in California amounting to some $80 000 Will originally was probated in Surrogate Court N Y

23 Verdi Operas In Public Domain

Rome Jan 22

On the first of this year, 23 operas by Giuseppe Verdi went into public domain Up until the copyright expiration date, the rights had been the exclusive property of the Italian music firm the Ricordi Co

With most Verdi operas now in pd, the Italian government will now have to pay more of the taxpayers' money to a musicians retirement home in Milan In the past a proportion of the performance and royalty fees reaching Ricordi from opera companies all over the world had been turned

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Taubman, of the Times (It's a Newspaper, Son), Rebels at NBC-TV Setup

After the opening last week of "The Milk Train Doesn't Stop Here Anymore" Howard Taubman drama critic of the N Y Times considered quitting his spot on NBC TV He and representatives of the network and its New York flagship station WNBC TV arranged a parley

Unlike most of the other television preceding extra coverage of the current NY newspaper blackout WNBC TV had no program on use of a critic after a Broadway opening and it never asked the day of the performance for the Times to suit Taubman

Such a set policy was explained to Taubman himself but the news promotion department of WNBC TV was told to make adequate arrangements with the "Milk Train" management In order to [illegible] the NBC staff to be aware of

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IRENA DESNICH

Sculptress of THE LONGEST DAY, etc. It was a great pleasure to sign a pact with PAUL ANKA for the Desnick-Zanuck-Darryl Zanuck-Darryl Fox production "The Longest Day" [illegible] United States from Paris and can report that Frenchmen everywhere are humming and whistling the ANKA title song from the picture."

Anderson OK Aids In Breakdown Of Inn Segregation

Austin, Jan 22

Austin real estate investor promoter C T Johnson is seeing to it that singer Marian Anderson travels first class on her first foray into the South in 13 years She makes concert appearances in four of Texas major cities in February including Austin Johnson has made reservations for Miss Anderson, her accompanist Franz Rupp, and a road agent at the Driskill Hotel in Austin

This first rate hostelry in past has been segregated though latch p and two other major hotels here have quietly been admitting a few Negroes who have come to town with convention groups pre-aging a limited integration policy for the future The hotel has confirmed the reservations for the Anderson group and says it will honor them

Motels in other major Texas cities have also been quiet de segregating on a limited basis

Johnson says he plans to provide first class accommodations for Miss Anderson throughout her

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Japanese Stars Income Tax Woes

Tax brackets are apparently for all over Japanese [illegible] Toward Mune in New York [illegible] operation of the Ballet [illegible] Wa [illegible] to keep a little more of [illegible] earnings [illegible] taxes [illegible] formed [illegible] production company in order to escape the somewhat steep [illegible] at corporate [illegible]

Hatori [illegible] be [illegible] spring [illegible] director [illegible] World War II [illegible] deals with Japanese [illegible] Yamada [illegible] Tora of Malaya [illegible] be distributed by Toho [illegible] Hatori says he is backing it with his own money He returns to Tokyo Saturday (26) and goes on to Manila Feb 2 to scout locations

Old Serials Make New Features for Republic

Frankfurt Jan 22

A wild separation with a couple of 27 year old serials has turned into good business for Republic Pictures in Europe

Republic's European general manager Rudy Goldschmidt uncovered two 13 part serials each 12 minutes long in Paris last year Titled originally "The Vigilantes Are Coming" and "Hawk of the Wilderness" [illegible] had been made

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Angles on N.Y. Daily Blackout

Considerable confusion still prevails even in the seventh week of New York's [illegible] news blackout on the strategy and tactics of the respective sides A comment in The Nation, has pertinence on the broad situation Quote:

"It is [illegible] that the three New York dailies that closed during the [illegible] dailies were [illegible] may have committed suicide since they are by and large, the three least able to withstand a strike of this length and [illegible] But it is hard to fault the correctness of the New York publishers' decision to act in concert in their dealings with the unions The [illegible] tactic of [illegible] the weakest employer in an industry, or in a [illegible] union, a concession on the strongest [illegible] which could not [illegible] obtained from them in the first instance, does not [illegible] collective bargaining In the end, [illegible] more to [illegible] disputes for the [illegible] provided [illegible] there [illegible] proper, in terms of [illegible] relations or [illegible] policy, short [illegible] tactics [illegible]

By the same [illegible] the publishers [illegible] the courage and [illegible] [illegible] they would grant to the [illegible] a [illegible] There is a strong possibility that the New York strike could be settled if the publishers could accept the proposal that all union contracts should have a common expiration date It is unreasonable of the publishers to expect that a union as powerful as Local 6 would forever acquiesce in a situation which permitted one of the weaker unions in the industry to function as the pace setter for all others, including the most powerful Naturally, the employers prefer to deal first with the Newspaper Guild—but this is simply a preference for the same tactic to which they take exception when it is used by the unions Moreover, there is reason to believe that acceptance of a common expiration date would, in the end, prove to be of some benefit to the employers as well as the unions; it would certainly simplify collective bargaining At the same time, its advantages to the community are self-evident

Jack Forrester, Bon Vivant & Hoofer Turned Tycoon (Getty), Dies at 59

By ABEL GREEN

Melville Jack Forrester, 59, died suddenly of a heart attack Jan 10 at the American Hospital in Paris to which he was taken on Monday 7 following a stroke which paralyzed the back of his brain He went into a coma on Wed At his bedside was Jeanne Chevalier his longtime secretary. Intimates believed they would be married some time this year

Jack Forrester he never used Melville other than for legal purposes was a familiar figure in the international set He was also a phenomenon of post World War II prosperity which seemed him from World Commerce, at 6 the Royale, Paris when John and Frank Ryan brought the former [illegible] and dance [illegible] into [illegible] Continental operation, and more recently as [illegible] and Jean Paul Getty's most trusted financial aide

Starting as one of Ziegfeld's boys in the Casino de Paris [illegible] in Paris, and [illegible] and given [illegible] songs and [illegible] by [illegible] Maisie [illegible] [illegible] at the 1929 [illegible] became the [illegible] of famed [illegible] and [illegible] and [illegible]

Continued on page 74

French R&R Singer Expelled From Lebanon

Paris Jan 22

Top French rock n roll singer and [illegible] Johnny Hallyday was expelled from Lebanon last week by order of the Minister of the Interior Kamal Jumblat Latter felt it was a question of public order Jumblat was angered as the 3 000 teenagers who met Hallyday at the airport Hallyday danced with the Prime Minister on his first night but was then arrested next morning and told he would be forbidden to fulfill his stint at the Beyrouth Casino, a few miles out of Beyrouth

Hallyday was told [illegible] that was obscene when he sho[illegible] that other French [illegible] [illegible] [illegible] He [illegible] [illegible] day but the [illegible] Moussa [illegible] [illegible] [illegible] Hallyday [illegible] [illegible] Papers [illegible] [illegible] [illegible] and Hallyday [illegible] [illegible] [illegible]

POVERTY AMID ARTIE RICHES

To Film Hot 'Black Like Me'

Tannenbaum & Lerner Disregard Trade Maxim That 'Race' Isn't B.O.—Think Dixie Dates Possible

While the major Hollywood filmmakers continue to eschew the current southern segregation mess, two young New York filmmakers have decided to launch their new indie production company with a film adaptation of John Howard Griffin's 'Black Like Me,' the true story of Griffin's masquerade as a Negro in the south.

Unperturbed by warnings to the effect that 'race' pix don't pay at the boxoffice (you won't get one booking south of the Mason-Dixon Line' Julius Tannenbaum and Carl Lerner are launching their newly formed Film Features Inc with this property budgeted at $275,000 on a limited partnership basis. They back their confidence with several explanations, the most important of which is that in this property, for the first time, the protagonist of the racial story is a white man, through whose eyes the lot of the Negro is seen directly and personally."

Thus there they think, for the white audience a reason for identification which has not existed in previous stories attempting to explore the contemporary problem.

Self-Confident

In addition both Tannenbaum and Lerner express confidence in their own backgrounds as film men. Tannenbaum, who'll produce, has had extensive experience as a producer, director and cinematographer in the east, for the March of Time tv series and in scientific and medical shorts. Lerner, who'll make his debut as feature film director with "Black," is one of the most active of New York film editors whose credits include "Requiem for A Heavyweight," "12 Angry Men" "The Goddess" "The Fugitive Kind," as well the now winding up "All The Way Home."

The partners, who have com-

(Continued on page 6)

JOHNNY GRAFF AS EMBASSY'S SYNDICATOR

E. Johnny Graff has been appointed v.p. in charge of Embassy Pictures' recently-created tv department. He'll be responsible for the sale of the distrib's feature pix to tv outlets and will supervise all future Embassy tv operations.

Among the Embassy pix Graff will be peddling for local tv programming are "Hercules," "Hercules Unchained" "Attila the Hun" "Sophia Loren & Anthony Quinn," "The Fabulous World of Jules Verne," "Thief of Bagdad," "Morgan the Pirate" and several Ingmar Bergman films. Plans also call for Embassy to become active in actual tele program production as well.

Graff comes to the post with a background in tv syndication, sales and programming. He has served as v.p. of syndication sales for Independent Television Corp. and, prior to that, was v.p. of NTA where at various times, he handled feature pix.

INDIE OVERHEAD KO'S BIG B.O.

By VINCENT CANBY

Foreign film distribution in the U.S. is sick, sick sick.

The ironical truth of the situation is that although the stateside market for language pix is growing every day, there are increasing indications that in the last 12 months more money was lost in the business of distributing foreign films than in any previous year in the history of the business.

How can this be when individual imports are setting new records and all foreign pix are enjoying a larger share of the total annual boxoffice dollar than ever before?

The problem, as New York tradesters analyze it, is not so much one of getting people to the theatres as it is one of putting the costs of foreign film distribution into some kind of "reasonable relation" to expenses.

The financial troubles of Astor Pictures (see VARIETY, Jan. 16) are symptomatic of those facing a number of other indie distribs this side who have been paying skyrocketing guarantees for imported pix. Conservative estimate on some of these guarantees

(Continued on page 26)

RKO Madison in Organ Revival; Other N.Y. Area Experiments Due; Some Consoles Unused for 20 Years

By EDDIE KALISH

A long-abandoned theatre policy is being revived by RKO at its Madison Theatre in Brooklyn's Ridgewood section. The house's organ has been reactivated and community sing sessions have been instituted before the last shows Friday and Saturday evenings.

It's part of an experiment which may see the policy extended to more of the circuit's N.Y. area outlets. The program is under the supervision of Lee Koken, head of the RKO vending and concessions department for the past 15 years.

Koken points out that several of the theatres around town still have serviceable organs, though some, like that in the Madison, not used in 20 years. Among houses that have one are the RKO 86th Street, the circuit's Flushing theatre and its White Plains outlet. And there are more. Koken says that only those theatres which presently contain organs would be put on the sing along plan. Brandt's Beacon has one.

His interest in the sessions in theatres dates back 16 years and more, he says, to the time when he managed several N.Y. houses. He relates that during his tenure as a house manager the sing sessions were a popular item. He feels that recent sing along interest generated by such personalities as Mitch Miller on tv and several others on disks has indicated that the theatre custom could be ripe for revival. Koken also points to the popular piano bars around the country where sing along sessions are part of the evening's activities.

The 39-year old Madison organ has now been put on a special hoist to keep it and its player, Dick Scott, in audience view during the singing forays. Amplification has been set up to work through the house's motion picture horns so the sound covers the house. Koken feels that the organ

(Continued on page 22)

EXHIBS POLICE CAMPS' CHEAP TIX ELIGIBLES

Army and Air Force Major Commanders throughout the U.S. have received an official communication from the Army & Air Force Motion Picture Service (AAFMPS) stressing the importance of strict enforcement of theatre patronage eligibility regulations. This is a follow-up to such a push pledged by Robert E. Quick at the last Theatre Owner of America convention.

In a report to TOA prez John H. Stembler, Quick stated that in addition to this latest action, regional AAFMPS managers will continue to push for action where necessary to insure enforcement of patronage eligibility regulations and guest privileges rules, during visits to installation commanders and theatre operating personnel.

Quick further clarified the ineligibility of government employees to attend service theatres unless they actually live on military bases.

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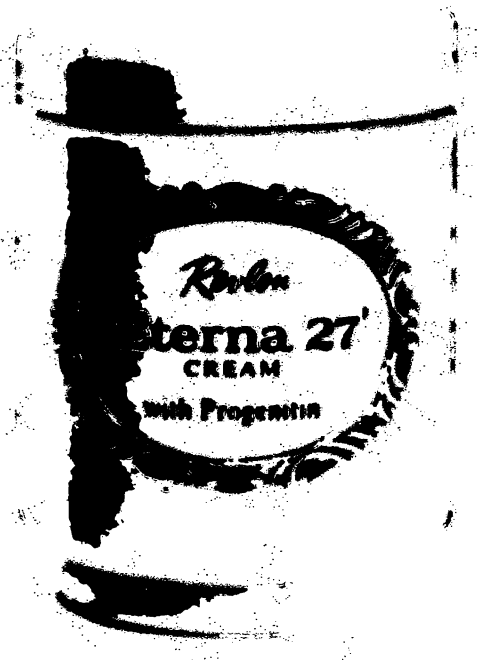

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Morton A. Spring Departing Metro; Up Silverstein

In the first major personnel change since Robert H. O'Brien became president of Metro, Morton A. Spring has retired as president of MGM International and has been replaced by Maurice "Red" Silverstein, latter upped from v.p.

Also promoted is Seymour Mayer, from division v.p. to 1st v.p.

Spring, who had been in the foreign film field 40 years, having started in 1923 as assistant to Arthur M. Loew when the export business was just being started, is "calling it a day." It's true-blue retirement from the business biz; no other jobs in the future.

That Silverstein would move up the ladder, following O'Brien's election to the chief exec's position, comes as no surprise. He's been active and aggressive throughout the foreign department and a key figure in production arrangements on the overseas terrain. He'll be in charge of production as well as distribution for MGM overseas.

Silverstein started as an office boy for MGM, worked himself up to the booking and then sales departments, got connected with the international field, during World War II served as Office of War Information chief of film distribution for Europe, rejoined MGM as assistant sales supervisor of the Far East, graduating finally to first v.p. of MGM International.

Spring was identified as "one of the real pioneers of the overseas film business."

Winikus Joining ECA as Asst. To Max Youngstein

London, Jan. 22

Francis M. Winikus has joined Entertainment Corporation of America as personal assistant to prexy Max Youngstein. The appointment was made as soon as Youngstein arrived in London last week for production and distribution negotiations.

The ECA topper said that Winikus, who will be based in London, will play an active role in the company's British production plans, and will also supervise publicity.

At a Savoy press conference in honor of Robert Mitchum, who will star in a Pennebaker production of "The Winston Affair" for ECA, Youngstein said it was proposed to make at least four to six British films a year. Apart from "The Winston Affair," other projects had not yet been set but negotiations were continuing.

During his stopover in London, Youngstein also began a round of negotiations for a British distribution outlet for his ECA program. It is expected that a deal with a major company will be announced within a few days.

"The Winston Affair," which Walter Seltzer will produce as a Pennebaker-Talbot coproduction, is due to start in May, with location lensing in India and studio interiors to be filmed in Britain. Howard Fast has written the screenplay from his own novel.

Everybody Takes Theirs Off Top; $2-Mil. Picture Must Do $6,000,000; Kramer on Talent-and-Other Burdens

Hollywood Jan 22

With stars, exhibs and distributors taking their cuts right off the top Stanley Kramer contends that a $2 000 000 film today must gross at least $6 000 000 to break even

Producer - director cited his "Pride and the Passion" which he said cost $3 000 000 Although it grossed in the neighborhood of $7 500 000, the film has yet to break even Kramer claimed $2 000 000 of that cost-on-pic United Artists release, and but crippled films of name is a jinx at the start

Major studios should have laid off "Mad Mad World" according to Kramer, to form One major decision distributors have made and another is necessary Film could cut clearance now in half, he asserted That he added studios have never gotten together in the past on anything and there is little hope for that ever will

The reason is historical Kramer noted that films are being done today on a different basis because years ago that was Wall Street's impression of the Hollywood headquarters in New York with production and film The fact is now a total reversal Hollywood is now the money source and Wall Street is the outsider

Producer-director said he hopes to have a rough cut of his $8 million "It's Mad Mad Mad World" by the middle of May with final screen available by October to distribs by Oct 1 for a Nov opening Running time of pic will probably be about four and a half hours he asserted With a roadshow picture still most common Film will be screened in Cinerama after adaptation from Ultra Panavision process in which it was originally shot

Next on the Kramer slate is "Ship of Fools" for Columbia which he probably won't get to until the end of the year After that may come the long planned "Anabasxville" at the same studio though one of his other projects which include "Invitation to a Gun Fighter," "My Glorious Brothers" and "Final Verdict" might go first as final pic he owes United Artists

MERVYN LE ROY MAKES WITH 61 & REMARKS

Hollywood, Jan 22

Mervyn Le Roy, now starting his 61st film with production of "Mary Mary" for Warner Bros claims that story properties now have assumed the status formerly held by stars in minds of the public Reiterating the growing industry lament over lack of suitable literary material, producer-director, declared

"When word goes out on a Broadway opening doors everyone asks 'Who's in it?' No more! they want to know about the writing, the story The same thing is happening in the movies"

Richard Breen is scripting "Mary" from Jean Kerr's Broadway comedy Pic will be Le Roy production that he says is likely in the nature of special added values needed to flesh the pic out to fit Cinerama requirements rather than re-working the original material

"We mess around with something with which audiences were completely happy on Broadway for two years" he Roy asks "Why remove a hit into a flop"

Le Roy declines to name names of stars on the "Mary" sked, only declaring that strict "to the day" playing is felt

"People don't go to see a picture and come out saying they want that road for ours We does" he said "They don't care how long it took to shoot the picture whether or not the producer's temperament and it you fly out of that because you said a couple of days on location would do serve to be an expensive business"

Cast for "Mary Mary" is now complete with exception of Diane McBain Previously cast were Michael Rennie, Barry Nelson and Debbie Reynolds Pic rolls Feb 18

Elliott Kastner's Partner On 'Honeybear' Is Beatty

Hollywood, Jan. 22.

Elliott Kastner has been set to produce "Honeybear, I Think I Love You," original story and screenplay by Charles Eastman

Kastner, it was learned over the weekend is partnered with Warren Beatty on project, with pair doing film as a joint production with Max E Youngstein's Entertainment Corp of America Picture is aimed for a May start

Kastner is also partnered with Stan Shepherd on "Tropic of Cancer," which they are now prepping as joint venture with Joseph Levine's Embassy Pictures

Embassy's Maiden National Conclave

Exec personnel from Embassy Pictures' home office and distribution branches throu hout the country will convene in New York Feb 6-8 for the company's first national sales meeting Sessions will be held at the Hotsphere Club in the Time & Life Building where Embassy's offices are located

Joseph E Levine prez Leonard Lightstone exec vp, and Carl Peppercorn veep and general sales manager will address the closed session Wednesday morning, Feb 6 Assistant Peppercorn is behind other sessions which will blueprint Embassy future domestic distrib activities, will be home office execs Robert Weston at helm in N Y and Western sales supervisor, Jud Parker eastern and southern sales supervisor Larry Ayers, h o sales control manager John Dimitroff, ad-pub operations mgr and trade press exploitation director

Meet follows wrapup of the first phase of Embassy's international sales and distribution organization expansion The second phase enlarging the domestic sales staffs and facilities is now underway

All That Favors 'Runaway' Film Production Due for Think-Through

Hollywood Jan 22

Continued efforts to combat American film production abroad come into focus Thursday 24 in Washington when Hollywood's joint labor-management Committee on Foreign Production meets with Secretary of Labor Willard Wirtz to seek help from the Administration in breaking down existing trade barriers and competitive disadvantages which are said to result in such foreign production.

Gordon Stulberg, Columbia Pictures veep, reps major studios at Thursday's meeting

Subsidies, import quotas screen time quotas remittance restrictions and other competitive handicaps established by some foreign governments will be the focal point of the session The labor committee has pointed out to the administration, in a petition, that these handicaps furnish tremendous incentives for American film producers to make pix abroad as well as handicapping domestic film production in the U S and the sale and distribution of American made films abroad

Session was requested by Pat Somerset president of the Hollywood AFL Film Council and Charles Boren, exec secpee of the Assn of Motion Picture Producers who serve as cochairmen of the joint committee Both execs outlined to Wirtz a six-point program on which the committee has been working the past several months adding they felt the time has come when it is both reasonable and realistic for us to petition the administration for its assistance

Joint committee was formed in February 1962 following testimony of John H Dent chairman of the House subcommittee on education and labor who suggested the best way to combat the 'runaway' problem would be through constructive labor-management discussions Two meetings were held with Dent, one in Hollywood and another in Washington.

Six points included recommendation for a petition to the Small Business Administration seeking change in policy against loans to communications industries support of proposed federal legislation limiting tax exemptions for Americans living abroad to $20,000 per year for first three years and $25 000 per year thereafter (once signed by Pres Kennedy), support for federal legation to permit spread of income over period of years for persons engaged in activities wherein maximum earning power is relatively brief, support for measures to reduce inflated expense allowances going to creative personnel working abroad; efforts to remove unfair trade barriers and competitive disadvantages, cooperative analysis of cost differentials between Hollywood and foreign film centers

Accompanying Somerset and Boren to Washington, where meetings will also include MPAA prexy Eric Johnston and IATSE head Richard F Walsh, are, H O'Neill Shanks, Film Council secretary and SIG lee rep John W Leinen, lee rep of Film Editors local 776 E C "Cappy" DuVal, lee rep of Affiliated Property Craftsmen, local 44 Philip Locker, assistant to president of AFM, Norval Jarrard, lee rep of Studio Utility Employees, local 724, Robert B Gilbert attorney for AFL Film Council Maurice Benjamin, AMPP counsel, and Alfred P Crimi, AMPP secretary and treasurer.

U.S. to Europe

Norris Bench
Bert Block
Carl Cates
J J Cohn
Alex Cohn
Sammy Davis Jr
Polly De Wolfe
Sonya Holzer
Julian Holmes
Yves Montand
Joe Pasternak
Harold Prince
William Weeks

Film Trade Mental Hygiene

This present issue of Variety compels thought on the crucial survival questions of feature film finance. By seeming coincidence that is hardly coincidence at all there is collated herewith a series of news stories, interviews and quotations bearing on stars, their participation and who ought to share the risks of film showmanship. Arrestingly, and understandably, there is considerable distinction emphasized by tradesters between participation in the net and participation in the gross.

Special attention is focussed upon the reaction in Hollywood to the financial plan established for the New York-made feature film, "Long Day's Journey Into Night." Its producer Ely Landau, grappled with over-the-line capital investment in a desire to control the budget rather than be its prisoner Plainly his initiative has stirred profound echo. The reaction coincides with a growing trade disapproval of a more than slightly crazy type of deal in which star-risks-nothing-but-takes-all

It is conventional to remark that the time now passing is a transitional era from the film industry of the past to the film industry of the future Of course there are showmen who speak from both sides of their mouths, depending upon their current commitments and what they apparently think the trade would like to read in the trade press Regardless, any discussion and as much discussion as possible, of the issues involved is healthy. Jack Lemmon and actor often caught expressing common sense, has again made the necessary point that at present salaries, under steeply progressive income tax rates of recent years and future are basically irrational and actor vanity and actor realism.

Actors always will have talent generally have a winning stake in a film industry ake to current reality only when the capital and the interest are safe Today the weight of opinion seems debunking a star-fee as safe should keep soaring Merit however is needed in this whole tangled administrative and economic area

'If They're Throwing Money Around, I Want Mine, Otherwise Crazy': Davis

"Let's get the money on the screen." That's the way Sammy Davis Jr sums up his views on financing during exhibitors' conventions and talent is forced into the spotlight to ask high admissions and other agreements which have plagued the screen

"I don't think there's a performer alive who won't say $1 000 000 The question is what are we doing to the others? The guys are killing themselves to get [illegible] and they live in a constant world of security [illegible] and still be a little artistic about it"

He feels there's a way to go about getting talent on a participation basis It's the only salvation really Davis stars And he's going to get a chance to try out his ideas Last week the singer-actor announced the formation of his own production company, Tracemark named for his two children Tracy and Mark Productions His first film, co-produced with Joseph E Levine's Embassy Pictures, will be a screen adaptation of the Nelson Algren novel "The Man With the Golden Arm"

"I got $150 a week a film. My salary will be [illegible] a film dollar" It's his aim to keep all of his budgets close to the $500 000 level with Davis and other name talent getting a reasonable piece of the action and taking more of a participation than a straight fee but not to death by demanding top dollar in front

"Frank Sinatra has done a great deal of [illegible] pictures of his company Dean Martin has done two or three and cut $1 million" It was also a winner at the wicket, he points out.

But If It's Big

There's another side to the performer's coin, however, Davis feels, one that has to do with films set for healthy budgets "If someone is making a $4 000 000 picture that I am in, I want my proportion," he states, figuring that there's no point in undercutting himself when the pic is set up to pay the freight.

But, overall Davis feels that Hollywood is doing itself in with the sky-high cost routine Another percent practice through which he feels the industry is damaging itself is the runaway situation, which has drawn so much lamentation of late "I'm sick of the European bit" Davis avers, "we've got the talent and everything else right here"

"But this is show business that we live in" he says It's the nature of the beast Nonetheless, Davis feels, more good, low budget pix should be made "They make 'em in Europe and there's no reason why we can't make 'em here with people no one knows too" He doesn't feel that there need be such a strong reliance on the so-called box names as there is and he points to the recent, well-received, low budget, no-name film, "David and Lisa"

In "Killer" Davis explains that he will be using some virtually unknown talent and he says that he intends to follow this pattern throughout his future productions. "The company will not do pictures that just star me," he also points out It is to be a company where the project will come before the other factors, as he conceives it. "Killer" as an example of what he means He says that he feels that it is a story that has something to say and it came first.

One of the main things he wants to do with the film is give the race situation a proper film showing. "Killer" is the semi-autobiographical story of Paul Crump, a Negro who had been sentenced to death for murder and recently reprieved.

N.Y. to L.A.

Barney Balaban
Peter Bogdanovich
Martin Davis
Abel Green
George Weltner

L.A. to N.Y.

Morton Abrams
Ralph Andreas
Joe Barbera
Maurice Chevalier
Bob Cornell
Robert Cummings
Frank Day
Ballard Elsie
Eva Gabor
George W George
L Wolfe Gilbert
Robert Gilbert
Robert Goulet
Dann Isaac
Howard W Koch
Quinn Martin
Mike Merrick
Richard Morris
Lou Nelson
Fred Robbins
Norman Rosemont
Bobby Rydell
Jerry Slezak
Ed Yaremann
Rud Yorkin

Europe to U.S.

Capt T M Broadhurst
Noel Coward
Carl Foreman
Charlton Heston
Philip Hondas
Maurice Kinn
Rodney Malling'ea
Max J Rosenberg
Macgregor Scott
Walter Shenson
Bill Statman
Joan Sutherland
Ronald Waldman
Nat Wera

COST-ACCOUNTING & SHOWMEN

New Prez O'Brien At Metro Studio

Robert H. O'Brien is to be Culver City this week on his first visit to the Metro studios in his capacity as president. He spent a large part of last week at the homeoffice in confabs with Robert Weitman, production head, who returned to his Coast base Thursday (17).

O'Brien's trek west doubtless will have significant bearing on what's to come from MGM in the way of new features. There are several properties awaiting a go-ahead signal plus others in the consideration state.

Word from the board, according to insiders, is that once a project is decided upon and talent and other schedulers are set there is to be no delay. Company regards it imperative that releasing commitments are met.

Indeed, this is the nub of what went wrong over the past year or so. The distribution organization was almost idle while awaiting completion of production which should have been finished months earlier.

O'Brien is endeavoring to speed things up.

Legion Of UA's 'Child': 'Inspiring Tribute To Dignity of Human Life'

The Legion of Decency gave United Artists' "A Child Is Waiting" an A-11 rating, along with a special recommendation for adults and young people. LOD describes the pic as "an unsentimental drama about mentally retarded children" and hails it as "an inspiring tribute to the priceless dignity of human life."

Legion has also given a separate classification to the early Ingmar Bergmann film, "The Devil's Wanton," which Embassy is releasing. LOD says the film may have possible interest to students of Bergman's works, but that it "contains philosophical and theological elements which can be confusing to the immature viewer."

'CINEMA II OVERHEAD JUST RIGHT'—HARVEY

British-made "Sparrows Can't Sing," Janus Films' first coproduction, will have its U. S. premiere this spring at New York's 300-seat Cinema Two, which, with its Cinema One partner, is one of the newest of the posh eastside arties.

On the eve of his departure on a European biz junket, Cy Harvey, Janus head, opined that the small-seat Cinema Two, with its substantially lower operating "nut" is perhaps one of the best things that's happened to N. Y. artie exhibition in years. His reason: the other, larger eastside arties, with their much higher operating expenses, make it risky, if not impossible, to play the important eastside firstruns with true art pix which aren't of almost mass appeal necessary to carry the big overheads.

Meanwhile in Minneapolis, Quote New York Reviews

Minneapolis, Jan. 22.

Something new in the way of newspaper advertising here found circuit owner Ted Mann using a separate full half-column of exploited reviews of five of his local firstrun screen attractions.

It was an extra big spread in both dailies and was in addition to the regular large ads for the theatres and pictures.

Capsules were excerpts from four New York and one Boston newspaper reviews. Pictures were "Mutiny on the Bounty" MGM), "Barabbas" (Col) "Longest Day" (20th), "Virginian" (Univ) and "Professionals" (Col) (Column was headlined "Another First at Your Mann Theatres. Capsule Reviews of the Top Attractions."

Ely Landau: Prophet of Divided Honors

[As to His Deferred Star Compensation]

By MIKE FESSIER

Hollywood, Jan. 22.

Check of industry sources here anent possible increasing use of deals similar to ones Ely Landau negotiated with stars for "Long Day's Journey Into Night" to pare above-the-line production costs reveals an opinion range from hopefully enthusiastic to frankly dubious.

Katharine Hepburn, Dean Stockwell, Jason Robards Jr. and Sir Ralph Richardson all got a flat $20,000 fee, then along with director Sidney Lumet and the O'Neil estate reserved varying slices of 15% of the gross, percent of rentals earmarked by Landau to be divvied among the creators.

Might other major productions be brought in for the $500,000 spent for "Journey" by contracting name players to gamble on similar "quality pix"? Jack Lemmon, for one, thought idea had definite possibilities.

Wage as 50% Ego

Lemmon asserted that "no one really knows what a star is worth to a picture until after it's released, at which time if it clicks, an actor with a percentage deal will get precisely what he's due." Lemmon is of the opinion that a star's salary is "50% ego" anyway since he gets to keep so little of it.

Lemmon will costar in "The Great Race" for the Mirisch company along with Paul Newman. Both have agreed to take less than half of their normal price for the picture in exchange for a complex participation deal that lets them in on both gross and net end of ouin. Said the actor, "It doesn't make sense to burden a picture with a staggering initial above the line nut with the industry in the shape that it is."

Lemmon branded agents as instigators of much of the bloated star salaries problem, claiming it is often on their advice that thesps are prompted to asked for exorbitant coin.

Stars Sweat You Today

MGM producer Pandro S. Berman was less impressed with possibilities of further applications of the Landau formula. "Stars won't speak to you today if you're not talking at least in the neighborhood of $250,000. They are now getting initial guarantees which are more than previous top salaries plus 10% of the gross to boot. The problem can't be licked until stars are willing to accept a real part of the gamble."

The producer said, in his opinion, the only actors who would go for the type of deal Landau put together would be those "who are not in any great demand. People who have passed their peak or haven't yet reached it."

Director George Cukor thought "Journey" thesps had set a fine example. Said he, "You can't be experimental and do something which has only dubious commercial possibilities and expect to get your regular salary, too. Katharine Hepburn did 'Long Day's Journey Into Night' because she believed in it—people should do that sort of thing. If you find something interesting enough which couldn't be done otherwise and if you can afford to do it you should. But it has to be a property with enough kick to it. Something slightly hazardous is always refreshing."

Aldrich Slants

Producer-director Robert Aldrich doubted the set-up could be very frequently applied, basing his opinion on the fact that such pix would have to gross much more than their non-commercial natures would indicate to match a star's usual take. Aldrich, however, was all for taking a cut of the gross rather than net. Though noting it was "tantamount to admitting you were expecting the distributor to rob you—which is often not too far from the truth. You are at the mercy of everybody when you take a cut of the net. As so many have found out. After advertising, distribution, bank recoupment, etc.—the 'net' gets swallowed in a sea of bookkeeping."

Bette Skeptical

Aldrich declared salaries paid to Bette Davis and Joan Crawford for "What Ever Happened to Baby Jane?" were more than it was thought in the trade though below their regular prices. Actresses, in addition, took a slice of the net, 10% for Miss Davis, 15% for Miss Crawford, from which both stand to make excess of $500,000.

When queried, Bette Davis expressed only a mild enthusiasm for percentage deals. "Under ordinary conditions I am not in favor of a percentage being a large part of an actor's salary," she said. "You can't be sure of getting paid that way, that's asking an actor to gamble on too many things he's not responsible for. An actor's responsibility is for the quality of his performance."

"There are, of course, exceptions. If you want to do a picture badly enough you do it however you can for lower salary and a percentage. That's how it was with 'Jane.' The temptation was too much because the part was too good to miss the chance of doing it."

Howard Hawks saw nothing to get excited about in the Landau pattern. "Participation should entail a greater risk than what is ventured by taking a percentage of the gross. Accepting a cut of the profits in lieu of his salary is the real risk." The producer said that an actor can't help but come out when he takes slice of the gross with the producer often coming out on the short end in such situations.

Brinson's Reservation

Frederick Brinson, whose "The Caretaker," currently before London cameras, will probably be brought in for around $100,000 under much the same circumstances as "Journey" was made, said that such pictures can only be filmed as "independents" and that actors couldn't afford to do more than one pic a year of this type. The producer said that if the man with the property expresses interest in putting a picture of this type together then others will often go along with him. It was Harold Pinter ("Caretaker" playwright) who was behind the production of the film version, he said. Brinson said such deals would never be "routine" and can only be done with occasional properties that lend themselves to such handling.

Mirisch Agrees

Walter Mirisch expressed enthusiasm for such financing of star costs. "The sort of willingness on the part of key creators to bet time on something in which they strongly believe can be a most exciting procedure. He averred profit participation rather than heavy salaries might hold the answer to many of the industry's present problems."

Tony Randall, now at Universal making "Brass Bottle," for which he is getting a reduced salary plus 25% of the gross, said he would be happy to make a picture of the quality of "Journey" for $100, maintaining "people will be going to see 'Long Day's Journey Into Night' long after 'Brass Bottle' has been forgotten." The actor said, however, that "Journey" was not a "commercial" film. In a commercial film, he asserted, actors' salaries are commensurate with what has been established he is worth at the boxoffice.

Randall expressed little regard for actors who take slightly reduced salary plus a large percentage and then talk of "the gamble" they are taking. "What's the gamble," he asks, "when you take $100,000 off the top."

Ross Hunter thought little of an actor getting a chunk of the gross, averring players should stick to a cut of the net and "gamble along with the producer." He believes an actor with a cut of the net "works harder," being much more apt to go on the road to sell a picture when he is thus involved. Hunter believes when salaries are deferred for net participation deals the subsequently smaller budget of the film paves the way for quicker and bigger profits for all. Producer added that everyone who has ever taken a net participation deal on one of his pix has always made money.

Meanwhile, Ely Landau is busy prepping four new productions, all to be produced on a basis similar to "Journey." They are "The Pool Killer," "The Pawnbroker," "The Madwoman of Chaillot" and "Leonardo Di Vinci."

ROBERT O'BRIEN ON MGM COURSE

By GENE ARNEEL

Seasoned by 18 years in the motion picture business, now the president of Metro-Goldwyn-Mayer, Robert H. O'Brien is approaching the job of running a major show business corporation with full knowledge that the line dividing a profit and loss operation is a fine one.

There are no foolproof safeguards against pictures which fail to score with the public, he states. But he advocates that "intensiveness of effort and wisdom in judgment" on the part of the top echelon have not to be given priority on the list of prerequisites.

O'Brien was visited at his New York office Monday (21) and seemed already a bit burdened with a pile of work that had accumulated, since he was advanced from exec v.p. to chief exec of Metro. But he consented to discuss in broad strokes the nature of the industry and his company. It's volatile, he agreed, but then so are book publishing, music and records and the legit theatre, to name a few others.

Significant measures can be taken toward preventing unreasonable production revenue outlays. MGM a couple of years ago instituted, and now has fully developed, a cost-accounting system at the Culver City studio "that's the finest in the industry," O'Brien declared. The same system is about to be adopted at the company's filmmaking plant in London.

This entails a point-by-point charting of every department on the lot, from wardrobe, props, and

(Continued on page 26)

Drop Ticket Numbers For General Release Pix in Buenos Aires

Buenos Aires, Jan. 22.

The Mayor of Buenos Aires, architect Alberto Prebisch (who designed the Gran Rex film theatre the city's major showcase), has issued a decree making it obligatory to number ticket stubs only for exceptional releases, and that only for the first week.

The decree points out that enforced numbering of seats was started at a time when film-theatre attendance was at its height with long queues stretching for blocks. This problem no longer exists in view of the drop in film-theatre attendance. It is now possible to obtain admission, even on release dates, a few seconds before the start of performances, mainly due to high prices, artificially boosted by taxes.

The city has also decreed that when numbered seats are sold in exceptional cases, the box-office should open at 10 a.m. and shutter after 11 p.m., and that advance sales may be made at 24 hours' notice. Distributors are expected to notify city of special release dates.

TROY DONAHUE LAWS ON DELL'S LOVE PEEKS

Santa Monica, Cal., Jan. 22.

Troy Donahue is latest stellarite to take a legal swipe at a fan mag for assertedly printing beyond the bounds. Actor last week filed suit for $100,000 actual and $100,000 punitive damages against Dell Publishing Co. Inc. and columnist Joyce Becker, charging violation of privacy.

Thesp, in action filed in Santa Monica Superior Court, took issue with an article written by Miss Becker and published by Dell in January, 1963, edition of Modern Screen, in which he said he "was alleged to have been intimately involved with Miss Becker."

Statements, according to Donahue, "in the publication were unjustified and untrue." His attorney, Guy Ward, stated, "The fact Troy Donahue is an actor and in the public eye does not subject him to unwarranted and untrue publication."

Sammy Davis Jr. as Producer

Performer Projects Include 'Burn, Killer, Burn' With Self as Central Figure—Other Enterprises

Sammy Davis Jr. has formed a film production outfit called Trocemark Productions and set his first project. It'll be a coproduction with Joseph E. Levine of "Burn, Killer, Burn," starring himself.

Budgeted at $400,000, pic will be shot exclusively in New York. "Killer" is the semi-autobiographical novel by Paul Crump, the young Chicago Negro who had been sentenced to death for murder and recently reprieved. Louis Lomax is scripting and Lloyd Richards will direct.

Trocemark will produce for distribution by Levine's Embassy Pictures. Another Trocemark production, Davis revealed at a press conference here last week will be "Golden Boy," the legit musical version of Clifford Odets' drama planned for Broadway next season with the singer-actor starring.

Aim of Davis' plant is to produce features at "realistic budgets." Part of his idea is to develop new talent in his projects and says that this aim will be reflected in the casting of "Killer," in which he'll be using some virtually unknown thesps. They're not set yet, however. "I don't intend to ever make a picture with my company for over $400,000," he declared.

Levine also revealed that Davis will figure in an upcoming Embassy production to be produced by Carlo Ponti and directed by Vittorio De Sica. Levine and Ponti disclosed last week a four-picture coproduction deal, one of the pix in which was the De Sica-directed "Yesterday, Today and Tomorrow," with Sophia Loren starring. Whether this would be the Davis pic wasn't projected.

CUKOR TO PRODUCE; ONE WITH GARDNER

Hollywood, Jan. 22.

George Cukor will enter independent film production for first time following completion of "My Fair Lady" at Warner Bros. Director has formed G. D. C. Productions, under which he is now seeking properties.

Among them, he is scouting vehicle for Ava Gardner, with whom he has an arrangement for a picture to be made in Spain.

Alden's New Stock Deal

Glen Alden Corp., diversified holding firm among whose subsids is RKO Theatres, now acquires 20% of the stock of the American Hardware Corp. for in excess of $13,000,000.

Stockholders meeting will be held shortly to act on the contract.

Summer Holiday
(BRITISH—COLOR)

Lively b.o. potential. Cheerful tuner, bubbling with youthful spirits and local pop idol Cliff Richard plus bright songs, and dancing hots and gals.

London, Jan 15

Warner-Pathe release of an Anglo-Associated Producers production. Stars Cliff Richard, Lauri Peters; features David Kossoff, Ron Moody. The Shadows, Lionel Morton, Melina Ryan, Melvyn Hayes, Una Stubbs, Teddy Green, Pamela Hart, Wendy Barry, Nicholas Phipps. Directed by Peter Yates. Choreographic musical numbers directed by Herbert Ross. Original story and screenplay, Peter Myers, Ronald Cass; editor, Jack Slade; camera, John Wilcox; music, Wally Stott; songs, Myers, Cass, Cliff Richard, Bruce Welch, Brian Bennett, Hank Marvin, Philip Sargeant, Buddy Kaye, John Carter. At Warner Theatre, London, running time, 109 MINS.

Tim	Cliff Richard
Barbara	Lauri Peters
Cyril	Melvyn Hayes
Sandy	Una Stubbs
Steve	Teddy Green
Annie	Pamela Hart
Simon	Jeremy Bulloch
Monica	Jacqueline Daryl
Stella	Wendy Ryan
Jerry	Lionel Morton
Annie	(herself) Lionel Morton
Orlando	Ron Moody
Montevale	David Kossoff
Shepherdess	Wendy Barry
Frankincense	Nicholas Phipps
Themselves	The Shadows

As of now Cliff Richard, Britain's leading pop singer, is a hot property on tv, stage and disks. His first starring pic, "The Young Ones," hit the boxoffice jackpot here. Now the followup promises to clean up just as much. It is custom-made for the likeable personality of Richard, offers him good scope in song and dance and does not tax his still-limited actor powers overmuch. In Cinemascope and Technicolor, producer Kenneth Harper valuably aided by director Peter Yates, choreographer Herbert Ross and a varied array of first-league musicians, tunesmiths and orchestrators has come up with a lively, cheerful tuner. It shows that Richard is no flash in the pan. Also it proves that Britain has at last overcome its diffidence in tackling musical pix. It can safely be recommended to anybody except those to whom the sight of zestful youth enjoying itself is a pain in the neck.

Peter Myers and Ronald Cass have provided a screenplay which is short on wit but anyway is simply a valid excuse for a light-hearted jaunt through sunny Europe. Richard and three mechanic buddies set out for a European holiday in a borrowed double-decker London bus. They pick up (in quite the nicest way) three stranded girls, a cabaret act en route to Athens. The boys decide to make Athens their objective. They also encounter a troupe of wandering entertainers and a stowaway in the shape of a young boy. "He" turns out to be an American girl tele singer, fleeing from the professional demands of her dragon of a mother and her agent. These two conspire to upset the youngsters' trip and try to turn the whole thing into a publicity rocket.

From this thin thread of yarn, songs, situations and dance routines arise fairly naturally. Even when dragged in they add a lot to the excitement. Richard has a warm presence and sings and dances more than adequately. He is surrounded, not only by the inevitable Shadows Group, but by a bunch of equally likeable youngsters.

Lauri Peters is pleasant as the young Yank heroine and romantic interest and Melvyn Hayes, who has a sharp comic talent, Una Stubbs, Teddy Green, Pamela Hart, Jeremy Bulloch and Jacqueline Daryl hop on the bus with Richard to lend him spirited support. David Kossoff, Madge Ryan, as the formidable stage mother, Lionel Morton and Nicholas Phipps add a touch of amusing maturity to the proceedings.

Highlighted throughout are production sequences which are put over shrewdly by director Yates and into which choreographer Ross pumps an exuberant American expertise. There is a press conference in a zany barber saloon and an offbeat romp when Richard and his chums get involved with a Yugoslav shepherdess. All these add up to production and entertainment value.

Myers and Cass have written seven numbers and others including Richard have contributed another nine. The Next Time," a lavender solo sung by Richard, already leads the Top 10 Others which promise well are "Swinging Affair," Bachelor Boy," "Let Us Take You for a Ride" and "Meet Me on the Corner." The tuneful tunesmiths have been Clifford and Miss Peters does not turn the song catalog into a string of injected love songs. There are just enough to blend nicely. The musical side is in good hands, what with Stanley Black doing the baton waving and orchestrations.

Filmed largely in France and Greece, the editing and background give an impression of a continuous trip across Europe. John Wilcox clearly enjoyed framing some colorful location backgrounds. "Summer Holiday" is by no means the greatest of musicals. There are evidences of inexperience and the fact that some of the young thesps have much to learn. But it is one of the best British film musicals for some time.

Kirk.

Le Mascagginlenterieri
(The Mascagnas)
(ITALO-FRENCH)

Rome, Jan 15.

Warner Brothers release of a Fondo Cinematografico Domani Luigi Carpentieri-Gualtiero Film (Rome) coproduction. Features Nerio Kascina, Cristina Gajoni, Valeria Fabrizi, Marisa Merlini, Philippe Noiret, Renzo Cesana, Lauro Gazzolo, Louis Seigner, Laura Adani, Luigi Pavese, Nora Torrente. Directed and supervised by Luigi Zampa. Screenplay, Zampa and Suso Cecchi D'Amico, from story by Zampa; camera, Otello Martelli; editor, Eraldo Da Roma; music, Nino Rota. At Lux, Rome, running time, 90 MINS.

Marcon	Nerio Kascina
Ina	Cristina Gajoni
Milena	Valeria Fabrizi
Manzoni	Luigi Pavese
Bellini	Philip Noiret
President	Louis Seigner
Parodi	Renzo Cesana
Mrs. Parodi	Laura Adani
Rosa	Marisa Merlini
Professor	Nora Torrente
Others	Francis and Ingrassia

Fast-paced and exploitable comedy with strong prospects in depth. Surefire title for Italy, where the scandal of call girls disgracing themselves as masseuses made recent headlines, should help. Abroad, it should play well on the strength of broad comedy, strongly laced with double entendres. This is not one for the kiddies.

Plot, as dreamed up by four writers, is the familiar one about the biz exec who comes to the big city to set a deal. Then he becomes involved in a call girl affair which nearly prejudices the deal until it turns out that the people he's dealing with are likewise involved. It's all replete with mistaken identity scenes, closet caches and the like. But director Luigi Zampa keeps the pace spinning and the gags rolling.

Some of footage may attract censor attention, but with some exceptions, it's all played lightly and for laughs rather than leers. Large cast performs capably in the required broad style and there are some neat cameos by some of the lesser names. Technical credits are okay.

Hawk.

Der Schatz im Silbersee
(The Treasure of Silver Lake)
(GERMAN-YUGOSLAV-CINESCOPE)
(Color)

Berlin, Jan 8

Constantin release of Rialto Film (Berlin) production, in collaboration with Jadran-Film, Belgrade. Stars Lex Barker, Herbert Lom, Pierre Brice. Director Harald Reinl. Screenplay, Harald G. Petersen, adapted from novel of same name by Karl May; camera, Ekkehard Kyrath; music, Martin Boettcher; editor, Hermann Haller. Presented in numerous West German cities. Running time, 108 MINS.

Old Shatterhand	Lex Barker
Fred Engel	Gerd Georgi
Colonel Brinkley	Herbert Lom
Ellen Patterson	Karin Dor
Intriguant	Eddi Arent
Mrs. Butler	Marianne Hoppe
Winnetou	Pierre Brice
Patterson	Jan Hal
Sam Hawkins	Rik Battaglia
Sunstick Uncle	Mirko Boman

"Silver Lake," produced by Berlin's Rialto-Film in collaboration with Jadran-Film, Yugoslavia's top producing outfit, commands attention for three reasons. It is the first big-scale Cinemascope German western. It is the most expensive (about 2,875,000 film made by a Teutonic company in 1957. It is, within its special scope, a remarkably well made film. This contains the ingredients for a stout moneymaker within and outside its home grounds. There's a strong demand for such big-screen outdoor pix and this one qualifies especially for patrons between 12 and 25.

"Lake" admittedly doesn't reach the overall quality of Hollywood's top westerns, yet it can compete with bulk of the stateside average outdoor epics. In fact it's better than quite a few of them. Also it doesn't copy the Hollywood format while there are the usual fisticuffs and gunfire but it has a more contemplative European touch.

Like the big U.S. westerns this German-Yugoslav venture is actio-packed from the great outdoors. The picturesque Karst region of the Thirland where the film was shot is hardly less impressive than the Arizonan region where the action occurs. The Eastmancolor photography enhances this production. The competent musical score adds to the mood. And, there are the usual lovable and malicious western characters.

Plot has the unscrupulous Cornel Brinkley (Herbert Lom) trying to get hold of a secret map that will lead him and his gang to the famed treasure of the silver lake. The villains would have reached their goal and there not been Old Shatterhand (Lex Barker) and his faithful friend, Winnetou (Pierre Brice, chief of the Apaches. The two join Fred Engel (Gerd Georgi) who's out to track down Brinkley and murderer of his father. Until justice triumphs, there are the familiar dangers to overcome. But Old Shatterhand and Winnetou manage to win out via their experienced western skill.

Barker, once an American Tarzan, is physically and ideally cast in the role of Old Shatterhand. He is always sure and sympathetic, and the Germans go for him. Barker is one of the few Yank screen players to click in German films. This is his fourth German-made film. And more are to follow.

Britain's Herbert Lom is right at home as Cornel Brinkley, the chief villain. Lom does a fine acting job. Pierre Brice, a French actor, is cast as the Indian chief Winnetou, but he seems overly mild in this. Gerd Georgi, promising young German actor. Ralf Wolter and Yugoslav Mirko Boxman round out the cast. The latter two take care of the "comedy relief" which unfortunately appears far-fetched. Yet few of the young patrons will find fault with this.

Dr Harald Reinl deserves credit for expert handling of the Karl May filmization. He has directed a film that has many assets. Taking into consideration that this is Germany's first big-scale western drama, he did a highly praiseworthy job. There's good reason to believe that "Silver Lake" will become one of Germany's most substantial postwar boxoffice contenders.

Hans.

'Black Like Me'

Continued from page 3

pleted their treatment of the script but haven't yet signed a writer, are aiming for a May start of production, with extensive location work in the south. In preparation for this, they have separately and jointly been scouting possible locations in the south. In anticipation of any location troubles, they say they have prepared a number of different subterfuges for use of a hidden camera. Location material is to include impromptu "real life" scenes, "partially" staged scenes involving their protagonist in real life situations, as well as fully staged scenes.

Furnaces Dixie Dates

Tannenbaum has no doubt that the picture will play the south and reports that on his last scouting junket, one of the most successful pix he saw being released down there was Audubon Films' French-made exploitation pic "I Spit on Your Grave." That film, which has to do with a passing-for-white Negro-Christian Marquand who sets out to seduce all the white girls he can handle has played integrated theatres in Florida, as well as both Negro and white theatres in New Orleans, Miami, and Little Rock, among other places.

As the partners see "Black Like Me," it will not be designed to shock as much as to reveal realities of the situation, with the moral to be drawn by the viewer. Film is shedded for 12 weeks of shooting, with release (distrib still unset) in the fall. The principal star hasn't yet been signed.

After so many years as a film editor, Lerner has definite ideas he wants to put into practice as a director. For one thing, he is not going to start with a shooting script that would take three hours to screen, if followed faithfully. While he believes there should always be room for improvisation during production, he thinks it's a waste of time and money to work from a script obviously too long.

In addition, he wants to bring the technical crew into the heart of the production. So that they will know what's going on, he'll spend one day before production begins in reading and going over the script with key crewmen. This, he believes, will make for a "cohesiveness" of production so often lacking in otherwise intelligent pix.

The partners plan to keep rolling once "Black" is completed, with three more features tentatively scheduled. The dream goal is to be able to finance subsequent projects to a large extent with proceeds from the preceding one, or, at least, with the goodwill built up by the preceding one. Second item, with a United Nations background, is "World of Love," to be followed by a novel they are now in process of acquiring, plus an original comedy-type comedy-drama about life and love on the "Long Island suburbs."

New York Sound Track

One thing about which there seemed to be complete agreement at the IFIDA awards dinner-dance last week: the Americana food was fine. Comedian Jackie Cannon's scatological gags drew a mixed reception, as did the inevitable Lux-and-Dusk references, directed at a stoic Spyros P. Skouras, a dais sitter. . . . United Artists' domestic sales veep Jim Velde back from Chicago where he conducted sales meetings with managers from Chicago, Des Moines, Milwaukee, Minneapolis, Indianapolis and St. Louis.

Maurice Chevalier and Eva Gabor wrapped up things in "A New Kind of Love" and went at Paramount, are now in town, Chevalier readying his one-man legit stand.

James Richards Jr. has waxed readings from "Long Day's Journey Into Night," his current starrer, for Columbia Records along with selections from other O'Neill works including "The Hairy Ape," "A Moon for the Misbegotten," and "The Iceman Cometh" . . . Joseph E. Levine's "Divorce-Italian Style" opens in 36 Los Angeles-area theatres, starting today (Wed.) . . . employees of the Army and Air Force Motion Picture Service (AAFMPS) have made a $5-10-00 contribution to the Will Rogers Memorial Fund . . . Sophia Loren has been awarded Spain's 1957 Premio Triunfo, that country's Oscar equivalent, for her "Two Women" performance . . . Alice Lee Bentwright, Universal's eastern talent rep, on the Coast for huddles with studio talent heads . . . Sammy Davis Jr. planed to Berlin last weekend to complete shooting of "Threepenny Opera," which Embassy will release later this year, in which Davis plays the hard-guy man.

Correction on errorless advertising copy 57th Anniversary Edition: Joseph Fryd's London telephone number should have read—BRI-1461.

Mahey Raines, longtime member of the Metro tooters crew under Howard Dietz and in recent years a location publicist overseas, has completed his latest chore with Carol Reed's "The Running Man" in Ireland and hopped to Rome for UA's "The Pink Panther." Meanwhile Billy Raines, now 16, is at American College in Paris and Fred Raines is now a Ph.D. at U. of Wisconsin.

AIP hosts a press luncheon for Peter Lorre and Boris Karloff at the Tower Suite Friday (25) . . . Kenneth Rive, head of Gala Films, has returned to London after attending to some local biz, and last week's IFIDA dinner . . . "Taras Bulba," which took in $563,846 in the first three weeks of its local Premiere Showcase engagement, wound up its fourth and last week yesterday, to be replaced today by 20th's "Sodom and Gomorrah," the first non-UA pic to go out via Showcase handling . . . "Taras," reported, has already taken in a theatrical gross of over $1,000,000 in its first 30 overseas engagements.

Martin Rackin-Jeff Kibrick's Filmways has purchased screen rights to the Beam Reed novel, "Lighter Than Air" . . . Gen. Omar Bradley will host the Feb. 17 preem of "The Longest Day" at the Willow Lane Theatre in Richmond.

Hal Kanter and Jack Sher pair up on new script of 20th's "Something's Got to Give" . . . Chuck Conners bought John Wilder-Jerry Sturman screenplay "St. Augustine," for production under his own indie banner but won't appear . . . Don Medford inked exclusive directorial pact with Mesro for both features and tv . . . Columbia Pictures purchased "The Greatest of Them All" as a Tony Curtis starrer . . . Julian Lesser and Leon Becker acquired "Noble Savage," biog of Paul Gauguin by Lawrence and Elizabeth Hanson . . . Col inked Bill Bixby to script "The Baby Sitter," William Bloom production.

W. J. (Bill) Crosby and J. Robert (Bob) Hoff, have been appointed to the board of directors of Theatre Equipment and Supply Manufacturers Assn. to fill the unexpired terms of V. J. Nolan and Leonard Satz, both of whom resigned due to press of business.

It was just fine that Saul Cooper, Paramount's national publicity coordinator, landed a 16-page blurb on Jerry Lewis in Esquire but then somebody on the mag's west coast connected Cooper with 20th-Fox. Wires got crossed over the fact that Cooper is erstwhile 20th, presently Par.

Peter Glenn has produced his fifth annual compilation "Madison Avenue Handbook" for actors, models, admen, art directors, publicists and characters like that, including a truly miscellaneous miscellany, as per best wine vintage years . . . Paramount previews Jackie Gleason starrer, "Papa's Delicate Condition" Jan. 28 with dinner for press reviewers ahead of time in Fuse Dining Room of Par Bldg.

Walter Wanger, who has been a quiet visitor for some weeks, isn't spending his time sightseeing. He is writing the story of his adventures in producing "Cleopatra" (Columnist Joe Hyams is collaborating).

Irving Deutsch arrived back in this country last week to prepare for another cross-country tour on behalf of 24 new openings on "The Longest Day" scheduled for the next seven weeks. This will bring the total number of domestic roadshow engagements on the pic up to 30 . . . United Artists publicist Wynn Lorenzenhof has been sitting with the fix . . . Indie filmmaker-and-animation-expert Ernie Pintoff is interviewed by Robert Benayoun in the current issue of the French monthly Positif.

Bill Heick, who left AIP last year to start his own Major Film Distributing Corp., has the Italo "Love and Larceny," Vittorio Gassman starrer, booked as the next attraction at the Baronet . . . AIP, incidentally, has on its schedule a pic with the protective title of "It's Alive" described as a "teen horror-musical comedy." Peter Lorre and Frankie Avalon swing as the stars.

Movie Bazaar Corp. has increased its capital stock from 200 to 400 shares, no par value. Louis M. Weber, New York, was filing attorney at Albany.

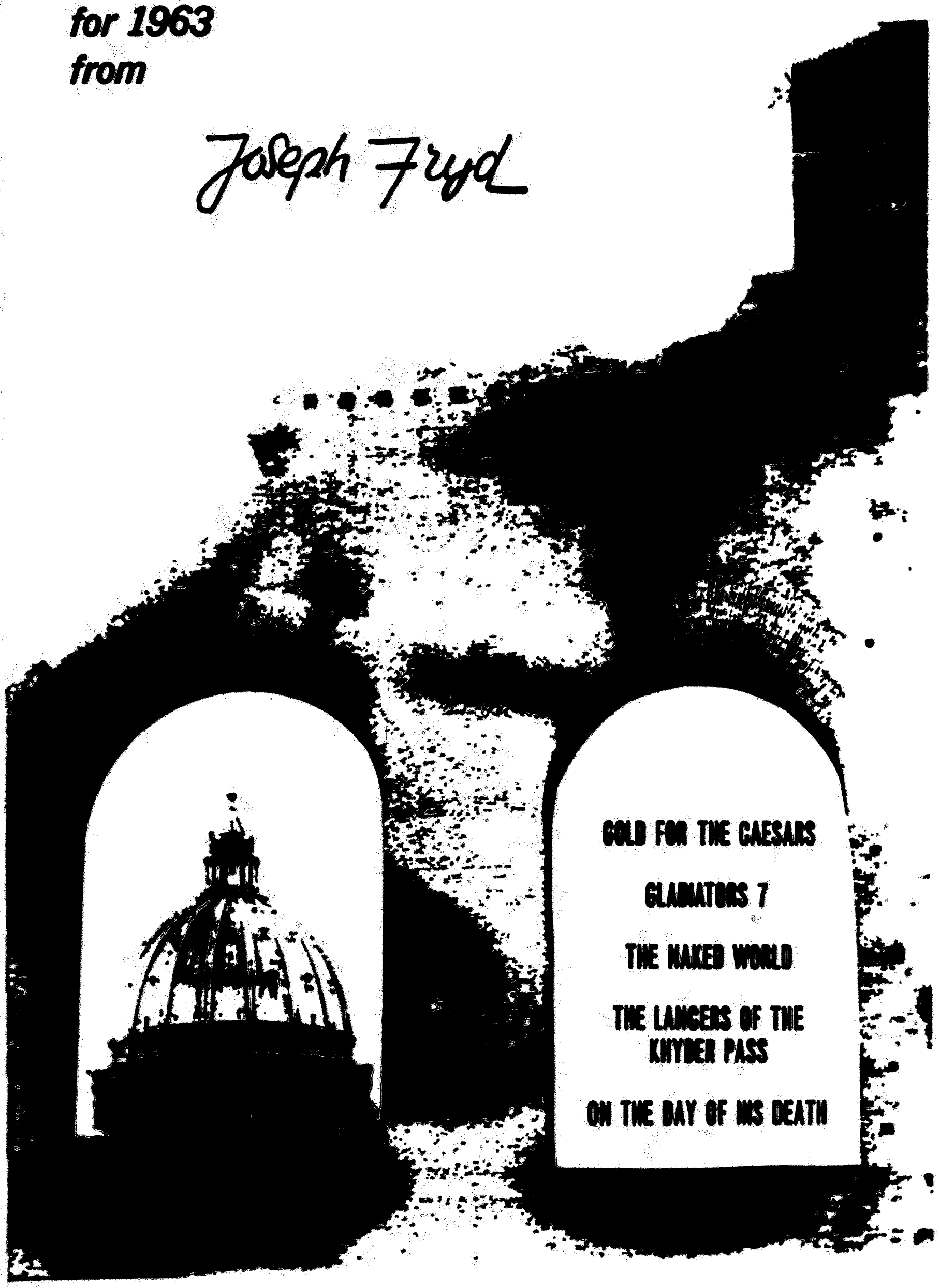
Abe Fabian, younger son of S. H. Fabian, and David Bazan, youngest son of Samuel Bazan, are now associated with Fabian Theatres in the homeoffice, New York. Bazan, who recently returned from a honeymoon in Rome, had been assistant general manager of Stanley Warner-owned WAST-TV, in Albany. He previously worked for ABC radio and for Columbia's Screen Gems. Bazan, 27, is a graduate of Yale. Abe Fabian, 30, had been with the Monroe Greenthal Advertising Agency in New York, more recently underwent "outside" Fabian training in Montclair, N.J., on Staten Island and at former Wilmer & Vincent situations now owned by Fabian in Virginia and Pennsylvania.

His older brother, Edward L. Fabian, is general manager of Fabian Theatres.

After the commercial on his WMCA radio program for "Days of Wine and Roses" (WB) the other night (17) Harry Gray came in to add his own commendation of the picture but adding that the copy just heard was n.g. and violated good advertising practice in that Jack Lemmon and Lee Remick were heard by quotation out of context.

with best wishes for 1963 from

Joseph Fryd



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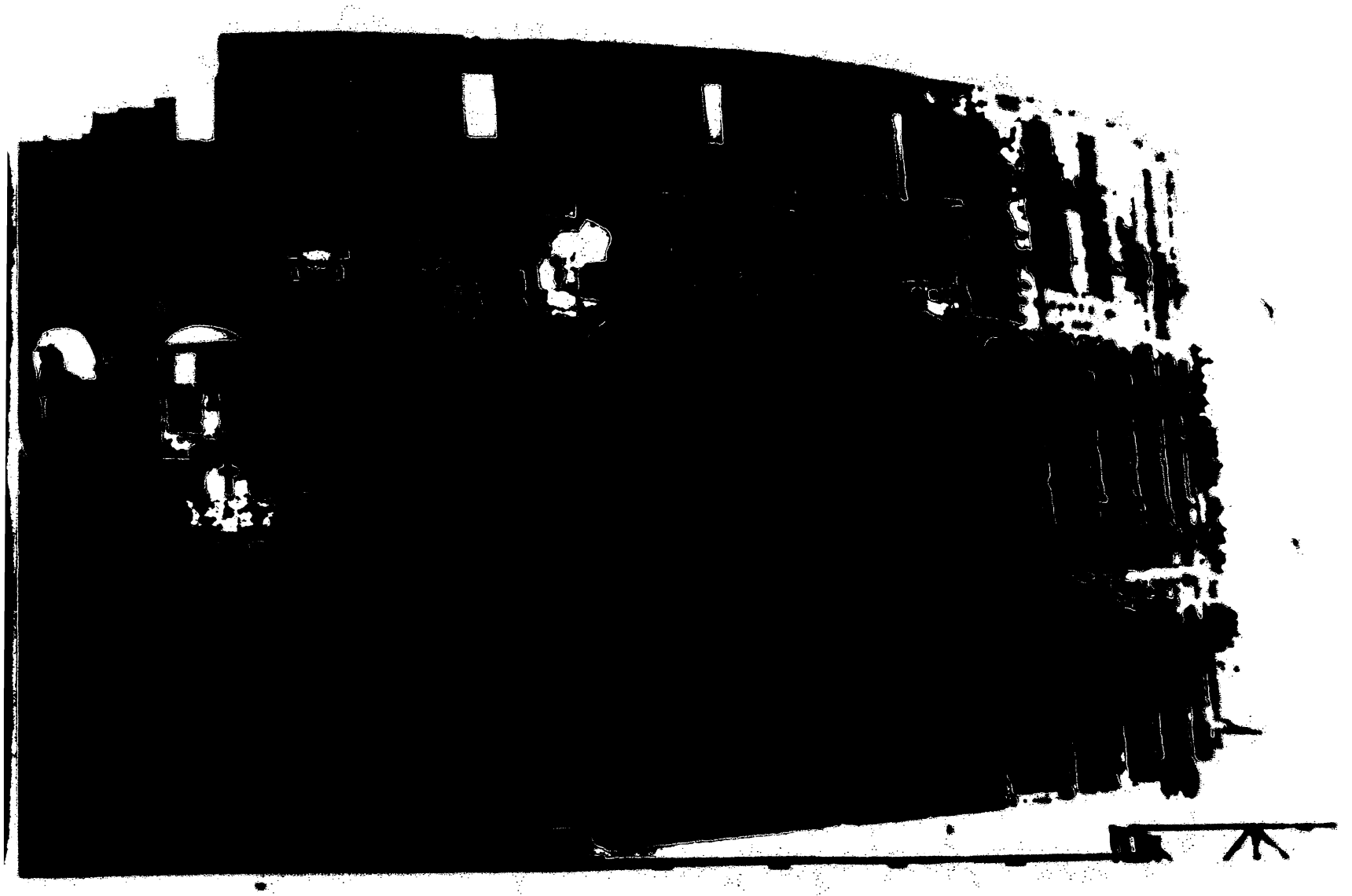

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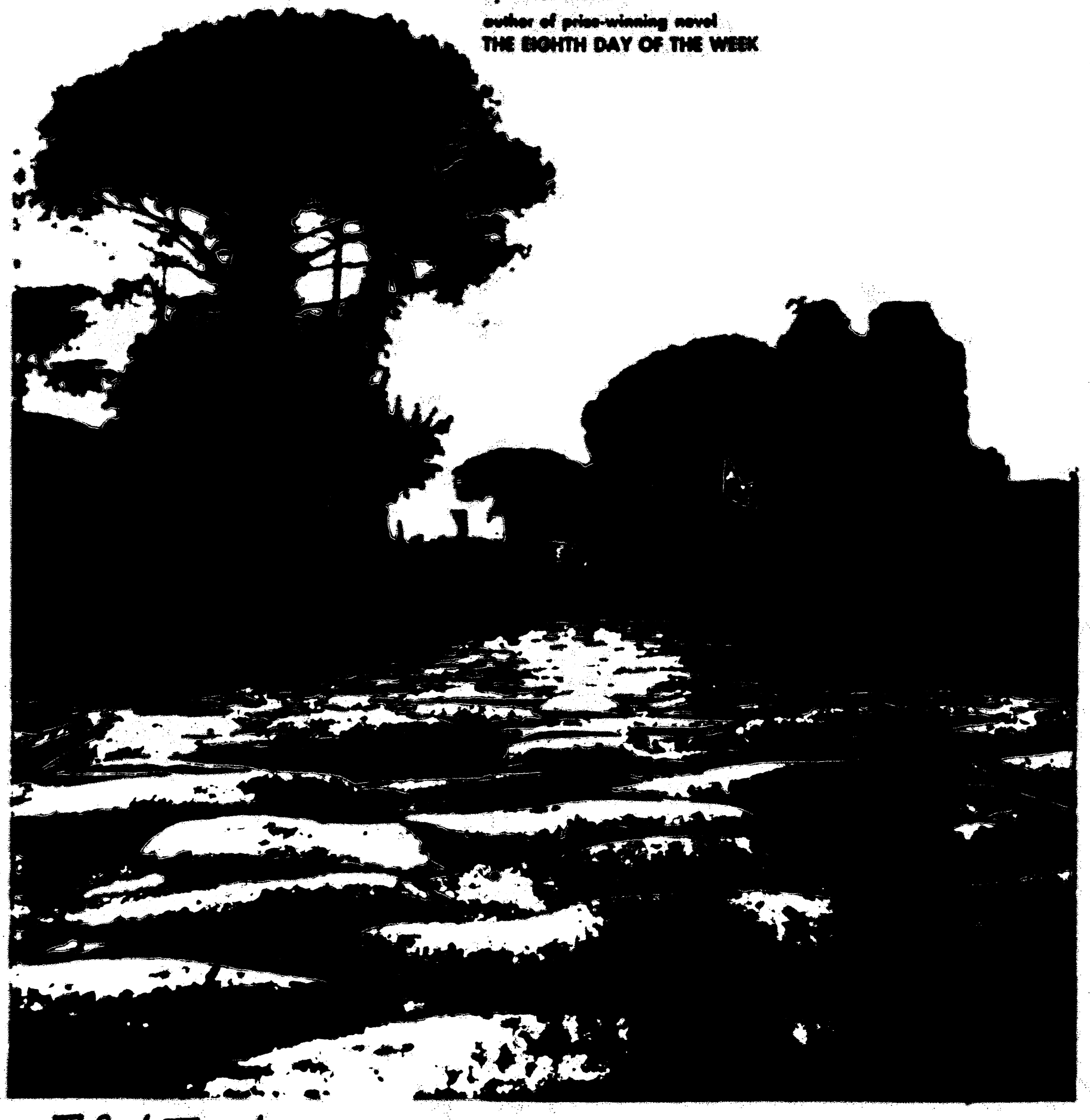

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REPORTERS' SILLY QUESTIONS

Shaking Its Inaction, Ace Films Looks Ready to Make Investment

Things have changed over at the Ace Films office. For the first time since the outfit was established a while ago as a production arm of the American Congress of Exhibitors to help satisfy a need exhibitors have for more product, there are scripts and other source material scattered about in "various stages of consideration."

This follows a recent declaration by Sidney Markley, Ace Films pres, who stated that the company was planning to immediately invest its available funds in production. Just how much Ace has on hand isn't known, nor will Markley supply the data, but the fact remains it seems at last close to unlocking a bankroll in production.

Also apparent from a look around the physical setup at Ace is the fact that it hadn't been planned to wait this long to get into production. Judging from the empty desks and offices in the suite, a more active plant than has developed was projected at the outset. Money fluctuations on the stock market and elsewhere are being blamed for the slow start.

In fact, the actual production operation about to begin is not exactly what was planned at the start either. As originally conceived, Ace Films was to raise sufficient money to establish a regular production schedule which would allow for some sort of steady release slate. As it now stands, however, Ace will no longer hold out until such funds are raised but will, rather, sink its present capital into as many projects as on hand monies will allow, depending on the productions themselves.

Still Raising Funds

The company is still looking to raise funds of course, but the major difference in thinking is that Ace will no longer wait to attain its fiscal goals but will, instead, invest existing capital. Ace had been taking a few raps from the industry for its "inaction" lately. Prior to the recent board of directors decision as to the change in fiscal policy, the outfit wasn't ready to embark on any projects because it wasn't properly capitalized to carry out the old policy.

How the money Ace has on hand is to be used can take many forms. These range from lending a small sum to a production that may be short of cash all the way to complete financing of a given project. Negotiations are currently in progress as to various fiscal involvements but none have been set as yet. The basic thought, all things considered, still remains what it was when Ace was formed—that being to get films completed. However the money is used, the aim will always be to see a project finished, not merely to get it working.

This thinking follows the original idea, which was to help satisfy the need the American Congress of Exhibs feels that exhibitors have for additional product. Ace Films is closer now than ever to accomplishing, at least in some measure, this aim.

EXIT MAMIE VAN DOREN

Won't Tolerate Less Pay Than Jayne Mansfield

Hollywood, Jan. 22.

Mamie Van Doren nixed star role in Tommy Noonan's indie "Promise Her Anything" when she learned she wouldn't receive the same percentage as costar Jayne Mansfield. Both thesps were to receive $50,000 salary, according to producer, but latter, who was signed earlier, was to get greater participation.

Marie McDonald replaced Miss Van Doren, who is now due to open Jan. 26 at Chevron Hilton in Sydney, Australia.

Bolshoi Party at Studio

Barney Balaban, president of Paramount, exec v.p. George Weltner and ad-pub boss Martin Davis are on the Coast from the homeoffice this week for discussions with studio head Jack Karp, production chief Martin Rackin and other execs in the west.

Topic "A," obviously, is production, along with the merchandising.

Skouras Accepts Reduced Income

Upon the recommendation of a New York Supreme Court-appointed referee, three minority stockholder suits (later consolidated) against the management of 20th-Fox have been settled by the agreement of 20th chairman (former prexy) Spyros P. Skouras to accept a salary reduction from $250,000 to $75,000 for the period from July 1, 1962 to Dec 31, 1963. In addition, Skouras has renounced his rights to $40,000 in deferred salary for 1961.

Defendants in the suits were Skouras, former exec veep W. C. Michel and other officers and directors of 20th. The plaintiffs—Celia Wolf, Abe Feldman and Larry Silverberg—had charged Skouras and other members of management with waste of corporate assets, and employing inexperienced execs to produce motion pictures. One of the features cited in the suit was "Francis of Assisi," produced by Skouras' son Plato. In addition, the plaintiffs attacked the legality of the options granted Skouras and other alleged wasteful deals.

Samuel Conrad Cohen, who was appointed ref last August, says in his report that the settlement should not be construed "as a probable admission of any kind of liability and carries no admission of improper conduct." The sole contributor to the settlement is Skouras, although all the other defendants and thus released by it.

Repping Skouras in the case was attorney Abe Pomerantz, while 20th was repped by Milton S. Gould, a director of the film company until Darryl F. Zanuck's assumption of the presidency last summer. Gould is a member of the law firm of Gallop, Climenko & Gould.

Sinatra Emcees Oscars; Leverage Takes Hope Out of Availability

Hollywood, Jan. 22.

Frank Sinatra will emcee the 35th annual Oscar show April 8 at Santa Monica Civic Aud, first time he's undertaken this stint. Sinatra is a past Oscar-winner, copping the golden man for best supporting actor in 1953 for "From Here to Eternity" and in 1955 being nominated as best actor for "Man With the Golden Arm."

Bob Hope, who emceed last three years and who paced simulcasts 10 times since 1950, made himself automatically unavailable when he swung to Lever Bros. sponsorship for his tv stints this year, since there would have been sponsor conflict. Procter & Gamble, which was last year's lone sponsor, is sharing Oscarcast tab this year with Kitchens of Sara Lee, returning after a year's absence.

Arthur Freed, show's producer, in announcing Sinatra as new emcee, reported, "We wanted to get a fresh format this year." New format, he said, basically will include all previous award winners and go into history of the Academy.

MAR U'S PRESS HOOK-UP ON NBC

Hollywood, Jan. 22.

Universal, in cooperation with NBC, last week teed off a closed-circuit television press conference that could mark the beginning of a major new use of this method in promotion for the film industry.

More than 300 national newsmen were gathered in nine different metropolitan cities (representing several dozen other communities surrounding the various areas) to participate in a press conference on behalf of Universal's forthcoming Curtis Enterprises comedy "40 Pounds of Trouble." The hour-long session, using Tony Curtis and Suzanne Pleshette, director Norman Jewison and producer Stanley Margulies, originated at the NBC-tv studios in Burbank. Supervision was under NBC television manager Dean Craig. Using one-way screen, interviewees were seen by their questioners, but the newsmen were not seen by the panel. Curtis, later, told VARIETY he felt it would be desirable in future uses of this system to have a remote pickup that would enable both sides to be seen and "establish a greater rapport."

Craig also revealed the conference cost "about $14,000," figure including line charges, telephone hookups and facilities and personnel used at the studio.

Supervisor said the telecast also involved $11,000,000 worth of electronic equipment, 27,400 miles of wire, 50 television sets and 225 people, with three weeks of preparation.

Curtis was focal point of the conference and acted as moderator, with most questions directed to him. On a general basis, they centered essentially around use of Disneyland in the film and on Curtis' feelings as to family entertainment. Several were aimed at cost of the picture, which both Curtis and Margulies placed at $2,000,000.

It became apparent most newsmen in the areas visited were not aware of the time element in-

(Continued on page 22)

Warners 10-to-Come Nearly 100% For Hollywood Studio Location

Hollywood, Jan. 22.

Warner Bros. next 10 features will be shot in Hollywood. This is welcome news for Hollywood performers and others who have felt the brunt of foreign production.

Included in the program is "My Fair Lady," previously skedded for lensing in England and now to be Hollywood-based. Another with foreign background—Italian mountain village—to be duplicated at studio is "The Devil's Advocate." Some location shooting is likely for atmospheric purposes, but interiors will be shot here.

At present final determination hasn't been made in regard to "Camelot," but studio sources indicate it probably also will be done here with possibility of some location scenes overseas.

Warners further noted the studio intends to continue practice of developing new young personalities. Company, of course, has used youngsters like Connie Stevens, Troy Donahue, Edd Byrnes and Dorothy Provine, who were developed in WB's teleseries. New young writing and directing talent will be sought as well, according to prexy.

New season, which also reflects mostly entries domestically made, teed off with currently playing "Gypsy" and pre-release L.A. engagement of "Days of Wine and Roses." Also set are "Critic's Choice," "Term of Trial," "PT 109," "Spencer's Mountain," "Island of Love," "The Incredible Mr. Limpet," "The Castilian," "America, America," "Rampage," "Wall of Noise."

Company is now prepping productions of "My Fair Lady," to begin in June with Audrey Hepburn and Rex Harrison starred. Warner personally will supervise production. In Feb studio will launch "Mary, Mary," starring Debbie Reynolds, Barry Nelson, Michael Rennie and Diane McBain. Others due for early production starts are "Palm Springs Weekend," starring Troy Donahue, Connie Stevens, Ty Hardin, Suzanne Pleshette; "Two for Texas," "Youngblood Hawke," based on novel by Herman Wouk; "Sex and the Single Girl," from Helen Gurley Brown book; "A Distant Trumpet," based on novel by Paul Horgan, "Dead Pigeon," starring Bette Davis; "The Devil's Advocate," from novel by Morris West and starring Bing Crosby, and "Camelot" musical by Lerner and Loewe.

From's Own Hierarchy

Staff, cast and crew members of Otto Preminger's production of "The Cardinal" began converging on New York over the weekend. This is preparation for a few weeks shooting in Boston, due to start this week.

Arriving in Gotham, following a review of Vienna and Rome locations for the pic, were Preminger, art Director Lyle Wheeler, production manager Harrison Starr and cinematographer Leon Shamroy. Carol Lynley and Tom Tryon, two of the film's names, hit town yesterday (Tues.).

As part of the Boston sessions, a special luncheon will be held there today (Wed.) for the press and Hub politico bigwigs. It'll be staged at the Algonquin Club.

Republic Slips, But Sees Recovery

Hollywood, Jan 22.

Republic Corp.'s net income for fiscal year ended Oct. 27, 1962, dropped to $1,764,314 from previous year's $1,977,688, after $400,000 payment in preferred stock dividends, prexy-chairman Victor M. Carter reported. Figure, which repped a 10.7% dip in profits, was equivalent to 56c per share on 2,448,448 shares of common stock, as against 74c a share on 2,132,397 shares of common in 1961.

Predicting favorable prospects for fiscal 1963, Carter said that while earnings in fiscal '62 were reduced by heavy non-recurring costs earlier in the year a sharp increase during the fourth quarter of year was evidenced. This upward trend, he declared, is continuing in current fiscal year, and stepped-up activity throughout the company's operations should produce strong gains in fiscal '63.

National Boxoffice Survey

Cold, Blizzards Bop Biz; 'Bounty' No. 1, 'Gypsy' 2d, 'Bulba' 3d, 'Day' 4th; 'Grimm,' 'Barabbas' Next

Extremely cold weather and blizzards are adding to exhibitor woes in current stanza. Besides having to stay with product launched for the year end holidays, firstruns have to contend with a transport strike in Philly as well as newspaper strikes in both New York and Cleveland. With such handicaps, some of current showings are little short of amazing.

"Mutiny on Bounty" (MGM) is back in first place after dropping a bit off the pace in recent weeks. "Gypsy" (WB), which has been on top for two or three weeks, is finishing a close second.

"Taras Bulba" (UA), second a week ago, is capturing third position. "Longest Day" (20th) is right behind in fourth location, which it won last week, too. "Brothers Grimm" (MGM) is pushing up from seventh spot of a week ago to fifth place.

"Barabbas" (Col) is capturing sixth money. "Castaways" (BV) is finishing in seventh place. It was sixth last week. "Escapade" (Kingsley), a runnerup pic last session, is taking eighth position.

"A Child Is Waiting" (UA), inclined to be spotty this week, is landing in ninth place. "Divorce, Italian Style" (Embassy) is finishing 10th. It was ninth last round.

"Jumbo" (MGM), "Two For Seesaw" (UA) and "Phaedra" (Lopert) are the runner-up films in that sequence.

"Samson and Seven Miracles" (AI), one of new pictures, is okay in Denver but lean in Frisco. "Seven Capital Sins" (Embassy), another newie, shapes socko in N.Y.

"Eclipse" (Times), still big in N.Y. in two houses, shapes hotsy in Chi. "Son of Flubber" (BV), due in N.Y. soon, preemed in L.A. with a socko take. "Password Is Courage" (MGM), loud in Chi and Washington, seems easy in Toronto and fair in N.Y.

"Period of Adjustment" (MGM), okay in Providence, shapes lotsy in Louisville. "Freud" (U), brisk in L.A., still is great in N.Y. in two theatres.

"Lawrence of Arabia" (Col), capacity in N.Y., looms wow in Chi, great in Boston, lusty in L.A. and nice in Philly.

(Complete Boxoffice Reports on Pages 12-14-16)

Films-On-Art Seminar

Ottawa, Jan 22

A Films on Art seminar is skedded for this capital May 23-25, sponsored by Canadian National Commission for UNESCO. Films from all over the world will be shown with seminars headed by BBC producer John Read and Jean-Marie Drot, French radio-tv producer. Vincent Tovell, Tom Daly and other National Film Board of Canada producers will also gab.

Principles and methods of producing, acquiring, distributing and eluding tv-offered opportunities — will be discussed. G. Hamilton Southam of Dept. of External Affairs is chairman. Dorothy Macpherson of NFBC director.

Cukor Team Preps Start Of 'Fair Lady'; London Itself Not Like London

Hollywood, Jan. 22.

Director George Cukor this week begins meetings with Alan J. Lerner to continue preparations for "My Fair Lady," which he expects to start shooting in July in Hollywood. Cukor, Cecil Beaton, who will design sets and costumes and coordinator Gene Allen (just assigned picture) scouted locations in London but found "the entire social structure has changed." Resultantly, decision has been made to film all but a few exteriors and second unit material in Hollywood on the WB lot.

Noting Audrey Hepburn and Rex Harrison now are firm as co-stars of "Lady," Cukor said it looks like Stanley Holloway will repeat his original Broadway role as Mr. Doolittle and Gladys Cooper will be Mrs. Higgins. Only one major role remains.

Fritz Planer had been set as cinematographer but since died.

Cukor also noted he has one remaining directorial commitment on an early MGM pact, "for which they will get me very cheap." He would not reveal if he is on percentage deal for "Lady," stressing his private rejection of trade interest with the words, "It's nobody's business how much money I make."

N.Y. Holds Up; 'Wine'-Stageshow Big $160,000 at Hall; 'Arabia' Still Capac. Day' Great 28G, 16th; 'Bounty' Same, 11

With most Broadway exhibitors now agreed that the blackout of N Y dailies now going into the second month, is hurting trade some big pictures are being held back on preems until the newspaper strike is ended. Despite this handicap some films are showing up well in the current session, with hardticket pix holding even or running ahead of last week.

The Music Hall launched Days of Wine and Roses" with new stageshow last Thursday (17) with amazingly good results First week in headed for a big $160,000. "Lawrence of Arabia" continues at capacity, with $42,000 again racked up in fifth stanza at the Criterion. Bulk of the ticket sale is over the theatre boxoffice window.

"Taras Bulba," which landed a fine $80,000 or close in fourth session at the Astor, seemingly could have been held a bit longer. But "Sodom and Gomorrah" replaces today (Wed.). "40 Tons of Trouble" moves into the Palace today also although "The Castaways" wound the 80th round with a lively $18,000, ahead of the third week. "Barabbas" is heading for a smooth $16,500 in current (14th) session at the DeMille.

"Who's Got the Action" climbed to a robust $16,000 in fourth week at the Paramount. "Password Is Courage" is heading for a fair $16,500 in fifth stanza at the Paramount. "Term of Trial" replaces on Jan. 30, playing daydate with Trans-Lux 52nd Street.

Hardticket films are topped by in money by "Longest Day," heading for great $26,000, ahead of week ago, for 10th session at the Warner, and "Mutiny on Bounty," which also looks to get $20,000, nock, for present (11th) week at the State. "Brothers Grimm" also climbed ahead of last stanza's take to get a big $22,000 in 24th session at the Cinerama "West Side Story," another hardticketer, likewise looks to better last week's total with big $20,000 for current (60th) stanza at the Rivoli.

Estimates for This Week

Astor (City Inv) 1,004, $1.25-$5.50 — "Taras Bulba" (UA) (8th wk-8 days). This round looks like $20,000, and could have held longer. "Sodom and Gomorrah" (20th) opens today (Wed.).

Cinerama (Lacy) 1,552, $1.50-$3.50 — "Brothers Grimm" (MGM) (23th wk). The 24th stanza ended Sunday (20) was solid $22,000, with one morning show added after $20,000 in 23d week for 11 performances. "How West Was Won" (MGM) is due in next month, probably late February.

Criterion (Moss) 1,530, $1.50-$4.50 — "Lawrence of Arabia" (Col) (6th wk). Fifth round completed Sunday (20) was capacity $42,000, same as in fourth week, both 16 performances.

DeMille (Reade) 1,400, $6-$2.50 — Barabbas" (Col) (15th wk). The 14th session ending tomorrow (Thurs.) looks like hefty $16,500 after $17,000 for 13th week. Stays until "Son of Flubber" (BV) opens Feb. 8 daydating with Normandie.

Embassy (Guild Enterprises) (500, $1.50-$2.50). — "Raccoccio" (Embassy) (4th wk). This frame winding today (Wed.) is heading for edging up to big $7,000 after $6,000 for third. Continues on.

Palace (RKO) 1,642, $1.25-$3 — "40 Pounds Trouble" (Cont.) (opens today (Wed.) in ahead. "Castaways" (BV) (5th wk) was solid $18,500 after $17,500 for fourth week.

Forum (Moss) 813, $1.25-$1.50 — "Who's Got Action" (Par) (5th wk). Fourth round ended Sunday (17) was lovely $15,000 after $15,000 for third. Holds, with "Her Bikini Never Got Wet" Indie) due in on Jan. 30.

Paramount (AB-PT) 2,665, $1-$2 — "Password Is Courage" (MGM) (3th wk). This session winding tomorrow (Thurs.) looks like fair $16,500 after $17,000 last week. Holding, with "Term of Trial" (WB) due in on Jan. 30.

Radio City Music Hall (Rockefellers) (6,200, $6-$2.75) — "Days of Wine and Roses" (WB) with new stageshow. First week ending today (Wed.) looks like big $160,000 or over. Holding in ahead, "Jumbo" (MGM) and holiday stageshow (6th wk) $120,000. Opening day easily topped "Majority of One" which was launched also in mid-January, last year. Pic looks to beat any recent pic opening at this time of year. Heavy spending on tele and radio in suburban dailies and signs in subway apparently is paying off.

Rivoli (UAT) 1,545, $1.50-$3.50) "West Side Story" (UA) (60th wk). Current round finishing today (Wed.) looks like great $20,000 after $19,500 for 59th week. Stays on, with pic going on lower-scale, continuous-run on Feb. 6. Opening date for "Cleopatra" (20th) announced for June 12 on hardticket and $5.50 top.

Roxy (Loew) 1,886, $1.50-$3.50) —"Mutiny on Bounty" (MGM) (11th wk). This stanza ending tomorrow (Thurs.) looks like socko $20,000 after $27,500 for 10th week. Stays on, notch. Tickets now being sold through May.

Victoria (CW) Inv (1,060, $1.25-$3) —Dueling two reissues currently, after being brought in last Friday (15) for brief run. In ahead, "Lion" (20th) (4th wk), dipped to slow $6,000.

Warner (BW) (1,813, $1.50-$3.50) —"Longest Day" (20th) (10th wk). (Current week finishing tomorrow (Thurs.) is heading for smash $26,000 or over after $27,500 for 9th week. Continues on naturally.

First-Run Artes

New Baronet (Reade) (,30, $1.25-$3) — "The Lion" (, (4th) (5th wk). This session ending, tomorrow (Thurs.) looks like weak $7,000. Has been playing daydate with Victoria until last Thursday. Holding.

Carnegie (Reade) (300, $1.5 -$3) —"Lovers of Teruel" (Cont) (6th wk). Fifth week completed Friday (18) was socko $8,000 after $8,000 for fourth.

Fine Arts (Davis) (400, $1.50-$2) —"Sundays and Cybele" (Davis) (11th wk). The 10th round ended Sunday (20) was brilliant $12,200. House had been closed by fire for whole week, which interrupted socko run.

Beekman (Rugoff Th) 300, $1.50-$2) — "Electra" (Lopert) (9th wk). Fifth stanza ended Sunday (20) was big $12,000 after $12,500 for fourth week. Stays on.

Carnegie Hall Cinema (F&M) 300, $1.50-$2 — "Nayamba" (Seneca) (18th wk). The 14th week ended Sunday (20) was $1,300. Last week, $2,000.

Cinema One, Cinema Two (Rugoff Th) 700, 300, $1.50-$2 — "Freud" (U) (8th wk). This week finishing today (Wed.) is heading for socko two $23,000 after $24,000 for 10th stanza. Stays on.

Fifth Ave. Cinema (Rugoff Th) (250, $1.25-$2 — Playtime" (Indie) (2d wk). Initial session ended Monday (21) was good $4,000.

Normandie (T-L) 592, $1.25-$2 — Playing reissues currently. "Son of Flubber" (BV) comes in Feb. 8, daydating with the DeMille.

Little Carnegie 1 (Carnegie) 530, $1.25-$2 — "The Eclipse" (Times) (3th wk). This session ending today (Wed.) is heading for socko $10,500 or close after $11,000 for fourth week.

Guild (Guild) 430, $1-$1.75 — Currently playing reissues in ahead. "Reluctant Saint" (Col) (9th wk-10 days), fair $7,000 after $8,500 for fifth regular week.

Murray Hill (Rugoff Th) 505, $1.50-$2) — "Eclipse" (Times) (5th wk). This round finishing today (Wed.) is heading for about $6,500 after $6,000 for fourth week. Holds.

Paris (Pathe Cinema) (500, $1.50-$2) — "Divorce, Italian Style" (Embassy) (19th wk). The 18th session completed Sunday (20) was great $10,500 after $10,700 for 17th week.

Plaza (Lopert) 325, $1.50-$2 — "David and Lisa" (Cont) (26th wk). Fourth stanza finished yesterday (Tues.) was nock $10,000 or near after $10,500 for third week. Continues, with excellent word-of-mouth helping.

Sutton (Rugoff Th) (561, $1.50-$2 — "Seven Capital Sins" (Embassy) (2d wk). First session completed yesterday (Tues.) was socko $12,000 or close.

Tower East (Loew) (500, $1.50-$2)—"Long Day's Journey Into Night" (Levine) (10th wk). The 10th round ended yesterday (Tues.) was big $7,500 after $7,500 for 10th week.

Trans-Lux 52d St. (T-L) (540, $1.25-$2 — "Who's Got Action" (Par) (5th wk). The fourth round ended Sunday (20) was fast $4,000 after $4,000 for third. "Term of Trial" (WB) opens Jan. 30, daydating with Paramount.

Trans-Lux 60th St. (T-L) (536, $1.25-$2 —"Sodom and Gomorrah" (20th). Opens today Wed., daydating with Astor. In ahead, "Taras Bulba" (UA) (6th wk-8 days), was okay $4,500 after $6,200 for third regular week.

'Money' Sharp 13G In Drab Philly

Philadelphia, Jan. 22.

The transit strike currently is ploughing furrow biz here which already was suffering from an overload of longruns. Lone newcomer, "It's Only Money," shapes big at Stanton to make best showing this session.

Elsewhere, there are few strong spots but "Lawrence of Arabia" looms firm in fifth round at the Midtown. "Taras Bulba" looks okay, too, in fourth at the Fox while "Longest Day" is rated nice in 13th Goldman session. "Castaways" looks good in fifth at the Viking.

Estimates for This Week

Arcadia (Sack) (482, $1.20-$1.80 —"Jumbo" (MGM) (5th wk). Trim $6,500. Last week, $10,000.

Boyd (SW) (1,326, $2-$2.75 — "Brothers Grimm" (MGM) (20th wk). Okay $7,500. Last week, $9,000.

Fox (Milgram) (2,300, $6-$1.50 — "Taras Bulba" (UA) (4th wk). Okay $11,000. Last week, $17,000.

Goldman (Goldman) (1,500, $5-$2.75 —"Longest Day" (20th) (13th wk). Nice $6,500. Last week, $10,000.

Midtown (Goldman) (1,200, $2.50-$3 —"Lawrence of Arabia" (Col) (9th wk). Firm $14,000. Last week, $16,000.

Randolph (Goldman) (2,200, $6-$1.50 —"Two for Seesaw" (UA) (5th wk). Quiet $7,000. Last week, $11,000.

Stanley (SW) (2,100, $3-$2.75 — "Mutiny on Bounty" (MGM) (10th wk). Okay $10,000. Last week, $12,000.

Stanton (SW) (1,600, $6-$1.50 — "It's Only Money" (Par). Big $13,000. Last week, "Barabbas" (Col) (4th wk), $11,000.

Studio (325; $6-$1.50 — "Pagan Island" (Indie) and "Bunny Yeager's Nude Camera" (Indie). Hot $4,200. Last week, "Flesh Is Weak" (Indie) and "Playgirls and Bellhops" (Indie), $5,000.

Viking (Sack) (1,000, $6-$1.50 — "Castaways" (BV) (5th wk). Good $7,200. Last week, $8,000.

World (R&B-Pathe) (1,000, $6-$1.50 — "Divorce, Italian Style" (Embassy) (5th wk). Breezy $4,000. Last week, $5,500.

Trans-Lux (T-L) (500, $6-$2 — "Phaedra" (Lopert) (8th wk). Big $4,500 after $5,500 last week.

'Day' Big $9,000 Paces Indpls.; 'Gypsy' Nice 6G

Indianapolis, Jan. 22.

Biz is only moderate at first-runs here this stanza, weekend cold wave being partly responsible for lower attendance. "Longest Day," in fifth session at Lyric, continues to lead city. "Gypsy," in fourth stanza at Keith's, also is holding up well. "Child Is Waiting" is slow for a newcomer at Loew's.

Estimates for This Week

Circle (Circle-Dollar) (2,800, $1-$1.25) — "War Lover" (Col) and "Two Tickets to Paris" (Col). Sad $6,000. Last week, "Castaways" (BV) (4th wk), $5,000.

Indiana (C-D) (1,100, $1.25-$2.50) —"Best of Cinerama" (Cinerama) (2d wk). Nice $7,000. Last week, $8,500.

Keith's (C-D) (1,200, $1-$1.25) — "Gypsy" (WB) (4th wk). Solid $6,000. Last week, $8,000.

Loew's (Loew) (2,427, 75-$1.25) — "Child Is Waiting" (UA). Dud $5,000. Last week, "Baccaccio '70" (Embassy), $6,000.

Lyric (C-D) (800, $1.25-$2.50) — "Longest Day" (20th) (5th wk). Big $9,000. Last week, $10,000.

Additional Picture Grosses On Pages 14 and 16

Biz Bops Chi Biz Albeit 'Arabia' Mighty $26,000, Barabbas' OK 23G; Bulba' Tall 14G, 'Bounty' Big 17G

Chicago, Jan. 22.

Weekend blitz with severe cold, is ploughing film biz here this stanza. However, "Lawrence of Arabia" is preeming to a wow $26,000 on hardticket at the Cinestage. "Barabbas" shapes nice at $22,000 at State-Lake on regular run. Other first-rounders, include "Password Is Courage," snappy at the Loop, and Monroe duo of "Secret File: Hollywood" and reissued "7th Commandment" posting a tidy total.

"Green Mare" is howling briskly at the Town. "Giant" looks good at Carnegie on suburun.

"In Search of Castaways" in trim in second United Artists frame. "Eclipse" is rated good in its World fourth.

"Gypsy" is still leading the longruns with a lusty fifth Chicago lap. "Taras Bulba" is potent in Oriental fifth session. "Who's Got the Action?" shapes okay in fifth Woods round. "Divorce, Italian Style" looks lively in fifth Esquire week.

"Mutiny on Bounty" is posting a hefty 10th hardticket canto at the Todd. "Longest Day" is steady in its 15th Roosevelt roadshow round while "Brothers Grimm" is modest in its McVickers 23d session.

Estimates for This Week

Carnegie (Telem't) (406, $1.25-$1.50 — "Giant" (20th) (suburun). Good at $2,500. Last week, "Raccoccio '70" (Embassy) (suburun), $3,500.

Chicago (B&K) (3,900, $1.25-$1.50 — "Gypsy" (WB) (5th wk). Sharp $10,000 or near. Last week, $25,000.

Cinema (Stern) (500, $1.50 — "Hamlet" (Indie) (reissue). Moderate $2,200. Last week, "Rebel With Cause" (Cont) (3d wk), $2,500.

Cinestage (Todd) (1,438, $2.50-$3.50 — "Lawrence of Arabia" (Col). Smash $26,000. Last week, house was dark.

Esquire (B&K) (Balaban) (1,350, $1.25-$1.50 — "Divorce, Italian Style" (Embassy) (5th wk). Sparkling $7,200. Last week, $8,000.

Loop (Telem't) (606, $1.25-$1.50 "Password Is Courage" (MGM). Lead $8,000. Last week, "Lobo" (BV) (4th wk), $6,000.

McVickers (Cinerama) (1,100, $1.75-$3.50 — "Brothers Grimm" (MGM) (23d wk). Okay $12,000. Last week, $12,500.

Monroe (Jeran) (1,000, $5-$3 — "Secret File: Hollywood" (Indie) and "7th Commandment" (Indie) (reissue). Neat $4,500. Last week, "Wild for Kicks" (Indie) and "Web of Passion" (Indie) (reissues), $4,200.

Oriental (Indie) (3,400, $6-$1.50 — "Taras Bulba" (UA) (5th wk). Still nice $14,000. Last week, $22,500.

Roosevelt (B&K) (1,400, $1.75-

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Child' Lofty 24G, New Trouble Ace

Toronto, Jan. 22.

Only newcomers current are "A Child is Waiting," which is sock in four houses, and "Warriors Five," rated good at four Taylor houses. However, biz is exceptionally big among holdovers. "Longest Day" shapes capacity in fifth at Tivoli. "Mutiny on Bounty" looms lofty in eighth at the University. "Girls, Girls, Girls" in second and "Divorce, Italian Style," in fifth stanza, still are hefty.

Estimates for This Week

Carlton (Rank) (2,363, $1.25-$1.75) — "Taras Bulba" (UA) (5th wk). Wham $18,000. Last week, $22,000.

Danforth, Fairlawn, Humber, Savoy (Rank) (1,200; 1,100, 1,200, 700; $1.25-$1.50) — "Child Is Waiting" (UA). Sock $24,000. Last week, "Carry on Cruising" (20th) (4th wk), except Savoy, $12,000.

Downtown, Metro, Nearburn, State (Taylor) (1,600; 600, 600, 600; $1-$1) — "Warriors Five" (Astral) and "Mermaids of Tiburon" (Astral). Good $15,500. Last week, "Zest of Kilimanjaro" (Col) and "Lapianders" (Col), $10,000.

Eglinton (FP) (910, $1.50-$2.75 —"Best of Cinerama" (Cinerama) (2d wk). Lusty $6,000. Last week, same.

Hollywood (FP) (1,000, $1-$1.50 — "The Lion" (20th) (3th wk). Healthy $6,000. Last week, $7,000.

Upland (Rank) (1,105, $1.25-$1.50 — "Kind of Loving" (20th) (5th wk). Lusty $5,500. Last week, $6,000.

Imperial (FP) (3,210, $1-$1.50 —"Girls, Girls, Girls" (Par) (3d wk). Hefty $17,000. Last week, $20,000.

International (Taylor) (537, $1.25) —"La Dolce Vita" (Astral). Good $2,500. Last week, "The Valiant" (UA) (3d wk), $2,000.

Loew's (Loew) (2,041; $1-$1.50 — "Password Is Courage" (MGM) (2d wk). Okay $5,500. Last week, $6,000.

Tivoli (FP) (900, $1.50-$2.50 — "Longest Day" (20th) (5th wk). Capacity $12,000. Last week, same.

Towne (Taylor) (600, $1-$1.50 — "Divorce, Italian Style" (FD) (5th wk). Very big $7,000. Last week, $8,000.

University (FP) (1,300, $1.50-$2.50 — "Mutiny on Bounty" (MGM) (8th wk). Capacity for nights and on weekends, nock $25,000. Last week, $26,500.

Uptown (Loew) (2,200, $1-$1.50 —"Jumbo" (MGM) (4th wk). Slim $5,500. Last week, $7,000.

'Grimm' Leads Frisco At Socko $16,000

San Francisco, Jan. 22.

Firstrun trade is holding steady in current session with some gains reported. "Brothers Grimm" at the Orpheum in 24th stanza still is hardticket champ with a great take. "Mutiny on Bounty" is edging up a bit to a smash total in month week at Coronet. "Longest Day" is rated hep in 15th round at Alexandria. Two newcomers are not getting far though. "Voodoo Village" shapes fairish at Golden Gate.

Estimates for This Week

Alexandria (United Calif) (1,207; $1.50-$3.50 —"Longest Day" (20th) (15th wk). Hep $7,000. Last week, $7,500.

Coronet (United Calif) (1,250, $1.50-$3.50 — "Mutiny on Bounty" (MGM) (8th wk). Capacity $16,000. Last week, same.

Fox (Taylor) (960, $1-$1.50 — "Divorce, Italian Style" (FD) (5th wk). Very big $7,000. Last week, $8,000.

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'Baccaccio' Brisk 11G, Prov.; 'Child' Crisp 7G

Providence, Jan. 22.

Majestic's "Baccaccio '70" and Strand's "It's Only Money" are topping a fairly healthy session here currently. Elsewhere has 50th of "Longest Day" and is still sock. State's second of "Period of Adjustment" is rated okay. "A Child Is Waiting" looks sure at Albee in first.

Estimates for This Week

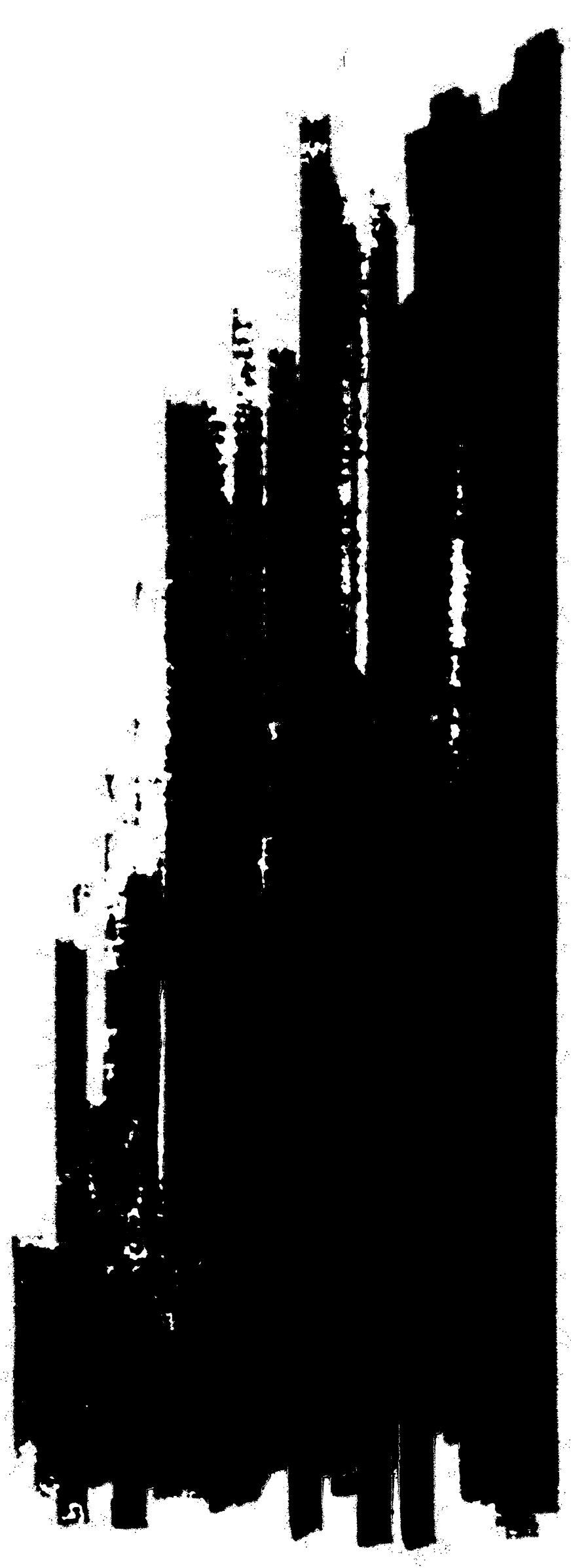
Albee (RKO) (2,300; 75-$1 — "A Child Is Waiting" (UA) and "Great Van Robbery" (UA). Nice $7,000. Last week "Castaways" (BV) 3d wk), $4,500.

Elmwood (Snider) (734, $2-$2.50) —"Longest Day" (20th) (5th wk). Hot $10,000. Fourth was $10,500.

Majestic (SW) (2,200; 75-$1.25) —"Baccaccio '70" (Embassy). Fast $11,000 or near. Last week, "Gypsy" (WB) (6th wk), $4,000.

State (Loew) (3,200; 75-$1.25 — "Period of Adjustment" (MGM) and "Hero's Island" (UA) (2d wk). Okay $8,000. First was $10,000.

Strand (National Realty) (2,200; 75-$1.25 — "It's Only Money" (Par) and "Operation Bullshine" (Par). Very nice $10,000. Last week, "Pal Joey" (Col) and "Eddy Duchin" (Col) (reissues), $4,000.



An intensely absorbing study of a man whose mind and body have been disfigured, whose very being has been brutalized . . . a man who wants only to eat and sleep and exist, never again to think and feel and love and remember. An extraordinary story, merciless in its realism, its painfully memorable characterizations, its blunt sexuality and its overwhelming power.

THE FOOL KILLER

Filming commences March, 1963

THE LANDAU COMPANY
TIME-LIFE BUILDING • NEW YORK 20, N.Y.

currently in release:
Long Day's Journey into Night

L.A. Biz Firm; 'Flubber' Sock $30,000, 'Gigot' Fine 15G; 'Gypsy' Hotsy 24G, 5th; 'Arabia' 29G, 'Mockingbird' 14G

Los Angeles, Jan. 22.

L.A. biz continues fairly [illegible] with a boost from the [illegible] of Flubber which [illegible] at the Chinese to lead the city. Gigot, in [illegible] is solid also as are Stanton in three theatres but [illegible] openers aren't doing [illegible].

Gypsy, [illegible] in extended runs at [illegible] of holdovers. 'Lawrence of Arabia' shaping [illegible] second top for five houses [illegible] at Pantages [illegible] $24,000 or better for fifth [illegible].

Broadway Gypsy is rated happy. Skokie at Warner Hollywood in 24th round. To Kill a Mockingbird shapes stout $14,000 in fourth at Fox Wilshire.

Lawrence of Arabia is eyeing a lush $29,000 in 11th Warner Bev session. Days of Wine and Roses' shapes tall $10,000 for fourth Vogue round. Mutiny on Bounty is rated hefty $17,000 in 10th Egyptian week.

Estimates for This Week

Beverly, Hollywood Metropolitan-FWC (2,212; $50; $1-$1.50) — 'Reptilicus' (AI) and 'Marco Polo' (AI). Soft $9,500. Last week, Orpheum's 'Girl with Iris,' 'Man Who Mastered Earth' 20th, 'Young Guns of Texas' 20th, $8,100 Hollywood with Los Angeles, Wilshire, Village, Loyola. 'Chapman Report' WB (3d general release) $20,000.

Hawaii, Warren's (2,5-Metropolitan (1,106; 1,757; $1-$1.25 — 'After Mein Kampf' Rev. and 'Karate' Rev. Strader $9,000. Last week, 'Barabbas' (Col) 4th wk, $6,000.

Chinese FWC (1,468; $2-$2.50) — 'Sun of Flubber' BV. Socko $30,000. Last week, 'West Side Story,' UA, 57th wk, $20,300.

State Wilshire, Iris Metropolitan-NW-FWC (2,404; 2,344; 825; $1-$1.50) — 'Gigot' 20th and 'Lisa' 20th, 1st general release. Fine $15,000. Last week, 'State Fair' with Baldwin, Four Star, 'Period of Adjustment' MGM, Very

Continued on page 16

K.C. Sticks; 'Day' Lusty 6G in 11th; 'Bounty' Brisk $9,000 in 5th

Kansas City, Jan. 22.

Lighter trend is indicated this session with holdovers or reissues on every screen. 'Mutiny on Bounty' continues bright in fifth week at the Capri while Longest Day' likewise is good in 11th round at Rose. 'Barabbas' holds a pleasant pace at Brookside in fifth. Reprise of 'Lover Come Back' and 'Come September' at Kenon shapes passable. 'Divorce Italian Style' at Paramount looks okay in second. Weather for this session considerably modified from the lows of last week.

Estimates for This Week

Brookside Fox Midwest-Nat Gen Corp. (800; $1-$1.25) — 'Barabbas' (Col) 5th wk. Okay $2,500 holds. Last week, same.

Capri Dimond (1,200; $0.50-$2.75) — 'Mutiny on Bounty' MGM, 5th wk. Big $9,000. Last week, $8,500.

Empire Durwood (1,284; $0.50-$2.75) — 'Brothers Grimm' MGM (24th wk). Mild $4,000. Last week, $4,500.

Kimo Dickinson (594; $1.25-$1.50) — 'Phaedra' Lopc (5th wk). Handsome $2,000 holds. Last week, ditto.

Paramount (Blank) (1,900; $1-$1.25) — 'Divorce Italian Style' (Embassy). 2d wk. Satisfactory $4,500. Last week, $6,500.

Plaza (MW-NG) (1,650; $1-$1.25) — 'Gypsy' WB. 4th wk-5 days. Okay $4,000 for short stanza. Last week, $8,500.

Roxy Durwood (864; $0.50-$2.75) — 'Longest Day' 20th, 11th wk. Good $6,000 stays on. Last week, $6,500.

Saxon Durwood (1,000; 75-$1.50) — 'Lover Come Back' U and 'Come September' U reissues. Passable $5,000. Last week, 'Jumbo' MGM, 4th wk), $6,000.

Uptown (MW-NG) (2,043; $1-$1.25) — 'Castaways' BV. 5th wk. Good $4,500. Last week, $5,500.

'Gypsy' Sock 11G, Denver; 'Day' 7G

Denver, Jan. 22.

Trade shapes a bit offish here this stanza with two newcomers and only one doing okay. 'Samson and Seven Miracles' shapes okay in first round at the Denver. 'Gypsy,' in fourth session at Center, looks hefty. 'Longest Day' still is rated big in 12th week at the Aladdin. 'Brothers Grimm' looms strong in 24th stanza at Cooper. 'Mutiny on Bounty' continues lusty in fifth at the Denham while 'Taras Bulba' looms big in third at Paramount.

Estimates for This Week

Aladdin (Fox; 900; $1.25-$2.50) — 'Longest Day' 20th, 12th wk. Big $7,000 or over. Last week, $7,500.

Center (Fox; 1,270; $1.25-$1.45) — 'Gypsy' WB, 4th wk. Sock $11,000. Last week, $12,500.

Cooper (Cooper; 814; $1.00-$2.50) — 'Brothers Grimm' MGM, 24th wk. Strong $8,000 or close. Last week, $8,500.

Denham (Indie; 860; $1.25-$2.50) — 'Mutiny on Bounty' MGM, 5th wk. Fine $9,000. Last week, $10,000.

Denver (Fox; 2,432; $1.25) — 'Samson and Seven Miracles' (AI) and 'Double Pud' (Indie). Okay $11,000 or near. Last week, 'Castaways' BV, 4th wk, $8,500.

Esquire (Fox; 600; $1.25) — 'Continue Our Party' (Indie). 2d wk. Weak $1,500. Last week, $2,200.

Orpheum (RKO; 2,600; $1.25) — 'Condos Vikings' (Indie) and 'Girls of Night' (Indie). Slow $7,000 or less. Last week, 'Barabbas' (Col) 4th wk, $8,000.

Paramount (Wolfberg; 2,100; 90-$1.25) — 'Taras Bulba' UA, 3d wk. Big $10,000 or over. Last week, $12,500.

Towne (Indie; 900; $1.25-$1.45) — 'Jumbo' MGM, 4th wk. Okay $4,000. Last week, $6,000.

Vogue Art Theatre Guild (450; $1.25) — 'Phaedra' Lopc, 4th wk. Fair $1,500. Last week, $2,300.

'Child' Mild 9G,000 In Seattle; 'Bounty' 13G

Seattle, Jan. 22.

There is surplus of extended runs here currently but these pix are going stronger in most cases than the sample newcomers. It is 'A Child Is Waiting' which shapes mild at Fifth Avenue. Bulba looks solid in fourth session at Coliseum. 'Mutiny on Bounty' looms great in fourth week at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick; 750; $1.50-$2) — 'Mutiny on Bounty' MGM, 4th wk. Great $13,000. Last week, $12,400.

Coliseum (Fox-Evergreen; 1,870; $1.25-$1.50) — 'Taras Bulba' UA and 'Gambler Wore Gun' UA, 3d wk. Solid $9,000 or near. Last week, $8,400.

Fifth Avenue (Fox-Evergreen; 2,500; $1.25-$1.50) — 'A Child Is Waiting' UA and 'Man Had a Little' Lopc. Mild $6,000. Last week, 'Barabbas' (Col) 4th wk, $5,000.

Music Box (Hamrick; 720; $1.25-$1.50) — 'Gypsy' WB, 3th wk. Fine $6,500. Last week, $4,900.

Orpheum (Hamrick; 2,000; $1.25-$1.50) — 'Castaways' BV, 5th wk. Good $6,000 in 5 days. Last week, $6,200.

Paramount (Fox-Evergreen; 3,000; $1.50-$2.50) — 'Longest Day' (20th, 5th wk). Solid $10,000. Last week, $9,000.

'GYPSY' GREAT 17½G, CINCY; 'DAY' 8G, 12TH

Cincinnati, Jan. 22.

Film biz here this week shapes favorably, reflecting potent product and a weather warming break. 'Gypsy' holds as topper in holdover for a great second week at the Albee. Newcomer 'Jumbo' rates hep at Capitol. Other entries are 'Mutiny on Bounty' plus 'Trojan Horse' in okay stanza at Palace.

'A Child Is Waiting,' looks mild at Keith's Reserved seaters. 'Longest Day' holds good in 12th week at Grand. 'Mutiny On Bounty' looks solid in fifth frame at the Valley.

Estimates for This Week

Albee (RKO; 3,100; $1-$1.75) — 'Gypsy' WB, 2d wk. Great $17,500 after $22,000 opener.

Capitol (SW-Cinerama; 1,340; $1-$1.50) — 'Jumbo' (MGM). Hep $10,000. Last week, 'Barabbas' (Col, 3d wk) $7,000 at $1.25-$1.50 scale.

Esquire Art (Cin-T-Co; 500; $1.25) — 'A Kind of Loving' (Indie). Fair $1,100. Last week, 'Lady Doctor' (Indie), $900.

Grand (RKO; 1,300; $1.25-$2.50) — 'Longest Day' (20th; 12th wk). Good $6,000 on 101 of 'final four weeks' announcement. Last week, $7,500.

Guild Vance (300; $1.25) — 'Barracuda' (Embassy). 4th wk. Potent $1,500. Last week, $1,500.

Hyde Park Art (Cin-T-Co; 500; $1.25) — 'Trial and Error' (MGM). Fair $1,000. Last week, 'Germinal' (Indie) and 'Gold of Naples' (Indie), $900.

Keith's (Cin-T-Co; 1,500; 90-$1.25) — 'Child Is Waiting' UA). Mild $5,000. Last week, 'Castaways' BV, 4th wk), $4,500.

Palace (RKO; 2,600; $1-$1.25) — 'Mongols' (Indie) and 'Trojan Horse' (Indie). Okay $7,500. Last

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'Gypsy' Hep 21G, Det.; Bulba' Big 14G, 'Grimm' 12G

Detroit, Jan. 22.

Only two newcomers this week among the first runs here as the holdovers continue to hold their own in amazing grossing fashion. 'Gypsy' is socko in fourth frame at the Michigan. 'Castaways' looms hefty in fifth at the Grand Circus.

'Taras Bulba' is rated great in fifth session at Palms. 'Brothers Grimm' continues wonderful in 20th week at Music Hall. 'Barabbas' stays big in fifth at Madison. 'World Without Shame' shapes solid at Trans-Lux Krim in first. 'Mutiny on Bounty' stays sturdy at the United Artists for ninth round.

Estimates for This Week

Fox Fox Theatre of Detroit Corp. (3,041; $1.25-$1.40) — 'Playgirl After Dark' (Indie) and 'She Walks by Night' (Indie). Fair $11,000. Last week, 'Hero's Island' UA and 'Sword of Conqueror' UA, $8,500.

Michigan (United Detroit; 4,000; $1.50-$1.80) — 'Gypsy' (WB) (4th wk). Wham $21,000. Last week, $24,000.

Palms (UD; 2,500; $1.25-$1.40) — 'Taras Bulba' (UA) (2th wk). Great $14,000. Last week, $15,000.

Madison (UD; 1,400; $1.50-$2) — 'Barabbas' (Col) 3th wk). Wow $15,000 or near. Last week, $16,000.

Grand Circus (UD; 1,400; $1.25-$1.40) — 'Castaways' BV (3th wk). Socko $16,000. Last week, $17,000.

Adams (Balaban; 1,700; $1.25-$1.50) — 'Jumbo' (MGM; 3th wk). Slow $4,000. Last week, $4,500.

United Artists (UA; 1,007; $1.25-$2) — 'Mutiny on Bounty' (MGM) 9th wk. Sturdy $7,000. Last week, $8,000.

Music Hall (Beacon Enterprises; 1,213; $1.25-$2.50) — 'Brothers Grimm' (MGM; 20th wk). Wow $12,000 or close. Last week, $13,000.

Mercury (United Motion Theatre Co.; 1,400; $1.50-$2) — 'Longest Day' (20th; 13th wk). Okay $6,000. Last week, $6,500.

Trans-Lux Krim (Trans-Lux; 900; $1.40-$1.85) — 'World Without Shame' (Indie). Fast $7,500. Last week, 'Kill or Cure' (MGM), $6,000 in second week.

Hub Offish But 'Child' Okay $15,000; 'Arabia' Great 24G, 'Gypsy' Hot 14G For 5th; 'Grimm' Big 13G in 25th

Boston, Jan. 22.

Mild, sprinkle weather took over in Hub this week with offish biz still further depressed. Only new two entries, 'Child Is Waiting,' okay at the Orpheum and 'Ten Years, Too Immoral' hep at State. Most of the biz pictures, launched Christmas week are fading on extended runs. Barracuda 70' at Music Hall is perky in second week.

Biggest push is for 'Lawrence of Arabia' with lines at the Gary. 'Gypsy' is still big at Paramount in fifth round. 'Longest Day' is holding stout in 16th at Astor.

Roadshows seem to be doing the most biz with 'Mutiny on Bounty' slick in 10th session at Saxon and 'Brothers Grimm,' neat in 25th week at the Boston. 'Castaways' in 50th week at the Memorial is holding nicely.

Estimates for This Week

Astor (B&Q; 1,117; $1.50-$2.50) — 'Longest Day' (20th; 16th wk). Good $10,000. Last week, same.

Beacon Hill (Sack; 500; $1-$1.50) — 'Two for Seesaw' (UA; 5th wk). Nice $6,000. Last week, same.

Boston Beacon Fox; 1,364; $1.50-$2.95) — 'Brothers Grimm' (MGM; 25th wk). Neat $13,000. Last week $14,000.

Capri (Sack; 850; 75-$1.50) — 'Barracuda' (Embassy; 8th wk). Perky $6,000. Last week, $6,000.

Center (M Lowe; 1,250; 90-$1.25) — 'Her Kokum Never Got Wet Kokum' 4th wk. Fine $7,000. Last week, $6,000.

Exeter (Indie; 1,276; 50-$1.50) — 'Billy Budd' (AA; 5th wk). Slick $6,000. Last week, $6,000.

Fenway (Indie; 1,300; $1.50) — 'Hiroshima Mon Amour' (Indie) and 'Last Year Marienbad' (Indie) (reissues; 2d wk). Hefty $4,000, to top first week. Last week, $3,500.

Gary (Sack; 1,277; $1.50-$3) — 'Lawrence of Arabia' (Col; 5th wk). Great $24,000, with lines. Last week, same.

Mayflower (ATC; 600; 90-$1.50) — 'Phaedra' Lopc suburan; 4th wk). Good $3,500. Last week, $4,000.

Memorial (RKO; 3,000; 90-$1.50) — 'Castaways' BV (5th wk). Nice $6,000. Last week, same.

Music Hall (Sack; 4,300; 90-$1.50) — 'Barracuda '70' (Embassy) English version; 2d wk). Okay $14,000. Last week, ditto.

Orpheum (Loew; 2,900; 90-$1.40) — 'Child Is Waiting' (UA) and 'Magic Sword' (UA). Good $15,000. Last week, 'Taras Bulba' (UA) 2d wk, $7,500.

Paramount (NET; 2,357; 70-$1.85) — 'Gypsy' (WB; 5th wk). Big $14,000. Last week $17,000.

Park Square (Indie; 300; $1.00)

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Broadway Grosses

Estimated Total Gross
This Week $588,300
(Based on 21 theatres)
Last Year $681,600
(Based on 21 theatres)

'Bulba' Bof 18G, Pitt; 'Day' $13,000

Pittsburgh, Jan. 22.

Pitt downtown first-run biz continues lively this round, with strong holdovers and the hot showing of newcomer, 'Taras Bulba,' at the Gateway. 'Longest Day' stays wow in fifth round at Fulton, being second best grosser. 'Mutiny on Bounty' looms hefty in sixth at Nixon. Art houses remain lofty with 'Billy Budd' in fifth at Squirrel Hill and 'Carry On Nurse' in fourth at Shadyside.

'Gypsy' still is socko in fifth round at Stanley. 'Castaways' shapes hep in fifth at Warner. 'Lion' is okay in last four days at Penn, coming out Wednesday to allow 'Who's Got the Action' to open.

Estimates for This Week

Fulton (Assoc; 1,300; $1.50-$2.75) — 'Longest Day' (20th; 5th wk). Socko $13,000 after $16,000 for fourth.

Gateway (Assoc; 1,300; $1-$1.50) — 'Taras Bulba' (UA). Wow $18,000. Last week, 'Child is Waiting' (UA), $9,000.

Nixon (Nixon; 1,700; $1.50-$2.75) — 'Mutiny on Bounty' (MGM; 6th wk). Excellent $10,000, with added groups and parties. Last week, $8,500.

Penn (ATC; 3,742; $1-$1.50) — 'Lion' (20th; 3d wk-5 days). Good $8,500. Last week, $13,000. 'Who's Got the Action' (Par) opens Jan. 23.

Shadyside (SOTC; 750; $1.25) — 'Carry On Nurse' (Gov; 4th wk). Hefty $4,000. Last week, $4,300.

Squirrel Hill (SW; 594; $1.25) — 'Billy Budd' (AA; 5th wk). Loud $4,000. Last week, same.

Stanley (SW; 3,700; $1-$1.50) — 'Gypsy' (WB; 5th wk). Hefty $11,000. Last week, $12,500.

Warner (SW; 1,516; $1-$1.50) — 'Castaways' (BV; 4th wk). Hep $6,000. Last week, $6,500.

'Gypsy' Hefty 20,000, Port.; 'Grimm' Hot 8G

Portland, Ore., Jan. 22.

With small help from the lone newcomer, firstrun biz is drifting lower here this round mainly because the extended-runs have been held too long. Best of these looks to be 'Gypsy,' rated hefty in fourth week at Broadway. 'Brothers Grimm' shapes solid in ninth Hollywood session. 'Taras Bulba' is rated sturdy in third at Orpheum. 'Child Is Waiting,' only new pic, is modest at the Fox.

Estimates for This Week

Broadway (Parker; 1,800; $1-$1.50) — 'Gypsy' (WB; 4th wk). Hefty $9,000. Last week, $8,500.

Fox (Evergreen; 1,000; $1-$1.40) — 'Child Is Waiting' (UA) and 'Jewels' (UA). Modest $6,500. Last week, 'Carry On Teacher' (Indie) and 'Doctor In Love' (Indie), $6,500.

Hollywood (Evergreen; 1,100; $1.40-$2) — 'Brothers Grimm' (MGM; 9th wk). Solid $8,000. Last week, $8,700.

Music Box (Hamrick; 640; $1-$1.50) — 'Jumbo' (MGM; 4th wk). Slow $2,500. Last week, $3,000.

Orpheum (Evergreen; 1,250; $1-$1.40) — 'Taras Bulba' (UA; 3d wk). Sturdy $6,500. Last week, $6,000.

Paramount (Port-Par; 3,000; $1-$1.50) — 'Castaways' (BV; 5th wk). Brisk $4,000 in 6 days. Last week, $3,500.

L'ville Lively; 'Gypsy' Sturdy $7,500 for 4th, 'Period' Lush 9G, 2d

Louisville, Jan. 22.

Brisk, cold weather, some snow, apparently is just what the doctor ordered for the first runs here this round. 'Period of Adjustment,' at the United Artists in second, shapes best. Fourth week for 'Gypsy' at the Mary Anderson still is very sturdy and comparatively stronger 'Castaways' at the Ohio still is good for fifth. 'Best of Cinerama' at the Rialto shapes stout in 10th week.

Estimates for This Week

Kentucky (Switow; 900; 75-$1.25) — 'Lover Come Back' U and 'Come September' U (reissues. Okay $4,500. Last week, 'Taras Bulba' UA, 4th final wk), $3,500.

Mary Anderson (People's; 1,100; 75-$1.25) — 'Gypsy' WB, 4th wk). Sturdy $7,500 after third week's $9,000.

Ohio (Settos; 900; 75-$1.25) — 'Castaways' BV, 5th wk). Good $4,500 after fourth week's $5,000.

Rialto (Fourth Avenue; 1,100; $1.25-$2.50) — 'Best of Cinerama' (Cinerama; 10th wk). Steady $5,000 after ninth week's $5,200.

United Artists (Fourth Avenue; 1,000; $1-$1.25) — 'Period of Adjustment' (MGM; 2d). Healthy $9,000 after first week's $11,000.

A haunting, tender, yet completely adult account of a boy who learns the truth about the nature of good and evil. Based on the old American legend of a giant who kills off the fools of the world, this wise and terrifying story is, above all, a delightfully warm and compassionate comment on the human race.

Filming commences May, 1963

THE PAWNBROKER

THE LANDAU COMPANY
TIME-LIFE BUILDING
NEW YORK 20, N.Y.

currently in release: *Long Day's Journey into Night*

'Day' Great $18,000, Baltic; Barabbas' 8G, Bulba' Brisk 9G, 'Gypsy' 5G, 4th

Baltimore, Jan. 22.

Biggest news downtown is The Longest Day' which lowered at the New to hot biz and looks as though it will be there for a while. Only other new film is "Barabbas," which looms fair as opener at the Hipp. Elsewhere it's holdovers with Gypsy still nice in fourth week at the Stanton.

Taras Bulba is holding stout clip during the Mayfair and Crest in fifth. "Mutiny on Bounty" is hot in fifth round at the Town. Divorce Italian Style' looks nice in fourth at the Charles. Little is having its best biz in weeks with "A Taste of Honey" and "Last Year at Marienbad."

Estimates for This Week

Auburn T-L (276; 50-$1.65 — "Come Dance With Me" Indie) and "Love and Frenchwoman" Indie) (reissues). Slow $2,000. Last week, "Girl With Itch" Indie), $2,100.

Charles Fruchtman (500; 50-$1.50) — Divorce, Italian Style' Embassy) 4th wk). Nice $4,500. Last week, $5,000.

Cinema Schwaber) (400; 50-$1.50) — West Side Story" (UA) (46th wk). Slow $1,000. Last week, $1,500.

Crest Fruchtman) (1,700; 50-$1.50 — Taras Bulba" (UA) (5th wk). Okay $4,000. Last week, $5,000.

Five West Schwaber) (425; 50-$1.50) — Cavalide" Union) (4th wk). Fair $1,000. Last week, $1,500.

Little T-L) (300; 50-$1.65 — "Marienbad" Artcr) and "Taste of Honey" (Cont) (2d wk). Good $2,700. Last week, $3,000.

Hippodrome T-L) (2,300; 50-$1.65) — Barabbas" (Col) Fair $6,000. Last week, "Jumbo" (MGM) (3d wk), $10,300.

Mayfair Fruchtman) (700; 50-$1.50) — Taras Bulba" (UA) (5th wk). Pleasing $5,000. Last week, $6,000.

New Fruchtman) (1,000; $1.50-$2.50) — Longest Day" (20th) Big $18,000. Last week, "Castaways" (BV) (4th wk), $5,500.

Playhouse Schwaber) (300; 50-$1.50 — Kill or Cure" MGM) (4th wk). Dim $1,500. Last week, $2,000.

Stanton Fruchtman) (2,000; 50-$1.50 — Gypsy" WB) (4th wk). Nice $9,000. Last week, $15,000.

Town T-L) (1,120; $1.50-$2 — "Mutiny on Bounty" MGM) (5th wk). Big $12,000. Last week, $15,000.

Rex Freedman) (500; $1.50 — "Around World With Nothing On" Indie) (5th wk). Dim $15,500. Last week, same.

SAN FRANCISCO

(Continued from page 12)

(MGM) (9th wk). Great $14,200. Last week, $14,000.

Esquire (No. Coast) (540; $1.25-$1.75) — "West Side Story" UA) (69th wk). Okay $5,100. Last week, $4,800.

Fox (FWC) (4,651; $1.25-$1.50 — "Samson and Seven Miracles" (AI) and "Warriors Five" (AI). Sad $9,000. Last week, "Castaways" (BV) and "Hand in Hand" Indie) (4th wk), $5,500.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "Voodoo Village" (Cont) and "Girls of Night" Indie) Fair-ish $10,000 or near. Last week, "It's Only Money" (Par) and "Loves of Salammbo" 20th) (4th wk), $6,000.

Metro (United Calif) (1,000; $1.50-$1.80) — "Divorce, Italian Style" Embassy) (10th wk). Hot $3,700. Last week, $4,000.

Orpheum (Cinedome) (1,438; $2.75-$3.95) — "Brothers Grimm" (MGM) (2th wk). Great $16,800. Last week, $14,725.

Paramount (Par) (2,646; $1.50-$1.75) — "Gypsy" WB) (5th wk). Nifty $10,000. Last week, $12,000.

St. Francis (Par) (1,400; $1.50-$1.75) — "Barabbas" (Col) (5th wk). Good $6,000. After 20,000 last week.

United Artists No. Coast) (1,151; $1.50-$1.75) — "Taras Bulba" (UA) (6th wk). Okay $4,500 in four days. Last week, $6,500.

Vogue (S. F. Theatres) (345; $1.50 — "Summer Skin" Angel) (4th wk). Fair $1,700. Last week, $2,000.

Warfield (Loew) (2,656; $1.25-$1.50 — "Jumbo" MGM) (4th wk). Ad $6,500 in nine days. Last week, $8,700.

CINCINNATI

(Continued from page 14)

week. 'Flame in Streets' Indie), $7,000.

Twin Drive-In (Cin-T-Co) (500 cars; 50c. West side only) "Girls, Girls, Girls" Par and "Pigeon That Took Rome" Par) (reissues). No complaint at $3,500. Last week, 'Devil's Messenger' Indie) and 'Carnival of Souls' Indie), $3,000 at $1 scale.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Mutiny On Bounty" MGM) (5th wk). Solid $9,000 after $10,000 fourth.

'Child' Lean $9,000 In St. Lou; 'Grimm' Great 17G, 'Bounty' Big 12G

St. Louis, Jan. 22.

Only one new film here currently, with bulk of strength centered in holdovers and extended-runs. "Child Is Waiting" looms lean in opener at State. "Mutiny on Bounty" still is big in fifth session at Esquire.

"Gypsy" is rated neat in fifth at the Fox while "Brothers Grimm" looms big in second at Martin Cinerama. "Tales of Terror" shapes average in second at the St. Louis. "Castaways" looks good in fifth at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.25-$2.50 — "Longest Day" 20th) (11th wk). Good $9,000. Last week, $9,500.

Apollo Art (Grace) (700; 50-$1.25 — Phaedra" Indie) (4th wk). Okay $1,200. Last week, $1,400.

Esquire (Schuchat-Levin) (1,500; $1.50-$2.50 — "Mutiny on Bounty" MGM) (5th wk). Big $12,000. Last week, $15,000.

Fox (Arthur) (5,000; 50-$1.25 — "Gypsy" WB) (5th wk). Neat $10,000. Last week, $14,000.

Loew's Mid-City (Loew) (1,100; 60-90 — "Castaways" BV) (5th wk). Good $9,000. Last week, $10,000.

State (Loew) (3,000; 60-90 — "Child Is Waiting" UA) and "Great Van Robbery" (Indie). Lean $8,000. Last week, "Jumbo" MGM) (2d wk), $9,000.

Martin Cinerama (Martin) (913; $1.25-$2.50 — "Brothers Grimm" MGM) (2d wk). Big $17,000 or over. Last week, $18,000.

Pageant (Arthur) (1,000; 50-$1.25 — "Requiem for Heavyweight" Col) (5th wk). Fine $3,000. Last week, $4,000.

St. Louis (Arthur) (3,000; 75-90 — "Tales of Terror" AI) and "Hand" (AI) (2d wk). Average $6,500. Last week $9,000.

Shady Oak (Arthur) (700; 50-$1.25) — "French Mistress" Indie) (2d wk). Okay $2,50. Last week, $3,500.

LOS ANGELES

(Continued from page 14)

Private Affair" MGM) (2d wk), State, Baldwin, 1st wk), Four Star), $6,000.

Four Star (UATC) (800; $1.25-$2 — "Pal Joey" Col) and "Eddy Duchin Story" Col) (reissues). Dull $2,000.

Hollywood, Baldwin (Metropolitan-State) (2,782; 1,200; 90-$1.50) — "Taras Bulba" UA) (4th wk, Hollywood; 1st wk, Baldwin). Fair-ish $7,000. Last week, Hollywood with Pix, $9,000.

Los Angeles, Village, Loyola, El Rey, Pix (Metropolitan-FWC-Pix) (2,040; 1,388; 1,200; 806; 766; $1-$1.40) — "Chapman Report" WB) (2d wk, Los Angeles, Village, Loyola, 1st wk, El Rey, Pix). Hefty $21,200. Last week, El Rey, "Berserker" 70" Embassy), "Walk on Wild Side" Col) reissue) (2d wk), $1,300.

Fox Wilshire (FWC) (1,500; $1.25-$2 — "To Kill Mockingbird" U) (4th wk). Stout $14,000. Last week, $15,000.

Vogue (FWC) (850; $1.25-$1.50 — "Days of Wine and Roses" WB) (4th wk). Tall $10,000. Last week, ditto.

Warner Beverly (SW) (1,316; $1.25-$2.50) — "Lawrence of Arabia" Col) (9th wk). Lush $20,000. Last week, $20,000.

Pantages (RKO) (1,812; $1.25-$2.75 — "Gypsy" (WB) (5th wk). Big $24,000 or over. Last week, $25,500.

Huntington Hartford (HH) (1,-612; $2-$2.50) — "Lost Day's Journey Into Night" (Levine) (5th wk). Fair $6,500. Last week, $7,500.

Hollywood Paramount (State) (1,402; $1.25-$2.50) — "Jumbo" (MGM) (9th wk). Busy $12,000. Last week, $12,500.

Beverly (State) (1,150; $1.50-$2.50 — "Two for Seesaw" (UA) (8th wk). Okay $6,500. Last week, $7,000.

Crest (State) (750; $2 — "Electra" Lopc) (5th wk). Handy $7,000. Last week, $7,000, same.

Music Hall (Rea) (750; $2-$2.50 — "Freud" U) (6th wk). Bright $6,000. Last week, $7,000.

Egyptian (UATC) (1,202; $1.50-$2.50 — "Mutiny on Bounty" MGM) (10th wk). Beefy $17,000. Last week, $18,000.

Fine Arts (FWC) (681; $1.50-$2 — "Pinocchio" (Lopc) (10th wk). Solid $3,200. Last week, $3,000.

Carthay (FWC) (1,138; $1.50-$2.50 — "Longest Day" 20th) (19th wk). Steady $11,000. Last week, $10,000.

Lido (FWC) (876; $2-$2.50 — "Divorce, Italian Style" Embassy) (18th wk). Big $3,000. Last week, $2,000.

Warner Hollywood (SW) (1,291; $1.25-$2.50 — "Brothers Grimm" (MGM) (24th wk). Happy $16,000. Last week, $17,400.

Severe Cold Clips Mpls. But 'Bounty' Good 8G; 'Bulba' Buffalo 12G

Minneapolis, Jan. 22.

Severest winter weather in many years here is raising havoc with the boxoffice currently. Over a protracted stretch, temperatures have sunk as low as 32 below zero. There were four successive days last week when temperatures never rose above zero, and then the climb was only brief. Heavy winds and plenty of snow also play a part in keeping most people indoors at night when bulk of theatre patronage normally is expected.

Hardticket pix suffer less because they have advance sales. But they're being hurt plenty, too. With tele and radio advising folks not to go out unless essential also is no help.

In the face of these handicaps, even newcomer "Taras Bulba" is doing amazingly well at the Orpheum. Best regular holdover is "Gypsy," dandy in fourth round at Century. "Longest Day," in 14th week on hardticket at the Mann, shapes big.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65) — "Mutiny on Bounty" MGM) (8th wk). Good $8,000. Last week, $9,000.

Avalon (Frank) (800; $1) — Tonight for Sure" Narcissus and "Nearly Nasty Accident" Indie) (reissue) (6th wk). Okay $1,000. Last week, $1,200.

Century (Par) (1,200; $1.25-$1.50 — "Gypsy" WB) (4th wk). Dandy $7,000. Last week, $7,200.

Cooper (C) (800; $1.25-$2.50 — "Brothers Grimm" (MGM) (23d wk). Great $6,500. Last week, $6,000.

El Lago (Cerich) (800; $1) — "Diary of Nudnet" Indie) and "Adventures of Susie" Indie) (2d wk). Good $1,200. Last week, $1,400.

Gopher (Berger) (1,000; $1-$1.25) — "Castaways" (BV) (5th wk). Hefty $4,000. Last week, $4,200.

Lyric (Par) (1,000; $1-$1.25) — "Escape From East Berlin" (MGM) Mild $4,000. Last week, "Password is Courage" (MGM), $3,200.

Mann (Mann) (1,000; $1.50-$2.50 — "Longest Day" 20th) (16th wk). Big $6,000. Last week, $7,000.

Orpheum (Mann) (2,800; $1.25-$4.50 — "Taras Bulba" (UA) Fairish $6,000 or close. Last week, "Barabbas" (Col) (3d wk), $4,000 in five days.

Park (Field) (1,000; $1.50) — Sock $12,000 or near. Last week, $2,500. Last week, $3,000.

State (Par) (2,300; $1-$1.25) — "Samson and Seven Miracles" (AI) Okay $6,000. Last week, "Jumbo" MGM) (4th wk), $6,500 at $1.25-$1.50 scale.

Suburban World (Mann) (900; $1.25) — "Viridiana" (Union) (2d wk). Strong $2,500. Last week, $2,200.

World (Mann) (400; $1.25-$1.50 — Child Is Waiting" (UA) (2d wk). Fair $2,200. Last week, $3,000 and over hopes.

Blackout of Cleve. Dailies Hits Biz But 'Gypsy' Hot $14,000, 'Bounty' 8G

BOSTON

(Continued from page 14)

—"Divorce, Italian Style" (Embassy) (10th wk). Hotsy $4,000. Last week, same.

Saxon (Sack) (1,100; $1.50-$2) —"Mutiny on Bounty" MGM) (10th wk). Fancy $12,000. Last week, $20,000, with extra shows.

State (Trans-Lux) (720; 75-$1.25) —"Too Young, Too Immoral" Indie) and "Any Man's Woman" Indie). Hotsy $10,000. Last week, "Wild Is My Love" Mishkin) and "Strip for Action" Mishkin) (3d wk), $6,000.

D.C. Steady; 'Day' Stout $9,000, 15th; 'Barabbas' Solid 13G, 'Gypsy' 12G

Washington, Jan. 22.

Trade is holding on even keel this round. "Week" looks hefty on initialer at Capitol. "Gypsy" still is solid for fourth session in two houses.

Longruns are still durable with "Longest Day" big in 15th week at the Ontario. "Taras Bulba" at Keith's and "Barabbas" at Playhouse and Trans-Lux loom hefty in fifth rounds. "Password Is Courage" initialed brevmly at Palace.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,300; 1,000; $1-$1.60 — "Gypsy" WB) (4th wk). Loud $12,000. Last week, $14,000.

Apex (KB) (840; $1.25-$1.60 — "Divorce Italian Style" Embassy) (12th wk). Good $3,000. Last week, $5,000.

Capitol (Loew) (3,240; $1-$1.60 — "Hook" MGM) Hefty $11,000 or close. Last week, Lean" 20th) (3d wk), $10,000.

Dupont (Mann) (400; $1-$1.65 — "Phaedra" Lopc) (3th wk). Nice $5,000. Last week, $5,200.

Keith's (RKO) (1,830; $1-$1.60 — "Taras Bulba" (5th wk). Hefty $6,000. Last week, $10,000.

MacArthur (KB) (900; $1.25-$1.60 — "Kill or Cure" MGM) (4th wk). Trim $4,500. Last week, $5,000.

Ontario (KB) (1,340; $1.60-$2.75 — Longest Day" 20th) (13th wk). Strong $9,000. Last week, $9,200.

Palace (Loew) (2,360; $1-$1.60 —"Password Is Courage" (MGM) Breezy $9,500. Last week, "Jumbo" (MGM) (3d wk), $6,500.

Playhouse (TL) (480; $1.60-$2 — "Barabbas" (Col) (5th wk). Okay $5,000. Last week, $6,000.

Plaza (TL) (270; $1.60-$1.80 — "Wild Is My Love" Indie) Bouncy $5,500. Last week, "West End Jungle" (Indie) (2d wk), $3,500.

Town (King) (300; $1-$1.60 — "Two for Seesaw" (UA) (8th wk). Fast $6,000. Last week, $6,500.

Trans-Lux (TL) (800; $1.60-$2 — "Barabbas" (Col) (5th wk). Solid $6,000. Last week, $10,000.

Uptown (SW) (1,300; $1.60-$2.75 — "Brothers Grimm" (MGM) (11th wk). Okay $7,500. Last week, $8,000.

Warner (SW) (1,200; $1.60-$2.75 — "Mutiny on Bounty" (MGM) (9th wk). Big $10,000. Last week, $10,500.

CHICAGO

(Continued from page 12)

$2.50 — "Longest Day" 20th) (15th wk). Fine $12,000. Last week, $14,200.

State-Lake (B&K) (2,400; 90-$1.50) — "Barabbas" (Col) Hot $22,000. Last week, "Jumbo" (MGM) (4th wk), $14,000.

Surf (B&K Balaban) (604; $1.50-$1.50) — "Phaedra" Lopc) (5th wk-mo). Slick $4,500. Last week, $5,000.

Todd (Todd) (1,000; $2.20-$2.50 — "Mutiny on Bounty" (MGM) (10th wk). Sturdy $17,000. Last week, $17,000.

Town (Teitel) (440; $1.25-$1.80 — "Green Mare" (Indie) Frisky $3,200. Last week, "Candide" (Indie) (4th wk), $2,200.

United Artists (B&K) (1,700; 90-$1.50) — "Castaways" (BV) (2d wk). Trim $16,000 or over. Last week, $18,000.

Woods (Essaness) (1,200; 90-$1.50) — "Who's Got the Action" (Par) (5th wk). Okay $10,000. Last week, $12,000.

World (Teitel) (400; 90-$1.25 — "Tribune" Times) (4th wk). Busy $4,000. Last week, $3,700.

Cleveland, Jan. 22.

Major house operators feel lucky in having hefty longruns but mid-winter economic storms finally put the bite on them. "Gypsy" at Allen and "Mutiny on Bounty" at Ohio are healthy exceptions surmounting the formidable factors of a publicity blackout of newspapers locked up by strikes, public interest only in top-star product and poor retail biz reflected by debase of drastic discount sales.

"Mutiny" now in fifth stanza here, still outdraws "Bounty" grosses in many other middle-eastern key cities. Hippodrome's 10th round for "Longest Day" displays amazing staying power.

"Castaways" did four okay weeks at Palace, but gives way to "Sodom and Gomorrah" on Friday (26). Moved to Stillman, "Taras Bulba" shapes good on opener there after a solid run at State.

Estimates for This Week

Allen (Stanley-Warner) (3,000; $1.25-$1.50 — "Gypsy" WB) (5th wk). Torrid $14,000, as current town's champ and season's best puller at this stand. Last week, $15,000.

Colony Art (Stanley-Warner) (1,264; $1.50 — "Billy Budd" (AA) (5th wk). Very nice $4,200. Last week, $4,800.

Continental Art Art Theatre Guild) (925; $1-$1.50 — "Psychosissimo" Indie). Mild $1,800. Last week, "Rue de Paris" Lopc), $1,-500.

Hippodrome Eastern Rapp) (1,-322; $1.25-$2.75 — Longest Day" 20th) (10th wk). Okay $7,000 after $8,000 last week.

Heights Art Art Theatre Guild) (925; $1-$1.50 — Mr Hulot's Holiday" Indie) and "My Uncle" Indie) (reissues). Average $2,000. Last week, "Kind of Loving" (Gen) (3d wk), $1,000.

Ohio (Loew) (2,700; $1.25-$2.75) — Mutiny on Bounty" MGM) (5th wk). Bright $4,000. Last week, same.

Palace (R & A Theatres) (2,730; $1.25-$1.50 — "Castaways" BV) (4th wk). Tapering off to $7,000 or close. Last week, $8,750.

State (Loew) (3,700; $1-$1.50) — "A Child Is Waiting" UA) Sad $5,000. Last week, "Taras Bulba" (UA) (3d wk), $10,000.

Stillman (Loew) (2,700; $1.50 — "Taras Bulba" UA) nice. Last week, "Jumbo" MGM) (2d wk), $5,000.

Westwood Art Art Theatre Guild) (555; $1.50 — Mr Hulot's Holiday" Indie) and "My Uncle" Indie) (reissues). Routine $2,100. Last week, "Kind of Loving" (Governor) (2d wk), $1,300.

Bull. Down; 'Boccaccio' Okay $7,000, 'Gypsy' 8G

Buffalo, Jan. 22.

Biz still is drowsy here this week, with few bright spots. "Boccaccio '70" in roted okay at the Buffalo in second round. "Gypsy" looks fine in fifth session at the Center. The Century has some reissues which are not doing well.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.60) —"Boccaccio '70" Embassy) (2d wk). Okay $7,000. Last week, $9,-000.

Center AB-PT) (2,500; 90-$1.60 —"Gypsy" WB) (5th wk). Fine $8,000. Last week, $8,000.

Century (UATC) (2,700; 90-$1.25) —"The Interns" Col) and "Walk on Wild Side" Col) (reissues). Slow $6,000. Last week, "Barabbas" Col) (3d wk), $4,500.

Teck (Loew) (1,200; 90-$1.60) — "Taras Bulba" UA) 4th wk). Fair $3,000. Last week, $4,000.

Cinema (Martoma) (400; 90-$1.25) — "Phaedra" Lopc) (4th wk). Okay $2,500. Last week, $2,700.

Zinnemann's Envoyship

Hollywood, Jan. 22.

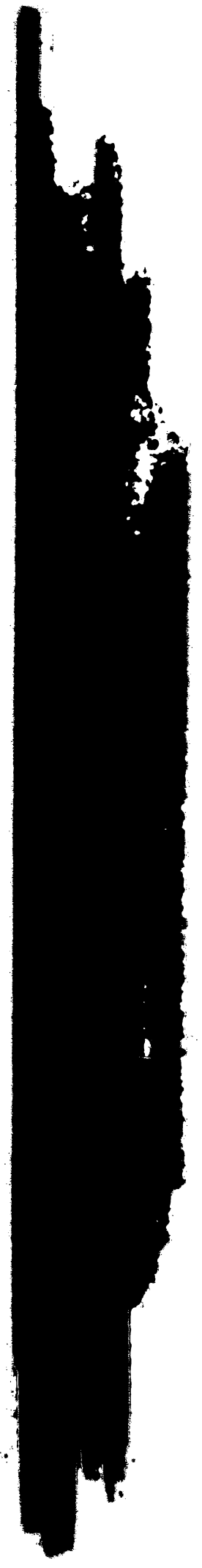
Fred Zinnemann succeeds Frank Capra as Directors Branch rep on the Board of Governors of Academy of Motion Picture Arts & Sciences and will serve until board election in May.

Capra tendered his resignation due to his commitment on Paramount's "Circus," which will keep him in Europe for balance of his term. Knut Vaner continues as other Directors member on board.

The colorful back streets of Paris and its winding underground sewers provide the settings for the surrial world of Chaillot—that magical half-mad world of lovers and prostitutes, bankers and rag pickers, philosophers and fools. Ruthlessly biting and terrifyingly macabre, it is—at the same time—the maddest, wittiest and funniest comedy of our time.

THE MADWOMAN OF CHAILLOT

Filming commences
mid-summer, 1963



THE LANDAU COMPANY

TIME-LIFE BUILDING • NEW YORK 20, N.Y.

currently in release:
Long Day's Journey into Night

West End Biz Holds Despite Arctic Blasts; 'Lawrence's' House Record; 'Summer Holiday,' 136 1st Week-End

London, Jan. 15.

The Arctic spell was felt a trifle but not among the general effect on returns from West End theatres but has not precluded new record grosses for top attractions. Leading the field among the newcomers is the Cliff Richard musical "Summer Holiday," which hit a new high at the Warner Theatre in its first weekend, with a take of more than $13,100 and was heading for a great $36,000 or more in its first full round. Also setting a new house record at the Odeon, Leicester Square, is "Lawrence of Arabia" which finished its fifth frame with a whopping $40,000, better than any of the preceding weeks.

With the school holidays stimulating matinee biz this has been a great time for the blockbusters. "How the West Was Won" topped $35,500 in its 11th week at the Casino; "The Longest Day" was almost $32,000 in its 14th stanza at the Leicester Square Theatre; "Mutiny on the Bounty" was a stout $11,200 in its ninth Royalty week; "West Side Story" was almost $15,000 in its 40th Astoria frame, and "Porgy & Bess" was a steady $10,500 in its 14th Dominion week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.30-$1.75) — "West Side Story" (UA) (40th wk). Fancy $15,000.

Carlton (20th) (1,128; 70-$1.75) — "Sink the Bismarck" (20th) (reissue) (2d wk). Next $6,500. Almost $10,000 previous week.

Casino Indoor (1,135; $1.20-$2.15) — "How the West Was Won" (Robin-MGM) (11th wk). Great $35,500 for 30 performances. Mighty $40,000 previous week. Pic now reverts to 15 performances weekly.

Coliseum (MGM) (1,796; $1.05-$2.50) — "Tom Thumb" (MGM) (reissue) (2d wk). "The Wizard of Oz" (MGM) (reissue) (3d wk). Level $7,000 or close. Steady $7,300 previous week.

Columbia (Cal) (746; $1.05-$2.50) — "Sundays and Cybele" (Gala) (1st wk). Slender $3,300. "Guns of Navarone" (RLC) returns next Sunday (20).

Dominion (CMA) (1,712; $1.05-$2.20) — "Porgy & Bess" (RLC) (14th wk). Okay $10,500.

Empire (MGM) (1,330; 70-$2.15) — "Jumbo" (MGM) (4th wk). Some $9,000, same as previous week. Period of Adjustment" (MGM) opens Jan. 17.

Leicester Square Theatre (CMA) (1,375; $1.05-$2.50) — "The Longest Day" (20th) (14th wk). Mighty $23,000.

London Pavilion (UA) (1,217; 70-$1.75) — "Phaedra" (UA) (4th wk). Great $13,500, same as previous.

Continued on page 20

Art Sans Economics

Lausanne, Jan. 22.

Serge Golovine, dancer with the defunct Marquis later Marquese de Cuevas Ballet declared via handout that he was about to collect his former colleagues from the four corners of the world to start a company called "Compagnons de la Danse" (Companions of the Dance) as a Cuevas successor.

He did not mention where the funds would come from.

King Retiring

London, Jan. 22.

[illegible] Metro director and general sales manager, is retiring Feb. 2 after 34 years with the company.

He joined Metro as Cardiff branch manager in 1928 and was promoted to branch supervisor in 1931. The following year he was named assistant sales manager, and became joint general sales manager in 1951. He took over as general sales manager in 1955.

Nudie Pix Gain Favors In Japan

Tokyo, Jan. 22.

Nudie films are meeting with favor in Japan. The success of "Paradise" (WB) at the Marunouchi Toho and in subsequent release, plus the o.k. biz of "Sexy Al Noon," currently at that same roadshow house, are cited as examples.

As a result, a number of nudie imports are slated for showing shortly while at the same time, the Japanese filmeries are starting to lens some of their own flesh flicks, with an eye toward the export as well as the domestic market.

Helping the traffic in nudies is the apparent relaxation of standards by Japan's Motion Picture Ethical Code Committee (EIRIN), an industry self-censorship group which can suggest but not enforce decisions. Allowance is being made for fact that nudies are now a global trend and are needed as a stimulant to Japan's generally doubtful biz.

Expected to be released this year by Okura Films are the U.S. nudies "Confessions of Prostitute Sisters," "Sexual Mistake of a 16-Year-Old Girl" and "Raid on a Prostitute Town." Okura is readying for export its own "Mysterious Pearls of Women Pearl Divers," which displays the female side of sea life.

The trend toward nudies was launched with "Europe by Night," a Toei-a import which showed stripteasers at work while touring night life on the Continent. Then came "World by Night" and its sequel. Good WB imports which also did good biz. Other current titles are "Sexy Nights," "Night of Nights," "I Love You Love," "Don't Bother to Knock," "Sexy Nights of the World" and "Peep Show."

While EIRIN has deescalated cuts on some of the imports and domestic nudies they generally are of a minor nature and insufficient to curtail showings.

Another factor in the nudie movement is that smaller indie importers find that they can get playing time in smaller situations with them rather than trying to compete with the bigger outfits for circuits requiring more costly product.

O'seas Demand For Malay Pix To New Record

Kuala Lumpur, Jan. 15.

Foreign demand for films from the Federation of Malay rose by some 30% last year, thanks to the growing interest that other lands take in this newly independent country.

A new high of 1,304 Malayan films and (government) documentaries were sold, loaned or given to overseas countries in that period. One major consumer of these pix was Canada which used some Malayan newsreels and documentaries, designed for tele.

Other countries using MFU's material on tv include Australia, Britain, Brazil, Iran and New Zealand. Popular magazine subjects were "Rubber and Tin," which product is the basis of Malaya's wealth; "Behind Steps Out" and "Hassan's Homecoming," about the progress of the Malayan co-operatives. Still it is "Timeless Temiar," showing the native aborigines, which still has timeless value though shot a decade ago.

The color pic, "Malaya," is also in demand. Copies of it have been dispatched to all Malaya's tourist bureau overseas. Private organizations and government bodies overseas have taken MFU's films.

'Bee' Banned By Italian Censor

Rome, Jan. 22.

The Queen Bee" feature pic produced by Sancro Films of Rome has been banned by the Italian censor only two days before its shedded Italo release. No official reason for ax was given, but local reports indicate immorality was claimed. Pic was directed by Marco Ferreri, whose Spanish made "El Cochecito" has won prizes. "Bee" is Ferreri's first feature film made in Italy. It is said to constitute a grotesque spoof of marriage conventions.

Film, which stars Marina Vlady and Ugo Tognazzi, is slated for INCEI Film release here, and is a Franco-Italian coproduction.

Ferreri has had censor trouble on all three of his previous pix. In 1958, "El Pisito" was forbidden production, granted several months later. In 1959, the Spanish censor forbade release of "Los Chicos." "El Cochecito," made in 1959 in Madrid, was likewise delayed one year, but "according to Ferreri the Spanish government named the pic as official Spanish rep at Venice Film Fest in 1960.

Yank Films Stage Strong Comeback In Italy, With 47.6% of Firstrun Market; 7 U.S. Pix Among Top 10

Rome, Jan. 22.

U.S. films have made a strong comeback on the Italian market. The seasonal outcome is still uncertain, but to date, statistics show Yank product has copped the key-city firstrun lead, with 47.6%, of that market vs 38.8% for Italian feature films. Even counting Italo-French coproductions into the local total, Italy is still second with a composite 46.2%.

A look at the top grossers finds seven of the top 10 grossers are U.S. entries, with 11 of leading 30 also Yank made. This compares with three of top 10 for Italy, seven of top 30, plus three in first 30 scoring as Italo-French coproductions. No other foreign country has made a dent in top 30 to date.

Individually, "Longest Day" (20th) is still a far-away leader both nationally and in Rome and Milan, where "Mutiny on Bounty" (MGM) is coming up fast in the No. 2 slot but is so far seventh in the national totals to date, based on only seven cities. "Mafioso" (DeLaurentiis) and "Sodom and Gomorrah" (Titanus, two Italo-made (latter had an American director), are in the runner-up positions.

Next is "Notorious Landlady" (Col), followed by "Liberty Valance" (Par, which is running ahead of comparable Yank totals. "Il Sorpasso" (Fair-Incei, the Italo-made sleeper of the season, holds a surprising No. 6 position nationally. Next is "Bounty," moving up as mentioned, followed by "Counterfeit Traitor" (Par, also doing proportionately better than in U.S. release and "Sweet Bird of Youth" (MGM). Top Italo is "Touch of Mink" (U), also moving up.

UA's "Taras" is 11th in Dear Film release followed by the Italo nominee in this year's foreign pic Oscar race "Four Days of Naples" (Titanus-Metro). Then comes "Tentazioni Quotidiane" Italo-French, for INCEI. "Prisoners of Altona" (Titanus), "Birdman of Alcatraz" (Dear-UA), "West Side Story" (Dear-UA) — one of the first musicals in years to make such a strong showing not only in the keys but also some hinterland situations — "Warrior's Rest" Italo-French, for INCEI; "March on Rome" (Fair-DeLaurentiis), "Phaedra" (Dear-UA) and the 1962 Venice Fest winner "Family Chronicle" (Titanus-Metro).

Yank "sleeper" of the season is Disney's "Sanwhite," which has made some $185,000 to date since its Christmas revival. It is still going strong, thanks also to a vigorous ad campaign.

In conclusion and while waiting for the advent of the latest Cinerama items ("How the West Was Won" has particularly strong prospects in western - conscious Italy), two other large-scale views, both Italian, are pending release: Comeria's "Fellini 8½" and Titanus' "The Leopard."

'62: 272 Italo Pix

Rome, Jan. 22.

The Italian film industry produced 272 feature films during 1962, according to an updated local compilation.

The figure considers all pix started between Jan. 1 and Dec. 31 of last year, including all films shot in Italy, in foreign countries for Italo firms, and coproduced items.

Formula Change For Brit. Kid Pix

London, Jan. 22.

In view of the changing release pattern of the British motion picture industry, the Children's Film Foundation has drawn up a new formula for the distribution and allocation of the programs it makes especially for showing at children's matinees. Its original plan, drawn up in 1952, was based on a division of theatres into four groups — the Odeon, Associated British and Gaumont circuits, and independents. Each group had a new film in turn and played it for about a year, when it went to the next group. At the end of five years the picture was rested for a year, and then became available again to the first group, where the original audience had grown up and had been succeeded by a new generation.

Under the new plan, the principle of four groups is maintained, but the categories are different. The new sections are Rank (comprising the Odeon and Gaumont British chains), Associated British, Independent A (comprising indie groups with substantial chains) and Independent B (which includes groups with chains of 10 or fewer theatres).

The sequence of releases has been rearranged so that Rank and ABC may be separated by one of the independent groups. Each group will be allowed one year in which to play a feature, and 13 months for a serial. At present the circuits play a film within a year, whereas the indies need two years because of their greater numbers. Features will be released after a gap of five years and serials after six to seven years.

Brit. Cold Wave Halts Final 4 Days' Filming On Foreman's 'Victors'

London, Jan. 22.

With only four days shooting left to complete his production of "The Victors," Carl Foreman has had to suspend filming for two weeks because of the current freeze-up, which has made it impossible to construct the outdoor sets needed for the final scenes.

Foreman, who finished his interiors last Friday (18) with George Hamilton and Albert Finney, will spend most of the spell in the Jamaican sun. He will also take advantage of the forced break to fly to N.Y. to meet with Sidney Cohn, president of Hollywood Productions, and also with Columbia production and publicity execs.

He hopes to resume filming on Jan. 30. Despite the layoff, the production is still running ahead of schedule and under its budget.

'L-Shaped Room,' British Pic for Mar del Plata

London, Jan. 22.

A joint industry selection board has picked "The L-Shaped Room" as Britain's official entry for the upcoming Argentine film fest at Mar del Plata.

A Romulus production produced by James Woolf and Richard Attenborough, the film was written and directed by Bryan Forbes, and stars Leslie Caron. It is based on a novel by Lynne Reid Banks.

Spanish Cinema Week In Chile May Help Future Of Spanish Pix There

Santiago, Jan. 22.

A Spanish Cinema Week in Santiago, and also at the summer resort Vina del Mar, is spearheading the appearance of Spanish films on the Chilean market. A delegation headed by Uruguayan director David Jose arrived from Madrid to give help to the proceedings. It consists of actresses Aurora Bautista, Amparo Soler Leal, Mercedes Alonso, actor Carlos Estrada and director Julio Coll.

Distribution of Spanish pix is being undertaken by Cinespana S.A. Hispano Films Ltd. will be running the new 440-seat Cine Espana. The new cinema, which will be used exclusively for Spanish films, is located in the center of Calle Huerfanos, a street which already has 11 cinemas and three theatres.

Up to now Chilean screens have shown only about 10 films a year, mostly the Sara Montiel or Joselito type of product. The new cinema should double or triple this

Japanese Importers Want Tight Policy On Film Licenses for '63

Tokyo, Jan. 22.

Japanese foreign film importers are reportedly applying pressure to the Finance Ministry to forestall liberalization of import licenses for the next fiscal year, which begins April 1.

American companies, on the other hand, favor a lifting of restrictions so they can release all of their respective companies' output themselves and, in addition, have the opportunity to pick up other product. Feeling of the U.S. reps is that with their offices and staffs in Japan's five key cities already functioning, it takes little more than extra-ad-pub expenses to handle additional product.

At the same time, the U.S. companies want to keep even their marginal films from Japanese importers, since sales of such product — both new and reissued — sometimes backfires into hits.

The best predictions have the number of licenses going to about 200 for the year, a 20% boost from the current quotas. Restrictions on the number of prints are expected to be abolished with the chance that the seven-year license time limit will also be removed.

Action Films Score at Aussie B.O.; 'Guns,' 'Day,' 'West' Blockbuster Trio

Sydney, Jan. 15.

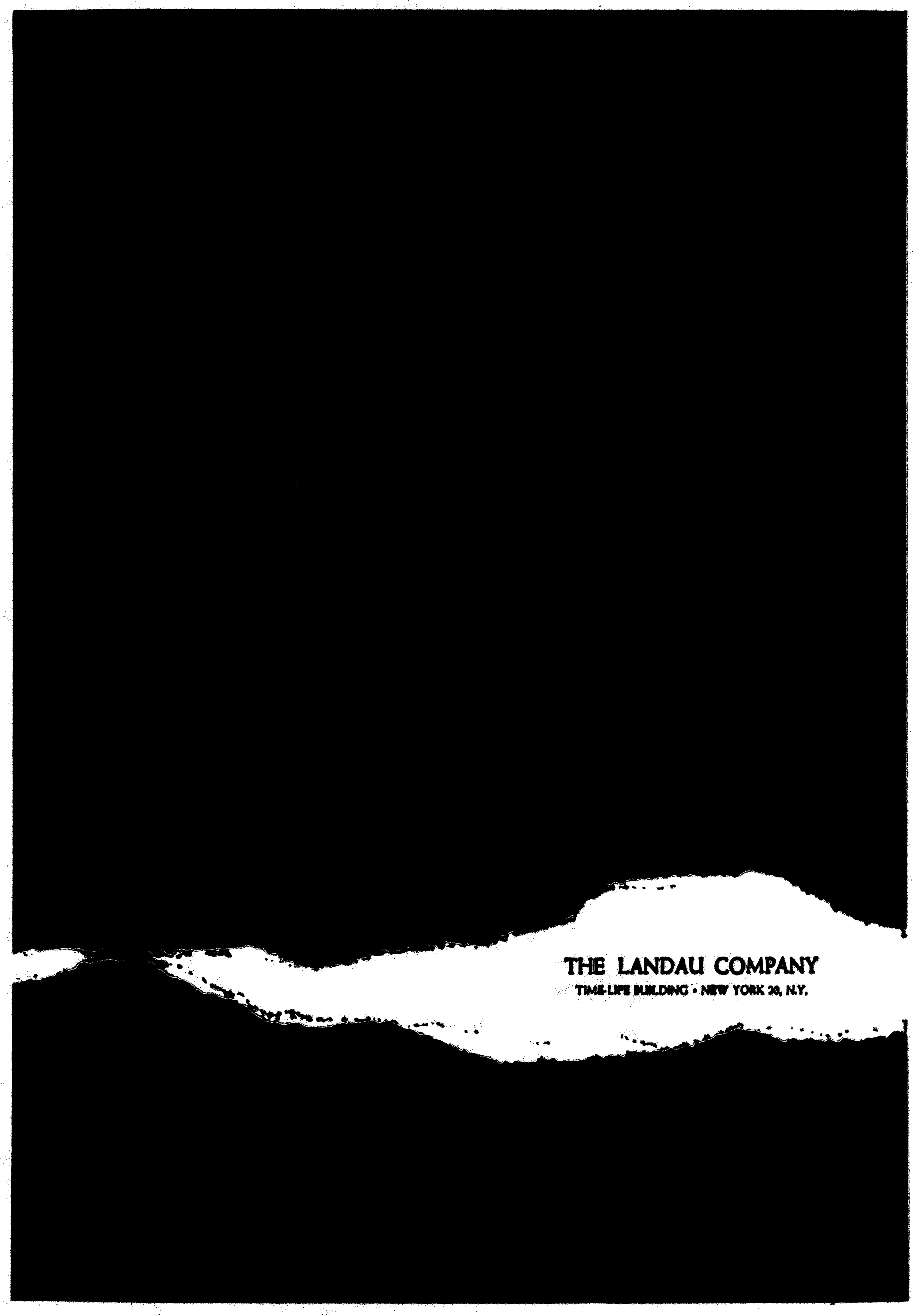
Bigtime action pix are right back in favor with the Aussie cinema patrons and a year's run is predicted for the blockbuster trio, "Guns of Navarone" (Col), "Longest Day" (20th), and "How West Was Won" (Cinc).

Any doubts that top war films might not hit the boxoffice jackpot here were quickly dispelled by the rush of payees right from the initial preem of "Guns" and "Day" and continuous solicit trade. This looks to give both productions amazing returns right in the middle of an Aussie summer with its countless outdoor attractions. "West" is away up, too, and completes a trio of boot-setters here.

Paramount has a topper with "Hatari" while Metro brings in "Mutiny On Bounty" next week on hardticket. Trevor Howard is here for a personal as an added biz boost.

"West Side Story" (UA) swings into its ninth month here, and will stay on. "Music Man" (WB) looks set for a solid run here. "Exodus" (UA) is okay in the seventh month while "El Cid" (RKO) is hitting its 16th month, and holding on.

Foreign biz is very strong for "Escuela 70" (Mainz) and "7 Capital Sins" (Mainz). Surprise hit in the arty field here is "Long Day's Journey Into Night" (20th) on hardticket.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UA As Top U.S. Grosser in Japan For '62, Total Biz Up By $2,700,000

Tokyo, Jan. 22.

For the second successive year United Artists topped the earnings of U.S. film companies in Japan after running an second place for the two previous years. U.A.'s 1962 mark is expected to be around $5,570,000 on 12 major films.

Continuing runners-up to the U.A. line was "West Side Story," which in her six playdates thus far is the biggest picture ever shown here. Its run at the Piccadilly figures to top the "Ben Hur" (MGM) record of 15 months at Theatre Tokyo "story" easily topped $1,000,000 during 1962 at the Piccadilly alone. With a new print an admish increase of about 15%, the musical still has plenty of mileage. Also clicking for UA during 1962 was "Sergeants 3."

Income for U.S. companies during the year was generally upbeat, with a total increase of $2,700,000 registered by the end of November over the similar period for the last annum. It must be remembered, however, that the companies each had two additional import licenses and that their expenses went up, with union pressures, increased ad costs and generally higher prices in this booming country. These higher expenses were partially offset by a reduction in admish taxes and higher ticket scales.

Also aiding the Yank companies was the merger of the Shochiku and Tokyu circuits, thereby breaking Toho's virtual monopoly on the choice foreign film houses. While Toho is still in a commanding position, the new joint entry gives foreign distribs a wedge.

Disney and U.A., followed by U.I., 20th Fox and Allied Artists, now favor the Shochiku-Tokyu circuit, having been able to coincide bookings so that a roadshow can play concurrently at three or four theatres. Still favoring Toho are Metro, Columbia, Paramount and Warners.

The competition of the circuits has brought infighting with reports of one circuit denying a U.S. company its houses after that company took a blockbuster to its rival for a better deal. Yet all of the U.S. outfits seem to think the situation has become healthier, even those who continue to book through Toho approve of the new setup, saying it loosens up booking dates.

As of the end of November, U.A.'s earnings had reached $9,204,000. At the same time Metro had tabulated $2,841,000 with "King of Kings" and the re-issue of "Little Women" strongest. In the third slot was Paramount at $2,400,000 aided by "Blue Hawaii" "Hatari" and "Man Who Shot Liberty Valance." Next in line was RKO including Disney and M.P.C. with $1,370,000 and "101 Dalmatians" as its strongest entry for the period.

The January-November earnings of the other U.S. companies were: Col. $1,072,000, 20th Fox, $1,045,000, Univ., $1,479,000, W.B., $1,206,000 and AA, $450,000.

Italo Pix Biz Seeking Film Aid Thru June, '64

Rome, Jan. 22.

Concerted action to win an extension of the current Italian film aid legislation through June 31, 1964 is under way here on the part of various film industry organizations.

Move has been prompted by repeated delays on the part of government commissions in discussing proposed changes in existing aid laws to conform with European Common Market regulations. Industry fears that further delays will prejudice continuity of production plans which must be decided well in advance.

Unanimous order of the day, complete with detailed motivations for the industry plea, were drawn up after three days of meetings held by producers, exhibs, distribs, trade press groups, workers unions, actors groups, and execs and workers in technical facets of industry.

Ingmar Bergman Named Head of Swedish Theatre

Stockholm, Jan. 15.

Ingmar Bergman has been appointed to succeed Dr. Karl Ragnar Gierow as head of the Royal Dramatic Theatre of Stockholm. Before taking over the duties as head of the Stockholm Theatre next July 1, Bergman will spend two months loaning a tele version of Strindberg's "Dream Play" and two months shooting his first color film. During 1964, Bergman has revealed that he will make a film which will star Ingrid Bergman.

As new head of the Royal Dramatic Theatre Bergman will have to spend some time planning the repertory for the fall renewing contracts of actors and stage directors. Bergman plans to personally stage two plays each year. He also expects to make one film a year.

Hong Kong Hypo Via Concert Hall

By ERNIE PEREIRA

Hong Kong, Jan. 22.

A string of topnotch artists who performed in Hong Kong in the year just ended gave show business here a new dimension, augering better prospects for 1963. Impresario Harry Odell, under whose banner the Colony saw its greatest triumph in the London Philharmonic Orchestra performances, thinks that the City Hall Concert Hall, with its superb amenities, provided the impetus to concertising, making it the success it has become.

But presenting traveling shows is still capitalism Hong Kong, public, crazy for big names, is no different from its counterparts elsewhere. But an encouraging omen is that artists of a lesser caliber are beginning to receive more attention from the concertgoers. Attendance for such artists has, as a result, picked up by 30% as compared to attendances before Hong Kong got its sparkling new City Hall which has evoked widespread from visiting artists who have performed there.

Such headliners as Frank Sinatra, the Royal Ballet, Yehudi Berlin Chamber Orchestra, the N.H.K. Philharmonic Orchestra and more recently Lucille's Spanish dance troupe as well as Tito Puente's Latin American band were all well received by local audiences.

Sinatra, of them all, was obviously the most outstanding, performing for three consecutive nights before full houses, something which no artist has ever achieved before. He raised more than $30,000 for local charities.

In 1962 Hong Kong also played host to the First Asian Music Festival under the aegis of the Far East Impresario Asian Artists from Japan, the Philippines and Singapore took part.

Looking ahead, Odell said Hong Kong could expect about 30 to 50 artistic presentations in 1963 duplicating the number of 1962. Among those contracted to perform are British guitarist Julian Bream, mimic Jayce Grenfell and pianist Julian Katchen.

Apart from Odell, the Hong Kong Music Society, the Diamond Music Company, the Far East Promotions and the Chan Brothers bring in shows for concert or nightclub engagements.

Walter Shenson to N.Y.

London, Jan. 22.

Walter Shenson left London for New York yesterday (Mon.) with a rough-cut of his "Mouse On the Moon," which he will be showing to United Artists executives. He will also be conferring on the release and promotional program for the comedy.

A follow up to his successful "The Mouse That Roared," the new comedy deals with the situation of a pocket sized Ruritanian state beating the big powers in getting a manned rocket to the moon.

Green Stamps Next

Frankfurt, Jan. 22.

United Artists' new general manager in Germany, Leon Feldon, a naturalized U.S. citizen, has filled his U.S. passport with entries from innumerable lands. But he was perplexed when he picked up the vital document and saw that his eight-year-old son had added some entries of his own, dozens of Disney cartoon character stamps on nearly every page.

Worried, Feldon rushed the document to the American Consulate to query whether he needed a fresh copy.

"Don't worry," shrugged a consular official. "If anyone asks, just tell them you made a trip to Disneyland."

Anglo's New Skein Of Crime Shorts

London, Jan. 22.

Anglo Amalgamated is following up its slick skeins of crime shorts with another series, "The Scales of Justice." Jack Greenwood, who produced "Scotland Yard" and the Edgar Wallace series ("Scotland Yard" is temporarily ended), is helming the new batch, which once again features Edgar Lustgarten, eminent author and criminologist, as narrator.

The new pix, budgeted at around $84,000 apiece and brought in on a six day shooting shed, deal with classic cases that have figured in Law Court and Old Bailey events. James Eastwood has written the first three, with Lionel Harris, Anthony Bushell and John Knight directing the respective films.

For overseas consumption, apart from America, three of the 30-minute films will be tied together as a triple package, with linking commentary by Lustgarten. For the U.S. they will be offered separately and with a shrewd eye on the tv eventualities.

Top line stars are not being used, but the series will call on reliable feature artists.

Stravinsky's New Opera

Hamburg, Jan. 22.

Igor Stravinsky's newest work, an opera entitled "Deluge," will be given its world premiere at the local Opera House.

Cast is now in rehearsal, with opening scheduled for April 20.

London Grosses

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week, but better than two opening rounds.

Metropole (CMA) (1,304; 70-$1.75—"El Cid" (Rank) (26th wk). Fair $4,500.

Odeon, Haymarket (CMA) (896; $1.65-$2.50—"Bridge on the River Kwai" (BLC) (reissue) (1st wk). Fancy $10,500 for 14 performances.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "Lawrence of Arabia" (BLC) (5th wk). Smash $40,000, establishing new house record.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "Cape Fear" (Rank) (1st wk). Heading for lively $13,000 or close. "The Fast Lady," Rank) follows Feb. 6.

Plaza (Par) (1,000; $1.65-$2.20 — "Hatari" (Par) (5th wk). Fair $7,000. Over $7,500 previous week.

Rialto (20th) (320; 70-$1.20) — "The Sheriff of Fractured Jaw" (20th) (reissue) (4th wk). Average $4,000 or near. Alexander's Ragtime Band (20th reissue) hows Jan. 17.

Rio (MG) (420; 70-$1.65 — "Kill or Cure" (MGM) (1st wk). Steady $4,500.

Royalty (MG) (936; $1.65-$2.20 — "Mutiny on Bounty" (MGM) (9th wk). Solid $11,000.

Studio One (Indie) (556; 50-$1.20) — "In Search of the Castaways" (Disney) (26th wk). Fine $6,500, better than previous week, with pic currently on general release.

Warner (WB) (1,705; 70-$1.75 — "Summer Holiday" (WB) (1st wk). Heading for great $36,000 or more after record opening weekend of $13,100 in first three days.

Inside Stuff—International

Vevey, Switzerland, commemorates the late pianist Clara Haskil, by naming one of its streets after her. In an official ceremony a plaque on the wall of a Vevey house was unveiled by the city's mayor. Among those attending the ceremony were conductors Carl Schuricht and Igor Markevitch, pianist Nikita Magaloff also Mr. and Mrs. Charles Chaplin, who were good friends of Mme. Haskil—as Chaplin mentions in his biography, now to be published soon. Haskil was one of the three greatest people Chaplin has met. The two others being the late Albert Einstein and Sir Winston Churchill.

Another commemoration in honor of Clara Haskil is a contest for pianists organized as part of the International Music Festival in Lucerne. It will be held from Aug. 2 to 11.

Island in the Sun' author Alec Waugh checked into Tangier for a 12 week stay where he will complete a book based on the "History of the West Indies" which is one of a series to be published by Doubleday who have commissioned a group of authors to cover the history of various countries. His most recent book is an autobiography, "The Early Years of Alec Waugh."

International Sound Track

London

Dame Flora Robson is the latest recruit to the cast of "Murder at the Gallop." The Metro-British production based on an Agatha Christie novel, which stars Margaret Rutherford and Robert Morley . . . Peter Finch, now back from a Jamaican vacation, is setting up "The Hero," which he plans to direct in Italy at the end of the year. Alan Bates has already been named for the title role, and Finch's script, written in collaboration with Henry Quinn, is based on a story by Derek Monsey, the former Sunday Express film and drama critic, now living in the Riviera . . . Carl Foreman has named Harold Buck as associate producer on his current production of "The Victors." Buck has been associated with the producer-director-writer since 1950 . . . Irving Berlin's "Alexander's Ragtime Band" started a return engagement at the Rialto, Coventry Street, last week . . . Plans for the country-wide road show of "Lawrence of Arabia" were outlined to leading circuit managers from principal Rank theatres, who, with their regional controllers, were delegates to a BLC showmanship meet in London last week . . . Together with the Tahiti tourist board and TIA French airline, Metro have launched a "Mutiny on the Bounty" contest, in which the first prize is a holiday for two in Tahiti . . . Cyril Cusack has joined the cast of Val Guest's "80,000 Suspects" with Claire Bloom, Richard Johnson and Yolande Donlan. Pic, which is for Rank release, is now on location in Bath . . . Billie Whitelaw and Brenda Peter with Kenneth More in "The Comedy Man," which starts rolling at Shepperton on Feb. 4. Mat Cloister is exec producer, with Jon Pennington and Alvin Rakoff as producer and director respectively. It's a Greyfriars production for Albion Films.

Rome

Orson Welles inked by Dino DeLaurentiis for the "Esau and Jacob" sequence of "The Bible" and off to London for talks with scripter Christopher Fry . . . may start shooting in March . . . two remaining sequences in Bible epic: first two are to be shot by Federico Fellini and Luchino Visconti to be directed by Yanka with DeLaurentiis off to U.S. to confer with prospects . . . Hardy Kruger with Monica Vitti in Michelangelo Antonioni's next, "Celeste e Verde" (Blue and Green), his first color pic . . . Antonio Cervi produces, and pic gets under way soon in Ferrara, in Po Valley . . . Michael Cacoyannis personally directing dubbing chores here on Italo version of his "Electra" . . . Lex Barker does comedy next in Germany, then customer in Italy, then another German "western" in Yugoslavia.

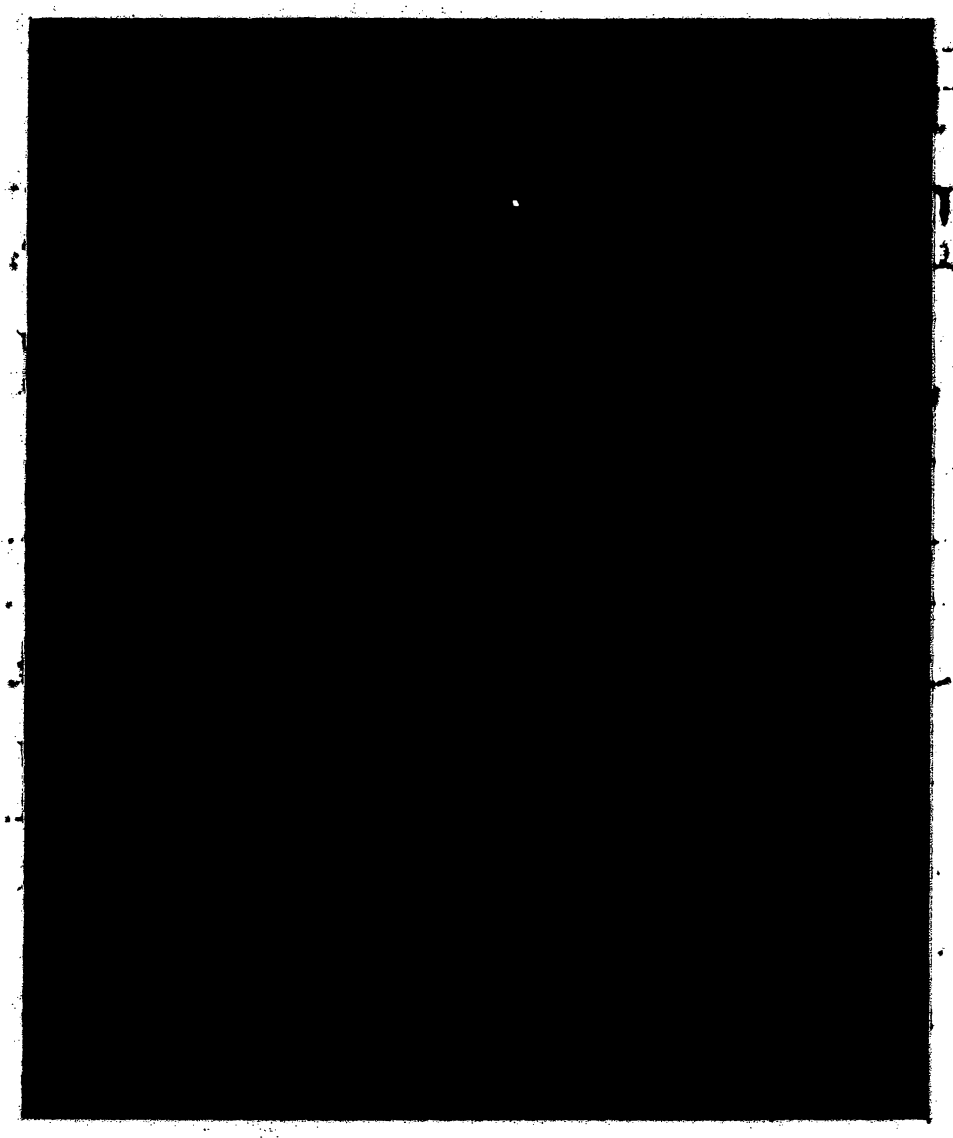
Richard Shepherd and John Foreman on European swing for talks about European projects for their Creative Management Associates, in which they're partnered with Freddie Fields . . . Geza Gorodi shooting interiors of "Storm Over Ceylon" (FICIT) at Luce Institute after Colombo exteriors, with Lex Barker, Eleonora Rossi Drago, Magali Noel co-featured . . . "Cyrano and D'Artagnan," the Jose Ferrer starrer directed by Abel Gance, heads to Spain for exteriors.

Tokyo

Sam Spiegel and Peter O'Toole due early next month to help hally Far East premi of "Lawrence of Arabia" (Col) shedded for Feb. 14 at this city's Yurakuza. Tickets will be hard with 15 showings weekly at top of $2.76 . . . After grossing smash $220,000 on 272 000 admissions in 60 days at Nichiga, "Hatari" (Par) continues strong in splash general release . . . Despite splashy press, "Mutiny on Bounty" (Metro) is steady but sluggish at Imperial and nag in Osaka. Hope is that figures will hold for lengthy runs . . . Japan Herald import "L'Eclipse" smashed weekly b.o. mark at New Toho with $26,000 from 20,221 admissions and remains muscular . . . Col. Hoan Hoa told reporters in Seoul that he'll write story treatment based on life of Korean composer-conductor Bobby Ahn for an unnamed Hollywood producer. Hoa was on return trip to Korea where he experiences had given him aids to author's "Battle Hymn," which became a Universal film with Rock Hudson. Now chief of information for the Fifth Air Force, Hoa expressed regret that no portion of the $10,000,000 he said "Battle Hymn" grossed was used to assist Korean war orphans, subject of the tome . . . "West Side Story" (UA) was biggest foreign film winner in Japan's third city of Nagoya for 1962 followed by "101 Dalmatians" (Disney), "Mondo Cane" (Cona) and "El Cid" (Col). "Mondo" (Metro) proved a white elephant in holiday run at Tokyo's scala-an . . . "Diamond Head" (Col) doing nicely at Yurakuza despite racial theme, hitherto b.o. poison here . . . Possibly looms for French Film Fest coming this spring . . . Warners will re-issue "Rebel Without a Cause," "The Searchers" and "Crimson Pirate" during 1963 . . . Toho-Tara with "Roman Holiday," a big Japan hit the first time around . . . "Longest Day" (20th-Fox) shattering records in key cities . . . Only two U.S. films including Shochi's import of "Grapes of Wrath" seen here for first time made list of Kinema Junpo mag's Top 10 for 1962. "Wild Strawberries" (Cona) took top honors with "Judgment at Nuremberg" (UA) in the second slot and "Grapes" third. Other Yank entries were "Children's Hour" (UA) and "The Hustler" (20th-Fox) in ninth and 10th positions.

Nikkatsu actor Yujiro Ishihara, one of Japan's top b.o. figures, has formed his own company a la his Hollywood counterparts. He'll produce his own films, distributing through Nikkatsu, take on other pictures and also promote tours of foreign artists . . . Oldie "Jungle Cavalcade" with Frank Buck did very well on Tokyo circuit . . . "How West Was Won" (Metro-Cinerama) still strong at Theatre Tokyo despite removal of tickets for some front rows from where titles can't be seen . . . "Taras Bulba" (UA) o.k. in triple booking . . . "Jessica" (UA) n.g. in quartet of houses . . . Total of 226 foreign films were released in Tokyo during 1962, including 126 from U.S., 25 from Italy, 24 from France and 20 from England . . . "Chapman Report" (WB) followed by "Cleo" (WB) at Nikkatsu because Italian customs censored footage from "La Donna del Mondo," originally slated for the dates. The Toho import will bow later with reshot scenes.

LONG DAY'S JOURNEY INTO NIGHT



RELATIVITY

BAVINCI CONNECTION

Long Time No See Hollywood, Spiegel Calls Its Zest Unique; Creamy Roles Lessen Actor 'Greed'

By THOMAS M. PRYOR

Hollywood, Jan. 22.

The "atmosphere" for film production in Hollywood today is "better than it has been in several years" and, in fact, is "superior to any other country in the world." This is the considered judgment of Sam Spiegel who has roamed far and wide over the globe—Europe, the Near East and the Far East—in filming "Bridge on the River Kwai" and most recently "Lawrence of Arabia."

Hollywood has a sharp contrast with Europe, "a harmonious situation with labor and an enthusiasm for picturemaking which doesn't exist in any other country in the world." The producer forecasts that within the year serious labor problems will make filming abroad extremely difficult and expensive due to the probability of strikes.

"A considerable amount of labor unrest" is prevalent at present in film unions in "England and Europe," Spiegel asserted. "Unions are bent on raising their demands. This is the beginning of a great period of labor unrest."

He emphasized by way of contrast "the peaceful conditions in which to make feature films that exist in Hollywood," together with the "unrivaled superiority of Hollywood's technicians." Spiegel added that the decision of the Screen Actors Guild not to seek increases in basic wage scales, or other adjustments which would add to the cost of production in upcoming contract negotiations was a "tremendous contribution to the advantage of filmmaking in Hollywood that no other country possesses."

Elaborating on his comments about the technical and "atmospheric" pluses to be found here, Spiegel said: "When he encountered technical problems on "Lawrence" he solved them by sending to Hollywood for equipment and skilled technicians. . . Hollywood is unique in that it is the only place in the world where there is a wide community interest in the making of motion pictures." He observed: "It's not the same even in England. People work at it, but the attitude is not the same. Technicians aren't cast in the studio here. There is a tremendous interest."

Sense of Excitement

The lack of [illegible] in Hollywood does not apply to [illegible] Spiegel declared. "[illegible] to create a whole new world of [illegible] instead of [illegible] from [illegible] to [illegible] and [illegible] from [illegible] to [illegible] and [illegible] from [illegible] to [illegible] and

20th CENTURY-FOX

Before a word of advertising breaks, CLEOPATRA breaks all records!*

*RIVOLI THEATRE, NEW YORK

2616 inquiries at the box-office!
(averaging 218 people a day).

3182 telephone calls for ticket information!
(averaging 265 calls a day).

43 requests for theatre parties!

WORLD PREMIERE ENGAGEMENT STARTS JUNE 12TH, RIVOLI THEATRE

Film Industry 'Newsreel' Organizing

Will Give Format and General Trade Promotion Angles To Trailer Footage

Hollywood Jan 22

"Hollywood Spotlight," a film industry newsreel to be produced by Samuel D Berns Spotlight Productions will be released in U S by American International Pictures James H Nicholson and Samuel Z Arkoff AIP execs, told press conference that they were in complete accord with purpose of 1 unusual audience builder' subject is actually a collection of teaser trailers and that 'Hollywood Spotlight' is a big move toward creating better industry relations between exhibition and production

Base format is 9 min black and white newsreel per issue to be released every other week Each release could cover seven items from various studios in an editorial lineup the names of which are currently being kept secret Films it is said would be those considered to have overall appeal and would be timed to avoid conflicts with major releases For most part production would be those slated for release within three months after first showing of newsreel

AIP's involvement with Hollywood Spotlight Nicholson stated is a token statements although company will obviously make use of medium to plug its own pix and is not committed to making it operation It would have no control over what pictures or studios are to be included

Producer Berns a former film trade newsman, showed press a demo reel which had been made outside title of 'Hollywood Film Report' and screened at recent Theatre Owners of America and Allied States Assn exhib conventions

Reel, considering its 4 min production is well-made and does an interesting, informal but necessarily fast look at event pix—'What Ever Happened To Baby Jane' 'Nutty Professor' 'Come Blow Your Horn' 'Nine Hours To Rama' 'Toys In The Attic' 'To Kill A Mockingbird,' 'Irma La Douce' 'Longest Day' and the convention of the Hollywood Museum Associates at Desilu Studio.

Berns told press that as result of exhib convention showings he had received letters from more than 2,500 theatres asking about availability He also quoted letter from National General Corp theatre operations v.p. Robert Selig endorsing project and said that major studio pub directors' reaction to newsreel recognized subject's potential

Sole benefits of newsreel Berns said, are opportunity to create a better Hollywood image and the introduction of new faces In latter case, better editing is needed than was indicated in demo reel Narrator, in 'Nine Hours To Rama' sequence refers to newcomer Valerie Gearon as Virginia Gearon

Technical phases of making the newsreels will be handled by Spotlight Productions with natural exception of scene clips from pix All studios will be given equal opportunity to display their best efforts although yearly quota system will probably be used to prevent saturation by any one studio. First commercial release of newsreel that not demo shown is scheduled for early Spring.

Project possesses obvious potential in prevailing not only pix but entire industry, as well as profit for producer Berns said that approximately 2000 - 2500 dates are needed to break even with print requirement of about 600

Some of present hagglings of prevailing will have to be dealt with as Ons point A kid in a 'Hollywood Spotlight' would consider situation where a particular picture might be played for three months or one title only to be released under all sorts of common occurrence he said that studios would have to turn titles but that he expected comparatively little of this sort of thing Cut of short to exhibitor will no doubt be that of short of comparable length.

'Clee' Sale Starts Feb. 11

Tickets for the New York Rivoli Theatre preem engagement of 20th-Fox's "Cleopatra" will go on sale at the boxoffice Feb. 11.

Pic is set to open its hardticket run at the Rivoli and 70 other domestic situations June 12

Info Agency Budget Asks More for Film Service & Media Guarantee Fund

Washington Jan 22

U S Information Agency's 1964 budget called for hikes in its motion picture service and media guarantee fund Budget request for government fiscal year beginning July 1, 1963 was $146,550,000 Last year's Congressional appropriation for USIA was $120,568,000

USIA's 1964 budget sought $9,850,000 for its motion picture service and $5,000,000 for media guarantee funds

For last fiscal year beginning July 1 1962 USIA estimated $8,700,000 for motion picture service and $7,000,000 for media guarantee fund expenditure for fiscal year beginning July 1 1962

At the same time USIA cut its money requests for international fairs and exhibitions Its 1964 budget calls for $3,665,000 for international fairs This is a decrease from the estimated $5,847,000 for fiscal year beginning July 1, 1963

MARC DaBEL, DAYTON, READYING CINERAMA

Dayton, O., Jan. 22.

Mid-States Theaters Inc of Cincinnati, which operates the 900-seat Dabel suburban house here, has closed with Cinerama Corp to convert the house to the three-panel wide screen. The seating capacity will be reduced to 702, and the theater will be completely refurbished, in addition to getting the new equipment. Cost of the change is estimated at approximately $100,000

Work is expected to start presently after the current showing of 'West Side Story' is ended. The installation is expected to take about four weeks, per Roy White, general manager of the firm. Until now Hunts' McCoin Theater has been the only house in Dayton equipped to show wide screen product. White said the latest Cinerama product "How the West Was Won" would open in Dayton simultaneously with Columbus when available.

Mid-States has other theatres in Cincinnati and one in Kentucky. It built the Dabel in Dayton in 1947 and has operated it as a subsequent run house.

K.C. Assn. Elects

Kansas City, Jan. 22.

Directors of the Motion Picture Assn of Greater Kansas City met last Monday (14) to name new officers for 1963. Don Jacobs, manager of Commonwealth Theatres, succeeds William Jeffrey of Columbia Pictures, as president.

Other new officers are Richard Durwood of Durwood Theatres, v.p.; Marvin Stone of Mercury Advertising, secy.-treas. Jack Mountjoy of National Screen Service, sergeant-at-arms. Board members are Lloyd Hearne of Commonwealth Theatres, re-elected; Jack Flynn of Fox Midwest Theatres, re-elected; Jack Durwood of Durwood Theatres, re-elected; Jack Mountjoy of National Screen Service, re-elected; and Lloyd Hearne of Commonwealth Theatres, re-elected.

Inside Stuff—Pictures

Alec Guinness can't find a producer to back him as star in the Graham Greene script "The Living Room" and is beginning to wonder about film industry mentality that decides whether or not a film should be made.

In Madrid to play Marcus Aurelius in the Samuel Bronston's "The Fall of the Roman Empire," he complained about the back slappers who offer enthusiastic and unlimited support only to cringe and slink off when they learn "The Living Room" is intended as a low-budget, small-dimensional project.

He found this in contrast with the attitude of a producer like Bronston who told him, "It is not my kind of picture" after listening briefly to Sir Alec on the subject. "I have a great deal of respect for Bronston. He was honest and to the point and he didn't make me feel I was doing something nasty."

Also incomprehensible to the British actor is the skeptical attitude of the major companies on the matter of budget figures regardless of the personalities involved. "I keep telling them it's a half million dollar project but they automatically reduce the budget by one third. It can't be done for less. Yet not a single major seems to respect the integrity of Graham Greene and myself."

"The Island," a Japanese film written and directed by Kaneto Shindo depicting the grim dawn-to-dusk labor of a poor family farming a tiny hill-island in a harbor has been playing circuit dates in New York, coupled with the French "Cleo 5 to 7." Seen by a Variety staffer, audience reaction to the film was deeply emotional, though there is not a line of dialog and only one piteous cry on soundtrack. But what helps enormously is the music of Hikaru Hayashi which is interpreted with the repetitious "action" to give a haunting effect. There is no hint of sentimentality from the western scene Viewer is struck by the stern Japanese farmer's refusal to admit self-pity. When his wife spills a bucket of water, rowed across from the mainland many times a day, he slaps her. When she has hysterics and pounds the earth, he allows her to recover her poise, meanwhile setting the example of stoically continuing watering the plants. There is an all this a kind of human nobility and standing up to fate. A "silent" film of this sort is a reminder of the great days of the cinema, and of Japanese artistry.

Filmgoers attending the opening last week of the new Tennessee Williams play, "The Milk Train Doesn't Stop Here Anymore" at the Morosco Theatre in N.Y., were reminded of the same author's short story turned into a feature starring Vivien Leigh, "The Roman Spring of Mrs. Stone." Again the situation of an older rich woman in an Italian setting wanting young (once number of opposite sex. It was Warren Beatty as an Italian opportunist hired lover in the film and Paul Rochling in the play as the wanderlust American in bare legs and short leather breeches upon whom the aging actually dying) plutocratress casts her lecherous eye. Rochling, starred above title with Hermione Baddeley and Mildred Dunnock, is the son of Mary Rochling, the Trenton banker and a descendant of the Brooklyn Bridge and steel cable family. His credits so far are entirely legit and television.

Immediately following Robert H. O'Brien's election to the presidency of Metro there was talk-speculation that two other MGMites would be in line for more prominence, they being Maurice "Red" Silverstein and Seymour Mayer. Separate story, concerning part of it, has Silverstein named president of MGM International. Awaited is a word about Mayer, who's a director in major overseas.

Bertram Mills Circus which has operated for many decades at Olympia London, as well as touring, is taking $150,000 interest in Itinerama Company will show Cinerama films in mobile theatres in Britain, Ireland, South Africa and the Commonwealth.

A Variety editor opened a legal reference book the other day and found an old page-marker, two stubs marked 40c for the RKO 81st Street Theatre, serial numbers A368321. Anyone for nostalgia?

Amusement Stock Quotations

Week Ended Tues. (22)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11½	ABC Vending	106	14⅝	13¼	14⅝	+ 1⅛
47½	22¾	Am Re-Fr Th	92	37½	36	37	
20⅝	10	Ampex	626	17⅛	16¼	17	+ ¼
48⅛	31½	CBS	804	46⅛	46½	47½	— ⅛
23⅞	8⅛	Chris Craft	306	13¼	12¾	13¼	+ ⅜
31	14	Col Pix	134	23¼	23	23¼	
51⅝	34½	Decca	18	45⅞	45¼	45⅞	
40⅝	21	Disney	88	33⅞	32¼	33	— ⅝
115⅞	85	Eastman Kdk.	306	114⅞	112	114⅛	+1¼
6¼	4¼	EMI	337	6¼	5⅞	6	
14⅜	8¼	Glen Alden	1505	12⅛	11	12⅛	- 1¼
47½	17⅜	Loew's Thea.	319	21¼	20⅛	20⅛	— ⅝
78⅞	33	MCA Inc.	171	54½	52⅛	53¼	— 1⅜
18¼	10⅛	Metromedia	167	18¼	17¼	18⅛	- ⅝
30⅛	26⅜	NBTM	570	30⅛	28⅜	29⅛	—1⅛
10⅞	5¼	Nat. G. Corp.	1578	10⅞	9⅛	9⅜	— ⅞
25½	19	Outlet	550	26⅛	21½	21½	—1
50⅛	31	Paramount	142	40⅛	35⅛	41⅛	3⅝
221	81⅛	Polaroid	1026	141⅛	132	135¼	—6¼
65	36⅛	RCA	1920	65	61⅛	64	2
12⅞	6½	Republic	180	8¼	8¼	9⅛	.1
17	12½	Rep. pfd.	9	15¼	15⅛	15⅜	— ⅛
40¼	18⅛	Stanley War.	76	22¼	21¼	22⅛	— ⅛
33¼	27¼	Storer	28	32⅛	31¼	32⅛	+ ⅛
38⅛	15⅛	20th-Fox	238	24⅛	23⅛	24⅛	- ⅜
35⅛	22¼	United Artists	56	29⅛	28¾	29⅛	+ ⅛
20¼	10½	Warner Bros.	175	15	13⅞	14⅛	- ⅞
75⅛	42⅛	Zenith	864	59½	53	58¼	-2¼

American Stock Exchange

6⅞	2½	Allied Artists	11	3⅛	2⅞	3¼	— ⅛
9	3⅛	Ballant G-W	85	6	5¼	6	⅜
21⅛	10¼	Cap. Cit. Bdc.	78	19⅛	17⅛	19⅛	⅞
20⅜	8½	Cinerama Inc.	770	13¼	12⅛	13⅛	1⅛
12	6½	Desilu Prods.	26	7⅜	7	7⅛	⅛
9⅛	4½	Filmways	30	6⅛	6¼	6¼	— ⅛
14⅛	6	MPO Vid.	10	6⅛	6	6⅛	
2¼	⅝	Nat'l Television	70	⅞			⅛
5⅛	2	Reeves Indust.	10	2⅛	2⅛	2⅛	— ⅛
7⅜	2¼	Reeves Sound.	173	3½	3¼	3⅜	
22¼	13	Screen Gems	22	18	17	17⅞	— ⅛
28⅛	6⅞	Technicolor	602	10	9⅞	10¼	— ⅛
16⅛	4¼	Telepromter	18	6	5	5⅛	— ⅛
3	1⅛	Tele Indus	47	2¼	2⅛	2⅛	— ⅛
18⅛	10⅛	Trans-Lux	13	13⅛	12¼	13⅛	⅛

*Week Ended Mon. 21.
Actual Volume

Over-the-counter Securities

	Bid	Ask	
Allied Entertainment Corp.	3¼	4	
American Corp	1¼	1⅝	
Commonwealth Theatres of Puerto Rico	6	6⅝	
Four Star Television	11⅛	13	1⅞
Gen Aniline & FA	250	278	
General Drive-In	1⅜	1⅝	⅛
Magna Pictures	1⅛	1⅜	⅛
Medallion Pictures	4¼	5⅛	
Music Fair Enterprises	4	4½	
Premier Albums	2	2⅜	
Rust Craft Greeting Cards	10	11¼	— ⅛
Seven Arts Productions	8⅝	9⅛	⅜
Transcontinent Television	13⅛	13⅝	⅛
U. A. Theatres	3⅞	4⅛	⅛
Universal Pictures	58	62	
Walter Reade-Sterling Inc.	1⅛	2⅛	— ⅛
Wometco Enterprises	19¼	21¼	⅜
Wrather Corp.	4⅛	5	

(Source: National Assn. of Securities Dealers Inc.)

Anglo-American Talent Accord

Continued from page 24

media; the right of all persons with pro skill in production of broadcast programs to union membership. Latter recommendation is reported aimed at certain educational tv stations using teachers who do not belong to show biz unions.

The unions declined to reveal details of these agreements pending consideration of them by the boards of each organization.

Unions also agreed on recommendations for tv programs relayed to another country. That is understood to be directed at situations such as Eurovision, where the European continent is connected by the live tv network which transmits programs to many nations.

AFTRA and British Equity called the meeting, with the Assn of Canadian TV and Radio Artists hosting the three-day meeting last week. Reps of the Screen Actors Guild, Irish Actors Equity, Australian Actors' and Announcers' Equity Assn participated also, and there were observers from Union des Artistes de Montreal and Federation des Auteurs et des Artistes du Canada.

Impact of Telstar and other communication facilities was aired thoroughly, as were derivative issues arising out of the international use of tv programs by direct, simultaneous relay and by use of film and tape. Delegates welcomed opportunities for cultural exchanges, but discussed possibility of certain inequities and "dangers" to performers.

Recommendations involving separate and distinct rights for use of performers' services in different media would be applicable where, for example, a disk might be used on a telecast, or conversely, a theatrical film clip on tv.

As for the recommendation about videpix and taped shows distributed abroad, it's understood here the unions are deeply concerned that their members receive a cut from shows seen globally.

Delegates included AFTRA national exec secretary Donald F. Connors and western regional director Claude McCue; SAG proxy George Chandler, first vepee Dana Andrews, Chester Magden, assistant national exec secretary; general legal counsel William Berger.

Old Serials

Continued from page 2

and issued by Republic in 1935, and several prints were still being held in a Paris warehouse.

Goldschmidt edited the series into two full-length films, titled "Zorro the Red-Blooded Eagle," and "Tarzan and the Treasure Island" and dubbed them into German. The ancient series are doing excellent business at the local action houses. In addition, they have been sold outright to Denmark and Finland, where they will play with the German "originals" and local language subtitles.

STANLEY KRAMER PRESENTS TWO OF THE SCREEN'S GREATEST STARS

in a
motion picture
that gives so much...
goes so far...
looks so deep
into the hearts
of children
that it touches
the emotions
of every
man and woman

BURT LANCASTER JUDY GARLAND

A CHILD IS WAITING

"Dramatically engrossing! Done with imagination, sensitivity and excitement! Impressive talent! Cast is headed by highly commercial names!"
—FILM DAILY

co-starring GENA ROWLANDS STEVEN HILL Written by ABBY MANN Directed by JOHN CASSAVETES Associate Producer PHILIP LANGNER Music ERNEST GOLD

UA

Garrick Films Rooted in Theatre Guild

Philip Langner Joins With Joel Schenker, Roger Lewis And Max Cohen

Broadway producer Joel Schenker, former United Artists veep Roger H. Lewis, Theatre Guild exec Philip Langner and Cinema Circuit prexy Max Cohen have combined forces in the formation of a new indie film production company, Garrick Films. Among the firm's chief assets is a franchise, formerly held by Langner's Theatre Guild Films, which gives Garrick first film rights on the Theatre Guild's catalog of Broadway plays produced over the last 40 years.

In addition, Garrick takes over the Lewis and Langner interests in "The Passionate," which the pair will produce separately for Ely Landau, and in "Compassionate Rebel," the story of birth control crusader Margaret Sanger. Being readied as Garrick's first production is "Cast The First Stone," a story of New York City prostitution, based on an account written by Judge John Murtagh and Sara Harris. Mann Rubin is doing the screenplay, aimed for production here in the late spring or summer. Garrick also owns "Viva Verdi," a story of the Israeli-Egyptian campaign of 1956, written by Norbert and Marquitt Bunsel.

Schenker, who is associated with the Theatre Guild in this season's "Goldman and Son," is proxy of Garrick. Lewis is veep and secretary, Langner veep, and Cohen treasurer.

Legion of Decency Vs. O'seas Films

The reason for the Legion of Decency's concern over the content of imported feature films is reflected in statistics contained in the LOD's annual report covering the 12-month period ended in October, 1962. Of the 80 foreign films reviewed in the period, the Legion rated 18, or 21% of the total, as morally objectionable in part for all (B), and 15 more, or 17%, as condemned (C).

In the comparable period ended in October, 1961, the Roman Catholic reviewing group judged a total of 41 foreign pix, of which six, or 14%, were B-rated, and eight, or 19%, were condemned. Reflecting the big increase in foreign pix seen by the Legion last year, there also was a sizable increase in the number of objectionable pix put into the A-I (morally unobjectionable for general patronage) category—22 pix compared to eight in the 1961 period.

For the first time since 1960, the Legion condemned no domestic features in the 1962 period. There was also a sharp decline in the number of domestic pix which received B ratings, 27 compared to 45 in the 1961 period. The sharp decline in domestic production generally is seen in the fact that last year the Legion reviewed 187 domestic pix compared with 248 the year before.

Last year the Legion separately classified seven domestic pix, compared with five in 1961 and one each in 1960 and 1959. Three imported pix were separately classified in 1962 compared with one the year before.

7 Arts British Deal

London, Jan. 22.

Seven Arts has made a deal with Sheldon Reynolds for four movies to be shot in Britain. The first, a comedy called "Five and a Half Hours," will get under way in April with Milton Berle starred.

It had been intended that Reynolds would produce the project in association with Margaret Rutherford as Berle's costar. However, she was committed to a Metro British project from which she could not be released. The Berle-starring film will be produced solely by Reynolds.

David Weisbart acquired film rights to Aaron Cromie's novel, "The Hours Before Dawn," which he will produce in London as his second film in April.

Quibbler, He

New York reader Stanley Brown has queried VARIETY:

"Explain to me an item in your paper last week that Adolph Zukor has celebrated his 90th milestone . . . Does that mean he has walked 90 miles? Or is he 90 miles long? . . . Adolph Zukor must be getting on in years, like they say. How old do you figure he is?" . . .

Exhibs Apologize Re 'Gidget' Quest

Minneapolis, Jan. 22.

Some exhibs hereabouts are irked at Columbia Pictures. They declare themselves embarrassed and obliged to apologize to the public. Assert they were "inveigled" into promoting "Gidget" by making local femmes wrongly believe they could "audition" for the title stellar role and even had a chance to land it.

This was after the "Gidget" player already had been inked and the contest had ended, say the exhibs some of whom are so angry they insist they'll never again cooperate on such a talent quest.

"Gidget" had been chosen from contestants recruited by television campaigns, according to an item appearing in the press when the hopes of many young women in this area were being aroused.

For example, at United Paramount's local State and St. Paul Paramount, leading loop first-run theatres, Columbia trailers were run until Jan. 11 inviting fair sex members to try out for the part and asking for suggestions from anybody who thinks some localite might fit the role. There also were blanks in the lobby to be filled out and forwarded to Columbia by the young women to apply for the part.

But then there was the press item about the contest having been ended and the role filled — this when many hopes here were high.

'West Side Story' to 30 Greater N. Y. Situations As Hardticketa Desist

United Artists' "West Side Story," which is in its 60th week of its hardticket premiere engagement at the Rivoli Theatre in New York, will switch to a pop price continuous showing policy Feb. 6 day-date with the launching of the film in 30 other theatres throughout the greater metropolitan area, including adjacent territories in New Jersey.

It's understood that the Rivoli will continue to show the 70m version of the pic and some of the other houses which are equipped for 70m will do the same. The rest will be showing the 35m version.

Assoc. British Profits $7,417,200 in 6 Month

London, Jan. 22.

A slight drop in the profits of Associated British Picture Corp. for the half year ended last September was announced last week. Trading profits are down from $8,000,000 to $7,417,200. The interim dividend is maintained at 10%.

The corporation is the parent of the group which includes the Associated British circuit, ABC-TV and Associated British-Pathe Ltd. It also owns and operates its own studios at Elstree.

Walt Disney bought film rights to Dodie Smith's suspense novel, "I Ah ecstasy," by Mildred and Gordon Gordon. Robert Stack will topline. Late war correspondent [illegible] production of [illegible] Pictures release.

Set Klein K.C. Talk

Kansas City, Jan. 22.

Keynoter for the 1963 Show-A-Rama to be held here March 5-7 will be Eugene V. Klein, president of the National General Corp. Fred Roottar, president of the United Theatre Owners of the Heart of America extended the invitation. Klein will speak at the luncheon March 5, the first event of the program.

Effort is being directed at completing the sales of booth and advertising space. Beverly Miller is chairman in charge.

Robert O'Brien

Continued from page 1

miscellaneous up to the sound stages, and just how each is utilized and amortized plus the avoidance of waste how-to. As O'Brien put it, "of us the course of making 15 or 18 pictures, we find that $3,000,000 hasn't been put to use, well, that's enough to make another major production."

The cost-accounting operation is designed to prevent such items as $3,000,000 from getting away.

Perfection would be 100% utilization of the studio but this can't be expected, no more than a hotel can expect, or gear its economic operation to, 100% occupancy. But, emphasizes O'Brien, "our first obligation is to the studio, our predominant thinking concerns its utilization."

While O'Brien clearly is motivated by thoughts of MGM fiscal necessities in his affection for Culver City, the modus operandi he has in mind ought surely to cause rejoicing among the West Coast unions who have been shedding real tears about so-called runaway production. The prez says: "We can't afford not to devote constant attention to the studio; we have to make pictures there."

—And In Britain

After Culver City in the O'Brien thinking is the British plant at Elstree Way, this being another big studio property and important asset that can remain an asset just so long as it is kept intelligently busy. Nonetheless, arrangements with foreign producers will be continued, coproductions are not to be dropped "because we are not an island and we will deal with outsiders."

Thus O'Brien envisions escape from runaway costs via bookkeeping mathematics and fait, or nearly complete, utilization of facilities. Endeavors along these lines can accomplish much, but O'Brien acknowledges the ever-present possibility of pitfalls in production. Unpredictable weather conditions can hamper a film on location or, say, an Algerian uprising can cause delays in completing "Four Horsemen of the Apocalypse."

It's a "volatile" industry, too, because the public is unpredictable and, indeed, is not always uniform in its acceptance of a given production. O'Brien points out. He recalled, for example, that "Gigi" eventually proved to be a success with domestic rentals of a round $7,000,000. But at the start it was shaky and even failed in a few locations despite the word-of-mouth buildup. To cite an instance, it died in Cleveland upon its introduction and died in two later trys even though it capped the Academy Award.

In light of experiences such as this O'Brien prefers not to make any specific predictions about "Mutiny on the Bounty." This epic is going fine so far "but there hasn't been enough exposure yet," he observed.

Volatile, yes, says O'Brien who at the same time waxes beaucoup confident in the MGM future.

Major personnel changes which frequently come in the wake of the appointment of a new film company president are not to be the case at Metro under Robert H. O'Brien. Only shift so far has been retirement of Mort Sprung as head of MGM International and his replacement by Maurice "Red" Silverstein. Watch next for upped Silverstein, Seymour Mayer is up from Int'l division head to Int'l v.p.

Insiders say Robert M. Weitman is definitely to stay on the job as production head. Also, Robert Vochee will remain as domestic distribution chief.

Red Taylor joins Elizabeth Taylor, Richard Burton and Louis Jourdan in lineup of Anatole de Grunwald's "Very Important Persons" for Metro release.

Poverty Amid Import Boom

Continued from page 3

"Les Liaisons Dangereuses," $500,000 (Astor). "Rocco and His Brothers," $500,000 (Astor). "Victim," $250,000 (Pathe-America). "Whistle Down the Wind," $500,000 (Pathe-America). Faced by its own financial problems, Pathe-America sold out to Astor Pictures last summer.)

All of these pictures—most of which were critical successes—might have shown a tidy profit, had they been acquired at "the right prices," backed by trade and public ad-promotion campaigns budgeted in some relation to probable grosses and distributed via organizations not hamstrung by bulging overheads. Instead, each release is presently well into the red.

The irony of the current situation of beat-surrounded-by-boom was underscored by things left unsaid at last week's bigger-than-ever awards banquet sponsored by the Independent Film Importers and Distributors of America. In a few short years, the annual IFIDA affair has grown from a modest cocktail party in a small back room to a huge dinner-dance shindig which last week drew almost 500 people into the Americana Hotel ballroom. There were gags galore about the state of the business, but most of the serious remarks focused on the high mortality rate of foreign-language pictures in the U.S. market.

Improved Babel

Yet industryite Arthur Mayer, chairman of the newly organized Entertainment Corp. of America, in his capacity as toastmaster at last week's annual awards banquet of the importers fraternity, neatly summed up the internationalism which now dominates the film industries of the world. Mayer told guests of the Independent Film Importers & Distributors of America who gathered at New York's Americana Hotel:

"Today's films are directed by Englishmen from books by Frenchmen, adapted to the screen by Italians, photographed by Swedes, edited by Japanese, and financed jointly by American capitalists and European socialists. Indeed, several pictures have been entitled, or claimed to be entitled, to subsidies in so many different countries that they required no financing by anybody."

purpose behind international communications, as topped by the new internationalization of the film world.

"That is all well and good," commented one jaundiced dutch. "but I wish somebody would say something about the business itself." It was his wish that one of the industry leaders might have used the banquet platform to serve notice on some of the more prodigal distribs, as well as the European producers, to the effect that unless both sides take a more realistic view of the U.S. market, a large portion of the importing fraternity might be forced perilously close to bankruptcy.

It's impossible, at this point, to estimate accurately how much money has been lost by importers in the last 12 months. The importers, most of whom run privately held corporations, won't talk, and the situation is further clouded by often damning New York reviews and a hazy, overall box-office take (in 1961 more than $30,000,000 on the landmark pix). However, it's reliably reported that one of the supposedly most successful of the indies lost close to $1,000,000 last year on its distribution operations, and that another wheeler-dealer squeezed by on the success of just one picture, "Bikini."

Says Cy Harvey, whose Janus Films has made a neat profit from Ingmar Bergman's esoteric Swedish pix, as well as from Michelangelo Antonioni's "L'Avventura" and other very specialized items: "Maybe instead of giving banquets, IFIDA should set up a committee on ethics, some kind of body which would attempt not only to see that prices paid for pictures bear some relation to reality, but would also police the [illegible] to see that foreign producers get a fair shake, and that not feel required to ask for such inflated guarantees."

For most "class" foreign language product from Europe, Harvey would estimate that $250,000 is the "full-sale" level of a guarantee. That's what Janus paid for Antonioni's "L'Avventura" and, according to Harvey, the picture has now earned domestic rentals of about $1,000,000. We're making a profit." However, he asks, "where would we be if we had paid $500,000 for it?"—reportedly the price range in which Antonioni's two subsequent pictures, "La Notte" and "Eclipse" were sold for state-side distribution.

It's highly doubtful that IFIDA will ever see fit to establish such a committee on ethics, or that it could work even if established. Nobody is going to be able to police the size of the guarantees paid for top product. It's inevitable, however, that in the upcoming 12 months there will be more "realignments" among the indie distribs.

The film importing business is too big and important, as witness the IFIDA banquet, to disappear. However, it faces hard times unless execs on both sides of the Atlantic realize that grossers like "La Dolce Vita" and "Two Women" are few and far between, and that artistically acclaimed pix of more modest b.o. outlook—such as "Sundays and Cybele" and "Eclipse," to name two—must be sold for terms that make their release this side profitable to all concerned.

Variety Clubs In Big Wk., Feb. 10-16

Variety Clubs International will observe Variety week Feb. 10-16 with a series of special events in its member countries of the U.S., Mexico, Canada, Ireland and England.

Included in the program of events will be ceremonies in Washington, which will see presentation of a gold Variety Club membership card to Vice-President Lyndon B. Johnson. John F. Kennedy, Harry S. Truman, Dwight D. Eisenhower and others were recipients of the gold card in past.

Individual tents are planning their own events in their own cities. These are designed to bring the work of Variety Clubs before the public, activities which have seen more than $3,000,000 raised during the past year alone for handicapped children and over $60,000,000 since the first tent was formed in Pittsburgh more than 36 years ago.

A special press kit has been prepared for use by each tent, including 15 separate items ranging from news stories to ads. VCI is now claiming 10,000 members, covering almost every phase of show biz.

'Birds' Due March 28

Alfred Hitchcock's production for Universal release, "The Birds," will have its world preem in New York March 28, at the RKO Palace, the Sutton and 26 other theatres in the Greater N.Y. area, as part of a "perimeter plan" opening.

The Gotham preem of the film will be followed by key city openings across the country starting April 4. Based on Daphne Du-Maurier's suspense thriller, pic stars Rod Taylor, Jessica Tandy and Suzanne Pleshette and introes Tippi Hedren.

Subkeying 'Longest Day'

Darryl F. Zanuck's "The Longest Day" will start a series of 100 domestic subkey engagements in late March, supplementing the key city hardticket first-runs now playing.

The subkey dates will be on a "scheduled performance" basis as opposed to grind, but whether or not they'll be on a reserved ticket basis will be determined by the individual situation.

IN HOLDOVER AFTER HOLDOVER THE BIGGEST ENTERTAINMENT IS STILL BARABBAS!

HELD OVER! NEW YORK, Delille.....15 weeks
HELD OVER! BOSTON, Gary.....10 weeks
HELD OVER! WASHINGTON, D.C., Trans-Lux & Playhouse...5 weeks
HELD OVER! DETROIT, Madison.....5 weeks
HELD OVER! OKLAHOMA CITY, State.....4 weeks
HELD OVER! KANSAS CITY, Brookside.....5 weeks
HELD OVER! CINCINNATI, Capitol.....4 weeks
HELD OVER! MEMPHIS, Crosstown.....4 weeks
HELD OVER! BUFFALO, Century.....5 weeks
HELD OVER! SAN DIEGO, Sprockles.....5 weeks
HELD OVER! SEATTLE, 5th Avenue.....4 weeks
HELD OVER! DALLAS, Capri.....4 weeks
HELD OVER! NEW HAVEN, Whalley.....5 weeks
HELD OVER! WHEELING, W. VA., Victoria.....4 weeks
HELD OVER! BRIDGEPORT, Beverly.....5 weeks
HELD OVER! NORFOLK, Norva.....4 weeks
HELD OVER! ATLANTA, Capri.....5 weeks
HELD OVER! SAN ANTONIO, Broadway.....5 weeks
HELD OVER! ALBUQUERQUE, Lobo.....4 weeks
HELD OVER! SALT LAKE CITY, South East.....5 weeks
HELD OVER! TORONTO, Bloor Carlton.....11 weeks

. . . . . *plus smash holdovers from Portland, Maine to Portland, Oregon!*

BARABBAS

BOOK THE BLOCKBUSTER WITH THE BUSINESS THAT BEGINS WHERE THE OTHER BIG ONES LEAVE OFF

COLUMBIA

Magazines Gross Advertising Revenue

(Source: Gallagher Report)

1962 Pos.	1961 Pos.	MAGAZINE	ADVERTISING DOLLARS YEAR 1962	YEAR 1961	% INC or DEC.
1	1	Life	$140,906,840	$128,880,532	+ 18
2	3	Look	78,121,947	68,881,308	+ 103
3	2	Saturday Evening Post	66,517,197	80,300,308	— 221
4	5	Reader's Digest	50,675,804	40,386,340	+ 268
5	4	Time	50,436,306	47,000,774	+ 72
6	6	McCall's	39,130,708	37,668,104	+ 39
7	8	Newsweek	27,504,602	26,330,676	+ 77
8	10	Good Housekeeping	25,216,151	21,140,107	+ 193
9	11	Business Week	23,472,578	20,751,488	+ 131
10	7	Ladies' Home Journal	23,436,190	27,136,697	— 137
11	9	Better Homes & Gardens	21,770,404	22,488,866	— 31
12	12	New Yorker	21,646,668	20,812,216	+ 52
13	13	U.S. News & World Report	20,870,041	18,880,877	+ 65
14	14	TV Guide	20,208,826	17,177,701	+ 176
15	15	Sports Illustrated	16,871,805	15,115,436	+ 116
16	16	Everywoman's Family Circle	15,804,508	12,907,943	+ 124
17	19	Woman's Day	13,488,307	10,348,898	+ 304
18	17	Fortune	11,806,700	11,436,736	+ 51
19	18	Farm Journal	11,806,488	11,207,300	+ 58
20	20	Holiday	10,300,301	9,980,175	+ 36
21	26	Redbook	9,888,886	7,488,888	+ 226
22	23	Parents'	9,668,885	8,182,488	+ 167
23	21	American Home	8,880,563	8,318,884	+ 66
24	22	Vogue	8,484,761	8,186,236	+ 38
25	25	Seventeen	8,176,500	7,307,272	+ 82
26	28	House & Garden	8,106,000	5,564,107	+ 470
27	28	Glamour	7,300,426	6,548,884	+ 137
28	24	Esquire	7,470,476	7,702,712	— 33
29	29	Sunset	7,402,000	6,388,268	+ 163
30	27	House Beautiful	7,000,002	6,701,306	+ 45
31	30	Harper's Bazaar	5,808,200	5,606,548	+ 62
32	32	National Geographic	5,366,306	5,548,747	+ 55
33	34	Successful Farming	5,706,274	4,970,400	+ 148
34	31	Progressive Farmer	5,648,846	5,720,000	— 14
35	37	Playboy	5,388,807	4,880,341	+ 319
36	36	Mademoiselle	5,301,700	4,882,606	+ 153
37	35	Teen	5,288,600	4,770,848	+ 96
38	38	Popular Mechanics	4,848,772	3,806,411	+ 309
39	40	Ebony	3,686,806	3,313,424	+ 93
40	41	Outdoor Life	3,548,114	3,111,804	+ 139
41	39	Field & Stream	3,497,476	3,648,788	— 53
42	44	Sports Afield	3,347,666	2,806,806	+ 251
43	43	Nation's Business	3,344,721	2,901,880	+ 87
44	42	Popular Science	3,004,800	3,000,007	— 18
45	45	Scholastic Magazines	2,388,751	2,380,388	+ 98
46	46	Forces	2,307,888	2,288,172	+ 49
47	47	Boys' Life	2,288,236	2,061,147	+ 308
48	48	Reader's	2,186,880	1,988,421	+ 124
49	50	Saturday Review	2,041,378	1,884,842	+ 102
50	52	Argosy	1,886,887	1,578,488	+ 226
51	51	Mechanix Illustrated	1,823,888	1,786,807	+ 95
52	49	Town & Country	1,844,886	2,021,797	— 88
53	54	Dun's Review & Modern Industry	1,785,880	1,886,458	+ 172
54	53	Cue	1,788,716	1,784,118	+ 28
55	55	Modern Bride	1,378,734	1,386,776	— 309
56	56	Yachting	1,328,488	1,288,788	+ 53
57	58	Cosmopolitan	1,240,141	1,388,886	— 54
58	60	Atlantic	1,206,887	1,136,488	+ 62
59	59	Harper's Magazine	1,186,548	1,012,613	+ 131
60	61	Popular Boating	1,073,282	1,017,880	+ 62
61	62	Grit	1,062,480	985,887	+ 88
62	57	American Legion	1,018,823	1,388,881	— 369
63	63	Business Management	911,918	778,888	+ 177
64	65	Flower Grower-Home Garden	907,888	1,018,488	— 302
65	66	Motor Boating	886,486	948,378	— 58
66	67	Gourmet	821,886	788,381	+ 85
67	68	American Girl	788,348	787,127	+ 30
68	69	Christian Herald	688,488	847,230	+ 21
69	72	Reporter	641,888	882,868	— 226
70	71	Bike Magazine	878,138	371,722	+ 88
71	—	Show	372,348	—	—
72	74	Ski	338,388	287,788	+ 508
73	73	Together	473,977	487,888	+ 162
74	70	Presbyterian Life	466,287	888,288	— 109
75	76	Sport	462,946	386,887	+ 202
76	78	Science & Mechanics	455,286	378,884	— 307
77	75	Harvard Business Review	388,488	388,222	+ 24
78	77	Golf	330,888	230,884	+ 411
79	79	Sage	219,587	201,240	+ 90
80	80	Catholic Digest	211,481	184,482	+ 146

Movie-Romance-Radio Groups

1	1	Macfadden's Women's Group	6,547,385	3,982,145	+ 109
2	2	Hall Modern Group	1,456,147	1,288,823	+ 128
3	2	Fawcett Women's Group	1,468,312	1,686,138	— 139

Musical Guild In Fresh Onslaught Against Actors

Hollywood, Jan. 22.

Screen Actors Guild has been charged with "misrepresentation" in its communique accompanying ballots to members for a vote on a new interchangeability clause to the constitution of the Associated Actors & Artistes of America, parent body of 11 show biz performer unions. Accusation against SAG was made by Harry Reese, chairman of exec committee of L.A. local of American Guild of Musical Artists, who thus renewed his attacks against SAG last fall when it first presented the amendment for approval of members.

Reese charged that SAG told members the existing 4A's interchangeability clause requires initiation fees from each member to every branch in whose jurisdiction he works, that members "have been relieved of this burden in practice (by half), which generosity is simply codified by the new clause."

He contended this is not so, that the current interchangeability clause makes cards interchangeable, allows changes of branches if sought, does not require multiple membership, does require dues payments only within whatever jurisdiction, and he added, "The SAG propaganda must presume that actors can't or won't read."

"The requirement of multiple membership and multiple initiation fees was part of the agreement to violate the constitution which has been observed for the past 28 years. The new clause simply white-washes the violation and opens the door to further abuses," charged Reese.

He also criticized the SAG ballot for lumping 10 amendments under the label, "miscellaneous," and "non-substantive," neither explaining nor even identifying them. "The new amendment clause must not be included in SAG's ballot. It denies the member the right to initiate or even vote on amendment. If this is not 'substantive,' then members simply don't matter," Reese said.

Construction Near Start at Revue-U

Hollywood, Jan. 22.

MCA's expansion program at its Revue-Universal lot in San Fernando Valley swings into high gear in the next few weeks, with a number of buildings earmarked for razing, as others will be constructed in conformance with the studio's master blueprint for the future.

MCA just let the contract for a new prop building and construction on it begins this week on a site adjacent to the present prop structure. Next building to go up is one which will eventually be used for additional makeup facilities, but initially for offices.

About the second or third week of February the present administration building, production offices, executive buildings and old garage will be razed to make way for new structures. Also to be torn down is the present commissary building, but this will not be done until a new commissary is built.

Studio execs say that virtually all the new construction will be underway by mid-April.

MCA last fall revealed its planning a $10,000,000 expansion program aimed at modernizing as well as increasing facilities at the studio which houses Universal, Revue, MCA-TV and Decca Records—all encompassed in the merger consummated last year between MCA and Decca Records, the parent company of Universal.

Churches Wanna Make Sunday Dull

Minneapolis, Jan. 22.

Exhibitors and sports promoters are girding to fight to the limit inclusion in a Minnesota Council of Churches' endeavor to obtain from the state legislature at its present session a Sunday closing law.

In the initial disclosure of intention, the Church Council stated that "most businesses" will be named at but no mention was made of Sunday movies or sports.

Amusements circles point out that, ordinarily, Sunday is one of their week's best boxoffice days and also, that a number of sports could not exist without it.

The Council now is acting in accord with a report by its special committee appointed to make a study of the matter. Because of discount stores' Sunday activities a number of local communities have been prompted to institute certain Sabbath day closings and the issue is becoming controversial.

Move Re Paper Prints

Washington, Jan. 22.

U.S. Library of Congress is again seeking $61,000 to preserve old American films.

In its 1964 budget request Library of Congress asked the funds both to convert paper prints and to complete the changeover of "irreplaceable motion pictures" on nitrate film to safety base film.

With 1962 and 1963 money, Library said it nearly converts 272,000 feet of paper prints to safety base film.

Resort's New Fun Spot Includes Feature Pix

Fairlee, Vt., Jan. 22.

Facilities for the showing of motion pictures will be included in a new 60 by 80-foot hall to be constructed at Lake Morey Inn.

The new building, scheduled to be completed by Memorial Day, will be completely glass-enclosed for a panoramic view overlooking Lake Morey.

Besides films, cabarets, dances and various kinds of entertainment will be held in the hall.

Fox Shuttering Albany Xchange

Albany, Jan. 22.

Some 42 years of exchange operation in Albany by 20th Fox and its predecessor, Fox Films, are coming to an end. The branch at 1050 Broadway, the largest, space-wise here, and the only one equipped with a projection room, will lock its doors shortly.

Modernized about 10 years ago, the building was long the property of the late P. W. Muldoerry, codeveloper of Film Row with the late William W. Farley, and of the Muldoerry estate. It has been a favorite gathering point for exhibitors.

The staff, numbering four plus a parttime projectionist, had been given notice. Only manager John G. Wilhelm remains, the plan for him being to work out of home. Universal is the single major company in Albany to function under such a setup now. Paramount tried it for a time, but eventually reopened a smaller office.

There had been two cutbacks at 20th-Fox since early fall. The first lopped off a booker, replacing him with a salesman withdrawn from the road. A second eliminated the shipper and an inspectress. A stenographer hired to take the place of another who left, was recently pink-slipped. At its peak, 20th-Fox had 21 local employees.

Still holding the fort, were L. Wayne Corigan, with 34 years of service; Winifred Allen, cashier and a veteran Fox worker; Ethel Ammair, manager's secretary, who joined 20th after Universal darkened its exchange; Ann Maloney. All will receive severance pay.

Signed-Not-Called Suit

Los Angeles, Jan. 22.

Cesar Romero has demanded $25,000 in Superior Court filing against Yankee Production Co. on grounds he was signed to appear in "Panic Button," a Ron Gorton-Seven Arts production, and was never called to fulfill contract.

Pic was filmed in Rome last summer for Warner Bros. distribution, starring Maurice Chevalier, Eleanor Parker and Jayne Mansfield.

MOSES SUCCEEDS BOUTVETTE

Hollywood, Jan. 22.

Charles A. Moses steps up to prez of the Publicists Assn. from 1st veep, following bounce last week of Don Boutvette from top spot. Moses was confirmed at hastily-called board of directors meeting.

Other officers named were John del Valle, 1st veepee; Felix Guerra, 2d veepee, and Teet Carle, trustee.

LARRY STORCH

A Vital Young Man...With A Memorable 20 Year Record of Incomparable Inventions...

Pictures: "40 POUNDS OF TROUBLE" (TONY CURTIS)
(Currently in Release)

"HOW NOW, BOW WOW" (TONY CURTIS)
(Currently in Production)

"PLAYBOY" (TONY CURTIS)
(For Fall Release)

Television: JACKIE GLEASON SHOW *(February 2)*

CAR 54 (GUEST STAR) *(February 24)*

Personal Management: SIMON MASLOW
New York

Nothing But Nudes: A Bore; Cops' Pristine Indignation Intact

By MORRY ROTH

Chicago Jan 22

This city's film review board, the scene of agitated motion picture censorship in the early '50s, will meet with the police censor unit this week in order to forestall a repetition of many pictures expected to be turned down by the police group.

The meeting, a first in the city's history, is being called by the review board members in hopes that the police unit will reverse its position on a picture it has banned. Both groups are concerned with protecting the public from salacious pix but the review board is at least equally as concerned with protecting the public from over-zealous censorship.

Actually there has been little or no acrimony between the groups, although much of the discord has been aroused by a police chastule. The police unit refuses a permit for a picture and feels that it has done its duty to the community. The review board then overrules them. Both are cops under the banner of protecting the public.

It's doubtful whether the sex content of pictures will ever be fully agreed upon by the two groups, but neither will it bring them eyeball-to-eyeball. What's more likely to cause a serious split between the two groups (and within the review board) is a picture that Catholic members of both panels consider to be sacrilegious. As one art film distributor put it: "It would take a 'Miracle' to really cause a fight."

In this case, Mayor Richard J. Daley, himself a Catholic, would no doubt have to mediate, if not arbitrate, the issue. It would be a matter in which the mayor would lose if he threw his weight strongly in either direction, and, astute politician that he is, he might let the disputants meet head on, even if the battle wrecked the current setup.

'Four Days of Naples' To Represent Italy In Academy Sweepstakes

Rome Jan 22

The Four Days of Naples" will officially represent the Italian industry in this years Academy race. It, directed by Nanni Loy for Gianfredo Lombardo and Titanus-Metro was selected by an all industry committee. Several other pictures ran at a close race including Michelangelo Antonioni's "Eclipse" and Francesco Rosi's "Salvatore Giuliano."

The film is slated for a spring release in the U.S. via Metro. "Naples" which has recently been invited in several press hassles with some German sources blasting it for its supposed anti-German attitude, has been a good box office success in Italy despite the lack of star names. In fact a few weeks ago in the film renounced their star billing as a tribute to "the true participants" in the Naples resistance movement.

Also designated by the Italo committee for the Oscar stakes were a feature documentary, "Mondo Cane" (Cineriz), directed by Gualtiero Jacopetti, a short, Gian Franco Mingozzi's "La Tarantola" and an animated pic, Za's "Pochi Maledetti e Subito."

That Want-to-See

Within a week of the revelation that the Rivoli Theatre in New York had been booked for the June 12 world preem of 20th-Fox's "Cleopatra," the theatre received more than 4,000 requests for tickets. The impressive number of mail (3,000 letters and phone (1,000) and long distance (approximately) inquiries was racked up despite the newspaper strike in New York. Details of the booking, however, were given extensive coverage by both radio and tv news shows, as well as the trade press.

Tickets for the pic are expected to go on sale shortly, via the boxoffice and mail orders.

MODERNITY SELLING POINTS FOR HOUSE

Construction of E. B. Moss Enterprises' Central Theatre, Cedarhurst, L. I., is nearing completion and a February opening is in the works. Designed by Maurice Sarnick, the construction and decoration is under the direction of Clement S. Crystal and decorator J. Frederic Lukman.

A series of modern touches are being installed at the Central, including the exclusion of a proscenium arch in favor of a screen which will blend into the side walls and ceiling; adjustable rocking chair seats in a loge eliminating a balcony, staggered chair lineup so that no seat is directly in front of another and other features. Cost for all of this is estimated in excess of $500,000.

Respectable Theatre Operators Put Heavy Eye on 'Nudie' Policies

In a development that could have far-reaching repercussions, film exhibitors in scattered areas are blowing the whistle on their competitors — competitors whose practice is to show nudie and other exploitation pictures. The "righteous" showmen are urging lawmen in their respective communities to adopt a system of classification of pix for the theatre-going public, at least. Better still, they'd like to see the impresarios of the ribald fare put out of business.

A top-notch film industry citizen in the east, who said he preferred not to have a row with anyone and thus asked for anonymity, related this kind of agitation for outside control "is on a distressing increase but hopefully has not yet reached trend proportions."

This exec is against censorship in any form and argues that classification would be the first step toward placing the shackles on the entire film business and subsequently on all communications.

He goes on to say he's against the fast-buck operators of the nudie-pic theatres — "we need not and should not defend them." He adds: "But we cannot insulate ourselves from the terrible harm that would come if any government body, at any level, is granted power to censor pictures prior to exhibition."

He notes there are the "good" exhibitors and the "bad" ones and he believes that the "good" theatremen who are looking to stamp out the "bad" ones via legislation are playing around with a boomerang, "because the good will die along with the bad."

Exec reported that in at least six cities of which he is aware "good" exhibs have been trying to induce classification. His major point was that while he has no sympathy for the purveyors of "dirty pix," the fact remains that any curbs on exhibition will affect all exhibitors and the conventional showmen will suffer the consequences of censorship equally along with the offender.

BOAC—DER SCHNELLSTE WEG NACH

DEUTSCHLAND

BOAC—THE FASTEST WAY TO GERMANY

BOAC has the only same-plane through service from Los Angeles to Frankfurt via London. You can stay aboard all the way to Frankfurt, or stop over in London, then fly on to Germany. You'll fly aboard a BOAC Rolls Royce 707. The service is superb—the stewardesses speak German. See your Travel Agent, or call BOAC direct.

ALL OVER THE WORLD

B·O·A·C

TAKES GOOD CARE OF YOU

British Overseas Airways Corporation

Offices in all principal cities

Flights from New York, Boston, Washington, Chicago, Detroit, Los Angeles, San Francisco, Honolulu

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 0

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 0

COLUMBIA
Starts, This Year 0
This Date, Last Year 0

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 1
This Date, Last Year 0

"[illegible]"
(Interpro Prods
Prod Joe Pasternak
Dir George Sidney
Shirley Jones Gig Young Red But
tons Carolyn Jones Brian Russell
(Started Dec 17)

PARAMOUNT
Starts, This Year 0
This Date, Last Year.... 1

"A NEW KIND OF LOVE"
(Joanne Prods
Prod Dir Melville Shavelson
Paul Newman Joanne Woodward
Thelma Ritter, Eva Gabor, George
Tobias
(Started Nov 26)

20th CENTURY-FOX
Starts, This Year 0
This Date, Last Year 0

UNITED ARTISTS
Starts, This Year 1
This Date, Last Year 0

"SOPHIA LA DOUCE"
(Edmund Edward L. Alperson Presents
Tom)
Prod Dir Sidney Walker
Jack Lemmon, Shirley MacLaine, Ter
ry-Thomas, Bruce Yarnell, Howard Mor
ris, Marie Blanchard, Joan Shawlee
(Started Oct 1)

"GREATEST STORY EVER TOLD"
(George Stevens Prods
Prod Dir George Stevens
Max von Sydow, Charlton Heston, John
Wayne, Sidney Poitier, Robby Mc
Dowall, Michael Anderson Jr, Van
Heflin, Jamie Dunham, Ed Wynn,
Norbert Anders, David Hedison,
Norbert Tolen, David Macadam,
Christopher Plummer, Peter Mann,
James Farr, Burt Brinckerhoff, Robert
Blake, Tom Reese, John Considine,
Gary Raymond, David Sheiner, Joe
Sirola
(Started Jan 8)

"[illegible]"
(Argos Films Alpha, Paris, Dear Films,
Rome)
(Shooting in France)
Prod Alain Bosman
Dir Alain Bosman
Dyliane Sorel, Jean Pierre Kasen,
Jean Baptiste Thierree
(Started Oct 29)

"[illegible]'S LAS VEGAS"
(Producers Equity Corp)
(Shooting in Las Vegas)
Prod John Beradino
Dir Mitchell Leisen
"[illegible]"
(Through the presentation of Blake Ed
wards Prod)
Prod Martin Jurow
Dir Blake Edwards
David Niven, Robert Wagner, Capucine,
Claudia Cardinale
(Started Nov 19)
"[illegible]"
(Lawrence Harvey Prods)
(Shooting in Spain)
Prod Dir Lawrence Harvey
Lawrence Harvey, Robert Walker Jr.,
Sarah Miles
(Started Dec 3)
"[illegible] SQUARED BULLSEYE"
(Warwick Co Inc)
(Shooting in Mexico)
Prod Lewis Rachmil
Dir J Lee Thompson
Ty Hardin, George Chakiris, Richard
Basehart, Shirley Anne Field
(Started Jan 7)

UNIVERSAL
Starts, This Year 1
This Date, Last Year 0

"CHARADE"
(Stanley Donen Prods)
(Shooting in Paris)
Prod Dir Stanley Donen
Cary Grant, Audrey Hepburn, Walter
Matthau, James Coburn, George
Kennedy, Ned Glass, Dominique Minot
(Started Oct 22)
"MAN'S FAVORITE SPORT?"
(Howard Hawks Production)
(Location)
Prod Dir Howard Hawks
Rock Hudson, Paula Prentiss, Maria
Perschy, Roscoe Lee Brown, John Mc
Liam, Regina Gazzara
(Started Jan 7)
"THE GLASS BOTTLE"
(Universal Ranald MacDougall Prods)
Prod Robert Arthur
Dir Harry Keller
Tony Randall, Barbara Eden, Kamala
Devi
(Started Jan 9)

WARNER BROS.
Starts, This Year 0
This Date, Last Year 0

"[illegible]"
(Indiana Enterprises-Sarp Prods)
(Shooting in Italy)
Prod Dir Elia Kazan
(Started Nov 20)
"WALL OF NOISE"
Prod Joseph [illegible]
Dir Richard Wilson
Suzanne Pleshette, Troy Donahue,
Ty Hardin, Dorothy
Provine, [illegible] Parker, Jimmy
Murphy, [illegible] Johnson, Simon
Oakland
(Started Dec)

INDEPENDENT
Starts, This Year 2
This Date, Last Year 0

"THE FALL OF THE ROMAN EMPIRE"
(Samuel Bronston Prods)
(Shooting in Spain)
Prod [illegible]
Dir Anthony Mann
Sophia Loren, Stephen Boyd, Alec
Guinness, James Mason, Christopher
Plummer, [illegible], Omar Sharif,
Richard Wyler, Anthony Bate, Mel
Dinelli, Eric Pohlmann, Andrew
Keir
(Started [illegible])
"PROMISE HER ANYTHING"
(Seaman Jacobs)
Prods [illegible] Tom Tryon
Dir Blake Edwards
Jayne Mansfield, Leo McKern, Wilfrid
Hyde White, Marie McDonald,
Tommy Noonan, Mamie Van Doren,
Billy Barty, Lionel Stander, Lloyd
Corrigan, Joi Lansing, Marjorie Bennett,
Hal March, Lloyd Corrigan
(Started [illegible])

ASIATIC DISTRIBUTION

Vietnam Co. Set With 'Nuremberg' And 'Jets'

Hollywood Jan 22.

Vietnam Film Co. will distribute "Nuremberg" and "Astro Jets" in Indo-China, Cambodia, Laos and North and South Vietnam, under deal closed in Ca Roth, head of CR Enterprises Ltd., who owns properties.

"Nuremberg," is a U.S. documentary involved some time and in title fight with Stanley Kramer during early release of Judgment at Nuremberg. Roth was restrained from local distribution, but was awarded title rights on Jan. 2 by Superior Judge Emmett Doherty.

Pix currently are playing in 13 European and mid-Eastern territories, according to Roth, who said deal is now on for Malaya Film Co. to handle in Singapore, Malaya, Indonesia, Sarawak and North Borneo.

New York Theatres

RADIO CITY MUSIC HALL
Production Center • In Person
JACK LEMMON • LEE REMICK
"DAYS OF WINE AND ROSES"
A Warner Bros. Picture
ON STAGE "CHRISTMAS EVE"

FAMILY DIARY

MONKEY ON [illegible]

TITRA DUBBING CO.

TV'S $500,000,000 BRIDGE GAME

That $12,000,000 Aluminum Coin

There's a strong likelihood that something like $12,000,000 in aluminum sponsorship coin, representing the Big Three—Alcoa, Reynolds and Kaiser—may be lost to television next season in favor of print media.

For one Kaiser isn't happy about getting booted out of its Tuesday night 8 to 8:30 period on CBS-TV where it's been sponsoring the "Lloyd Bridges Show" and is not expected to return to tv next season.

As for Alcoa, it has been disenchanted with the "Fred Astaire Presents" Thursday night 10 to 11 ratings on ABC-TV. Show will not be back next season. Nor will Alcoa, which will withdraw from entertainment shows under a new policy laid down by Lawrence Litchfield Jr., its president. He'll only permit Alcoa sponsorship of news-public affairs, but there's some doubt as to whether it will stay even in this area.

The same for that matter, applies to Reynolds which has been a co-hankroller of NBC's "Dick Powell Theatre." The Powell entry goes off, but Reynolds has formulated no plans as to next season. The new Clifford Odets hour anthology looms as a possible Tuesday night replacement for the Powell anthology.

Friedman's 'Look Back' on Best in TV Drama for Museum's Retrospective

By ART WOODSTONE

If Lewis Freedman, the television producer, entertained any idea that putting on a "television retrospective" for The Museum of Modern Art would be easy, experience taught him differently.

Freedman who announced last week that after this season he was retiring as a producer of Du Pont dramatic programs, is exhilirated by the import of the Museum program, the first of its kind, which began at the 53rd St. domicile of the forward look on Feb. 5 with two tv programs made in 1949. But a talk he had with VARIETY suggests that he is a degree annoyed by some of the reaction and non-reaction within the trade.

The Museum, calling the project "Television USA: Thirteen Seasons," asked Perry Wolf to select programs dealing with education, Burt Shevelove to choose those from the files on comedy and music, Isaac Mickelsen to pick and choose from among news and special events programming in tv, and Freedman to pick the tv shows most representative of 13 years of video drama.

"Now that 13 shows have been picked in my area," observed the producer, who still has four Du Pont dramas to go this semester, "I've been getting calls from people whose programs weren't selected."

Indicating that making artistic selections can lead to such harassment, Freedman said that the Museum wasn't purporting to offer the best done in the history of television but something faintly more modest—programs only "representing" the best work done in tv drama. "We have a show, for instance, from 1949 that doesn't stack up against a lot of the programs done in 1962 but nevertheless represents the best of '49."

Freedman's representations include "The Storm," an hour done on "Studio One" in October, 1949; "The Paper Hat Kid," done a half-hour on "Danger" in June of '52; Philco's "The Rich Boy," done in the fall of '52; Goodyear's

(Continued on page 34)

'Twilight Zone' Back to Half-Hr.?

Next season "Twilight Zone" might return to its half-hour format, Rod Serling production, after being taken off the schedule, came back recently as a midseason replacement in an hour version, occupying the 9 to 10 p.m. period on CBS-TV Thursday nights.

It's thought by some critics that the half-hour version carried more punch. It's also a matter of expediency, with a half-hour to be filled Saturday nights by the departing "Have Gun Will Travel," 9:30 to 10 p.m.

There also have been some reports that "Alfred Hitchcock" might revert to its half-hour format, but the Hitchcock vehicle now looks firmer in its current hour version.

Browrigg to N.Y.

London, Jan. 22.

Captain T. M. Browrigg, general manager of Associated-Rediffusion, the commercial tv company which operates on a weekday basis in the London area, is leaving London for New York tomorrow (Wed.). He'll spend a week there.

Winter Olympics Rights to ABC-TV; 16 Hrs. of Events

ABC-TV has plucked one of the choice plums in the sports field by snagging the exclusive worldwide video rights to the 1964 Winter Olympic Games at Innsbruck, Austria, to be held Jan. 29 through Feb. 9 next year. ABC's rights are global except for Eurovision and Intervision, which will

(Continued on page 36)

JIM AUBREY'S DEMAND BID

By GEORGE ROSEN

For the first time in years Hollywood tv producers are worried not only about whether their shows will get on the air next season, they are also concerned about "on what network."

For they're beginning to realize that an individual show will succeed or fail not only because of its own intrinsic merits but also because of the interlocking effect of other programs which comprise the schedule of the entire network.

Some particularly imaginative producers, who have a distaste for statistics, are converting a National Nielsen into a bridge game. Analyzing the Nielsens for the two-week period ending Dec. 23, they believe the average audience network comparisons (which show CBS' 7:30 to 11 p.m. audience at 10,408,000 homes, NBC at 8,846,000 and ABC at 7,370,000), reveal only a rough approximation of the true relative strength of each network. Ditto the half-hour wins, which show CBS leading in 31 of the 50 half-hours, NBC in 15 and ABC in four. Or by nights of the week, which show CBS ahead in five out of seven and NBC ahead in the other two.

Such data, which any good eighth grade arithmetic student with a Nielsen book could supply, fails to demonstrate the subtle but fundamental statistical linkage between the ratings of each show on the network and the overall halo effect they produce on the circulation and showmanship values of each network.

"Picture," say the producers, "the networks in a three-handed bridge game. Seated around the table are Jim Aubrey, Bob Kintner, the dummy hand, and Leonard Goldenson. Aubrey has the bid and Goldenson plays the $10,000,000 per hour card.

"The Nielsen pocketpiece permits the whole industry to kibitz over this half a billion dollar game because it shows what card is in

(Continued on page 40)

AUBREY

1. BEVERLY HILLBILLIES	Ace-Spades
2. CANDID CAMERA	Ace-Hearts
3. GUNSMOKE	Ace-Diamonds
4. RED SKELTON	King-Spades
5. LUCY SHOW	King-Hearts
6. WHAT'S MY LINE	King-Diamonds
7. DANNY THOMAS	Queen-Spades
8. ED SULLIVAN	Queen-Hearts
9. ANDY GRIFFITH	Queen-Diamonds
10. JACK BENNY	Queen-Clubs
11. DEFENDERS	Jack-Hearts
12. DICK VAN DYKE	Jack-Diamonds
13. JACKIE GLEASON	10-Spades

GOLDENSON

1. BEN CASEY	King-Clubs
2. LAWRENCE WELK	8-Spades
3. MY 3 SONS	7-Diamonds
4. FLINTSTONES	6-Diamonds
5. WAGON TRAIN	5-Spades
6. 77 SUNSET STRIP	4-Hearts
7. DONNA REED	3-Spades
8. CHEYENNE	3-Diamonds
9. COMBAT	3-Clubs
10. McHALE'S NAVY	2-Spades
11. RIFLEMAN	2-Hearts
12. LEAVE IT TO BEAVER	2-Diamonds
13. STONEY BURKE	2-Clubs

KINTNER

1. BONANZA	Ace-Clubs
2. HAZEL	Jack-Spades
3. DR. KILDARE	Jack-Clubs
4. INT. SHOWTIME	9-Hearts
5. WALT DISNEY	8-Hearts
6. SING ALONG MITCH	8-Clubs
7. LARAMIE	7-Clubs
8. THE VIRGINIAN	6-Spades
9. JACK PAAR	6-Clubs
10. EMPIRE	5-Hearts
11. DICK POWELL	5-Diamonds
12. 11th HOUR	4-Diamonds
13. CAR 54	3-Hearts

1. GARRY MOORE	10-Hearts
2. PERRY MASON	10-Diamonds
3. TO TELL THE TRUTH	10-Clubs
4. I'VE GOT A SECRET	9-Spades
5. LASSIE	9-Diamonds
6. RAWHIDE	9-Clubs
7. DENNIS THE MENACE	8-Diamonds
8. HAVE GUN WILL TRAVEL	7-Spades
9. ROUTE 66	7-Hearts
10. ARMSTRONG CIRCLE THEATRE	6-Hearts
11. REAL McCOYS	5-Clubs
12. ALFRED HITCHCOCK	4-Spades
12. MR. ED	4-Clubs

AUBREY'S DUMMY

(National Report, 2 weeks ending Dec. 23, 1962)

Agency Men Can't Get to First Base on Viewing New Pilots On Coast & They Don't Like It at All

By JACK HELLMAN

Hollywood, Jan. 22

Pressure is building in the ad agencies against the policy of the networks and packaging studios in withholding inspection of new pilots in Hollywood. Controls have tightened to such an extent that even agency toppers from N. Y. are not permitted a viewing. Several of them now in town have been denied a showing of the pilots and are told "you can see them when you get back to N.Y."

Admen say the blackout has become more acute since the networks provided the financing for the sample shows. Their plaint is that it's part of their job to report back to their N. Y. offices on new shows contemplated or in completed pilot form. Several days ago an agency topper from N. Y. was "sneaked" a pilot by a friendly producer but was told to keep it a dark secret lest he be hauled up by the network for breaking the rules. When queried, the adman hedged, "just say I heard it was good."

Charles C. "Bud" Barry, senior veepee in charge of tv at Young & Rubicam, has passed most of the week here "screening" unlisted pilots, those that have been kept subrosa from local agency heads. Also in town for the same reason are Dan Seymour, J. Walter Thompson, Sam Thurm, Lever Bros.; Dick Pinkham, Ted Bates, and Nick Keesely, Lennen & Newell. How many pilots, if any, they will see in the projection rooms depends on how many tricks they know in capitalizing on friendships. Ad chiefs with time to fill next season in replacement of scuttled shows have the best chance to catch a sneak on a rough cut.

Point made by the networks, now financially involved in nearly all pilots, is that a bad report from Hollywood on a pilot can kill a sale; but more importantly, they have no buying power. The webs prefer that their sales departments and program toppers call in the admen for a full-dress

(Continued on page 38)

ABC-TV's Sat. 'Plot'

ABC is talking a Jimmy Dean variety hour at 7:30 Saturday nights for the '63-'64 season in a new attempt to establish a lucrative program in this hour despite the discard of Ray Rogers after 13 weeks this season. The favorable reaction to Dean's pinchhitting for Johnny Carson on the "Tonight" show last week is believed a factor in ABC's renewed enthusiasm over the Dean audience potential.

In such an eventuality, ABC would have going for it a one-two personality punch as openers and closers, since Jerry Lewis gets the 9 to 11 p.m. slot with Lawrence Welch sandwiched in between.

ABC-TV Moving With Caution On '63-'64 Schedule

ABC-TV is proceeding cautiously in firming up its 1963-64 season. Operating under the maxim of "look before you leap," particularly with reference to what the competition is planning, ABC has set only a relative handful of shows into fixed positions on next season's schedule.

"Jamie McPheeters," the one-hour series out of MGM-TV studios, has been slotted for 7:30 p.m. either on Monday or Sunday nights. "Ben Casey," a continuing powerhouse for the web which was expected to be shifted to another slot, is staying status quo

(Continued on page 58)

Year's Sabbatical For Dinah Shore

Hollywood, Jan. 22.

Dinah Shore has decided to lay off for a year, when she concludes her current series of specials on NBC-TV. There may be one or two guest shots on tv, but nothing more, she says. It'll be the first time in perhaps a decade that Miss Shore has not been involved in a tv series.

Despite persuasions from NBC to "come on back," Miss Shore wants to take a year's sabbatical to spend more time with her children. This season she's been doing a series of specials under Green Stamps sponsorship.

'FAVORITE MARTIAN' BOUGHT BY CBS-TV

CBS-TV over the weekend bought up the half-hour kid series "My Favorite Martian" from the Sheldon Leonard-Danny Thomas production unit. Series will star Ray Walston.

Network hasn't decided as yet where to slot it when it premieres in the fall. Sunday 7:30 is a likelihood, although Thursday or Friday 7:30 is also under consideration.

Some weeks back a cigaret company was interested in acquiring the kid-slanted show, but finally rejected it in the wake of the Collins "ban the butts" campaign.

NAB Agrees To 'Bury the Butt' As Collins Wins a New 3-Year Ticket

Washington, Jan. 22.

It was a question of who was looking down whose gun barrel out in old Arizona and as High Noon came and went LeRoy Collins and the National Assn. of Broadcasters decided to remain partners.

NAB's Board of Directors in their Phoenix session, ended all the hotting and putting about Collins' cigaret advertising views and retained his contract as the $100,000 a year with tax benefits president of the outfit until the end of 1965. His other contract expires at the end of 1963. Actually the board authorized negotiation of a new three-year contract starting this Jan. 1, which means he will have a better deal for 1963 which had already been covered in the last contract.

Clear heads had stopped the "get-Collins" posse at the pass. Out of all the smoke following the heavy burn in network offices from Collins' public announcement of his cigaret advertising views, this thought came to light:

If NAB directors meeting out on the Old Frontier, were to junk Collins, he would most likely wind up with a job on the New Frontier where the industry would have to deal with him. It is something like Madame DeFarge having to market her knitting with Marie Antoinette in the hereafter.

President Kennedy's admiration for Collins is well known, and despite disclaimers by people who don't know what they are talking about, the President almost made Collins his Secretary of Health, Education and Welfare last year.

Secretary of Commerce Luther Hodges, the only Southerner in the Cabinet, is hoping to resign and retire soon. Collins, the former governor of Florida who gave the Kennedy-for-President effort a few significant breaks in 1960 while he was permanent chairman of the Democratic National Convention, would be the hottest prospect for that high billet, with its access to the Presidential ear. If he were out of a job, primarily because he championed the cause of ejaculating among American youth. The industry would learn the hard way that you can't knock baseball and make people love you more.

Angry networks, sorry that the industry ever got mixed up with Collins in the first place, realized before any significant step was taken at Phoenix that it is easier to live with Collins than have him wind up where his views about cigaret ads and everything else imaginable might well be far more consequential.

It was Clair R. McCollough, retiring NAB board chairman who had headed the Assn. temporarily while the search was on for a new prexy and Collins was picked, who

(Continued on page 32)

Daly Threatens To Ankle 'Line'

CBS and Goodson-Todman haven't given up hope of getting John Daly to stay as host of the veteran Sunday night half-hour, "What's My Line" even though the ex-newsman was quoted as saying this week that he wasn't about to accept the "take it or leave it offer" made to him by the web.

Daly, whose weekly earnings from "Line" are presently over $4,000 a week, according to reliable estimates, said he expects to quit the show in October of 1963, which is the beginning of next season. He said he had been offered a new five-year contract, "but it was offered on a flat non-negotiable basis. I felt that after 14 years with a program that this was somewhat less than reasonable business manners for, of course, I told them," he was quoted as saying, "that I could not accept that kind of an offer."

Daly's negotiations have been with high-ranking CBS officers and they've been extended, on and on, for about a year now. The Daly threat to leave the panel stanza is described in some quart-

(Continued on page 32)

CBS' Negro Newsman

Chicago, Jan. 22.

CBS has lured away Negro newsman Ben Holman from the web's Chicago station, WBBM-TV. CBS is emphatic that he was picked for no other reason than that he's an excellent reporter. That's approximately how the station had put it six months ago when Holman was lured away from the Chicago Daily News as the first Negro newsman on WBBM-TV.

Holman transfers to New York on Feb. 11 and will be on general assignment.

Monte Carlo TV Fest Top Award Goes to Sandek

Monaco, Jan. 22.

Robert Sandek Associates won top prize at the Monte Carlo International Television Festival for its program "Leonard Bernstein and the N.Y. Philharmonic in the Drama of 'Carmen,'" telecast on CBS-TV.

This was the only American winner, although "The Price of Tomatoes," a Four Star Production, telecast on NBC-TV, won special mention.

"Drama of 'Carmen'" entry won top prize for the Cultural Historic or Scientific Television Program Best Contributing to Understanding between Nations. Sandek flew to Monaco with his wife to accept the award.

The festival's "Golden Nymph" prizes, six in all, was awarded at a dinner Saturday (19) night in the Winter Sporting Club in Monte Carlo.

The other prizes, as announced by Arlene Francis, prez of the 11-man international jury, are: Best Actor Jean Paul Moulinet, star of the French Radio Television Program "Les Celibataires"; "The Barbeiers." Best Actress to Miss Nobuko Otowa, star of the Japanese entry "A Desperate Love," produced by Nanichi Broadcasting Corp. Best Director to Edmond Keosayan for his direction of the Soviet entry "The Marmots." Best Screenplay to Karl Wallmuller for the West German program "The Wandering of a Soul," produced by Westdeutscher Rundfunk. Best Children's Program to the English entry "The New Ark," produced by Anglia Television.

The festival gave special mention to "The Carriage of the Holy Sacrament" from Czechoslavakia, "The House at the Bottom of the Sea" from Tele Hachette of France, and to "The Price of Tomatoes."

In addition to the festival, two other prizes were awarded at the Saturday night event. The International Catholic Society for Radio and Television (UNDA) awarded its "Silver Dove" prize to the English entry "Black Nativity," produced by Associated Rediffusion, Ltd. for the effective and modern manner in which the American Negro Dance and Choral

(Continued on page 34)

HOUGHTON TO PRODUCE ODETS NBC SERIES

Hollywood, Jan. 22.

Buck Houghton has been retained as producer of the hour series of taped dramas which Goodson-Todman will do for NBC. Houghton credits include three years with "Twilight Zone" for CBS and five years with the Dan Sharpe-Warren Lewis operation including such titles as "Wire Service," "West Point" and "Man With a Camera."

Goodson-Todman exec veep here, Harris Katleman hopes to have the studio rental space lined up and to start rolling by April 1.

This is the series in which Richard Boone will be host and sometimes leading performer, using a regular troupe of actors in repertory.

Clifford Odets is making his television debut as editor of the series, sometimes author of the script and creator of the format.

JACK QUINLAN

Young man with bags packed ready to hit training camp trail. Come along with Jack and top-rated Cubs baseball on WGN Radio. LIVE and LIVELY in CHICAGO

BBC-TV Claims Bigger 3-Month Audience Than ITV

London, Jan. 22.

The BBC is claiming that for the first time in seven years its viewing audience over a full quarter has been bigger than that of the commercial companies. According to figures calculated by the corporation's Audience Research Quarterly Report, in the period October to December last year, the BBC got 32% of the total audience with the choice of channel.

The previous year the ratio was 48% for the BBC to 36% for indie tv, although at that time there was a greater number of homes that had no choice of program, but had to watch BBC or nothing. Despite the fact that more and more homes now can switch to something other than BBC-TV, the report claims that BBC audiences were much bigger on average of 7,700,000 than the same period in 1961 when the figure was 6,700,000.

In the past year there were 2,300,000 more viewers able to get both channels while BBC-only viewers dropped by 500,000 to only 1,500,000 unable to receive ITV. The total of the population now with tv sets at home rose to 42,000,000.

According to the BBC figures the number of people who restricted their days viewing to BBC programs went up from 2,000,000 to 11,500,000 while the vice versa case with ITV was a drop from 10,000,000 to 8,500,000. And on an average every person who did watch tv spent between 15 and 16 hours a week at it.

On the other hand, commercial tv claims its share of the viewing public in December rose to 58%, or 2% above the figure for November, according to the quarterly report of TAM just published. Competing, the BBC share was 42%. And the average over the whole of the last quarter of 1962, according to TAM, was 57% for the ITV and 43% for BBC, reflecting a far different picture.

In December TAM says that in only one region—Wales, West and North—did the BBC get the major share of viewers: 51%, compared to 49% for ITV and in only two others—South West and Border—was viewing absolutely level, 50-50.

NICKMAN'S NEW TICKET

Hollywood, Jan. 22.

Dwayne Hickman has been signed for another year as star of 20th-Fox TV's "Dobie Gillis" series, with an option for two more years, depending on longevity of series.

If options are picked up for the three-year span, actor would garner $1,000,000 in salary, ownership participation and merchandising.

Help Wanted Column

MGM-TV and NBC have embarked jointly on a venture to find three gals, via tv screen tests, to play opposite Larry Blyden in the upcoming "Harry's Girls" NBC series out of the Metro production shop. It's a particularly rewarding assignment for the lucky gals, whoever they are, since it will mean a year touring the European capitals, some fancy pay checks and expenses. Production base will be the El-tree Studios in London but actually Blyden and his "dolls" will be roaming the Continent for the better part of the season.

Billy Friedberg is checking out of Nat Hiken's production unit to become producer on "Harry's Girls" working under Joe Hein, who is in overall supervision. When the original pilot was made two years ago it was an Alan Jay Lerner project but he has since withdrawn.

Colgate will sponsor the NBC series.

Tom Moore to Philly Rotarians: TV Entering Phase 2 of Career

Philadelphia, Jan. 22.

Memories of the far-reaching Kennedy-Nixon debates were evoked by Tom Moore, ABC-TV executive v.p., who spoke here at the Rotary Club luncheon, with his off-the-cuff-remarks the procedures of the opposing candidates.

Moore, one of the producers of the television debates, said "Both candidates were offered all the time they wanted for rehearsals, makeup, dry runs or anything they needed. The President and his brother Bob spent eight hours, a full day at the studio before each telecast. Nixon came to the studio shortly before broadcast time. The longest he allowed himself was 18 minutes and that was before the third telecast."

Recent months have seen a marked change in programming, Moore told the Rotarians. "Audiences have shown they like different kinds of programs at different times of the year."

Audiences today are more sophisticated than former viewers who spent an average of 44 hours a week before the sets. "The audience today has a great resistance to lack of quality and will reject inferior product. Television is entering Phase 2 of its youthful existence. What does it hold?"

"Better programming, and innovations in format," Moore answered. He cited ABC's two-hour Jerry Lewis show, the two 45-minute programs back to back on "Arrest and Trial," the continuing plot in the travels of James Arness.

"There will be innovations in the way of more sophisticated tv programs," he continued. "The writing will give the television credit for knowledge of the world around him. There is no longer a backwoods tv television viewing. The hills of West Virginia are filled with tv antennas and the people there are as knowing as the residents of Park Ave.

"There are still differences of appeal, but the low and the high—and both are higher—are closer together now.

"Phase 2 will also bring more reality, non-fiction programs, improved techniques and more eye-witness accounts of events which occur unexpectedly. We can also look for an era of television's greater awareness of its strength."

More 'TWTWTW' Trouble

London, Jan. 22.

The BBC's late night satirical program, "That Was The Week That Was," was buffeted by another storm of protest after it lampooned religion on Jan. 12. That time church leaders led the onslaught backed by 185 viewers who rang up hastily to air their views about the show.

The sketch was a kind of "consumer's" guide on various religions—Roman Catholicism, Judaism, Protestantism, Islam and Buddhism all got the treatment—assessing how much a worshipper put into the religion and how much he got out of it.

Many clergymen attacked the show in their pulpits next day. Others condemned to bring answers. David Frost, who put over the skit, is a lay preacher and son of a Methodist minister.

WGA, Networks Poised for New Dickers on Pact

Dickers between the networks and the Writers Guild of America begin early next week in what shapes as the most important tv industry pact talks in the first half of '63. The talks will embrace live tv, radio, documentary, film, staff news writers and staff continuity scripters.

A union spokesman indicated that hikes are going to be sought all across the board and denied that special stress would be made of overseas use of American-made tv programs. Still, the union negotiations, it is felt, are bound to reflect the direction forcign use payments will take among writers at this moment the WGA and film industry reps, working together on a committee established in WGA's film industry pact of 1960, are seeking appropriate percentages of foreign film grosses to be paid writers. Their decision is due within a matter of days, and on the percentage of foreign telefilm grosses could well be made part of the upcoming live tv dickers.

Tomorrow, on both Coasts, the WGA membership will be told of the demands that the various WGA committees have formulated. Four days later the actual dickering begins.

Pact which is expiring was for the period of two years.

Dolores Del Rio Into 'Hotel Paradise' Spec

Hollywood, Jan. 22.

Dolores Del Rio has been signed as one of the stars in CBS-TV's special, "Hotel Paradise." She replaces Hedy Lamarr.

It's one of Miss Del Rio's rare tv appearances and her first one in from Mexico for the show. Ralph Nelson is producer-director of the spec which also stars Robert Horton, Cyril Ritchard, Walter Slezak, Ray Walston, Buster Keaton, Angie Dickinson and Hoagy Carmichael.

'Calendar' Gets CBS-TV Reprieve

"Calendar," the half-hour CBS-TV skeiner produced by the public affairs division, has won a reprieve for the remainder of the season.

Hosted by Harry Reasoner and Mary Fickett, the news, feature weekday daily show, was reported to be on the way out, with a fresh news show slotted as a mid-season replacement. The report, based on some thinking among the network's brass, proved to be premature, though. As soon as CBS-TV prexy James Aubrey returned from Europe last week, "Calendar" was nailed down for the balance of the season.

What happens next season, however, is anybody's guess, although the odds are that "Calendar," after a two-season rule, will be replaced by a fresh show, also to be produced by the web's publishing division. "Calendar," although winning critical plaudits, failed to make it on the ratings.

Other changes envisioned for the

(Continued on page 38)

NBC'S LAUDABLE THROWAWAYS

Giant Status of Indie Producers

Status of the independent producer as the new giant in tv programming today is unquestioned. A glance at the Top 30 Nielsens offers the proof-positive that it's the indie entrepreneur who's making with the big rating noise. With the ascendancy of the Sheldon Leonards, the Bob Banners, the Herb Bradikins, the Bert Leonards and the continued impact of a Goodson-Todman, there is a correlated footnote on the decline-&-fall status of the major tv film studio companies in terms of hot-rated entries.

In the Top 10, not a single program out of the major widdlemeries shows up. In the Top 15 there's only one ("Hazel" out of the Screen Gems production shop). Only one other shows up in the Top 20—MGM's "Dr. Kildare."

In contrast, there's a complete Top 20 blackout on Revue entries, or for that matter any shows out of Warners, 20th-Fox or TA-Paramount.

It's hardly a secret that much of the CBS success today is attributed to its close relationship with a Herb Bradkin, a Bob Banner, a Goodson-Todman and a Sheldon Leonard.

Inger Stevens Deplores Caste System for Performers in TV

By HELM SCHROEFFEL

A rigid caste system for actors in television is narrowing the possibilities for thespic growth in that medium according to Inger Stevens, who has emerged as one of the busiest tv performers this season.

"Once you achieve star status on television," she said, "it becomes impossible to accept a lesser role no matter how desirable. Firstly, no producer would dare to offer a subsidiary part to a star and, if he did, the actor's agent would turn it down flat. For some reason, taking a lesser role involves a loss of prestige and a reduction in an actor's market price."

In this respect, Miss Stevens said that European television offers more flexibility for top performers who wish to do challenging roles irrespective of the billing. "This possibility of doing a wide variety of roles is essential to the development of one's craft," Miss Stevens said.

But, she pointed out, the limitations of television for actors are minor compared to Hollywood's use and abuse of talent in the making of theatrical films. In films, she said, only boxoffice names count. For others, it's a case of being strictly type-cast or being assigned to totally unsuitable roles for one's personality. Miss Stevens was herself under suspension for one year on the Paramount lot for refusing to accept a role several years ago.

This year, Miss Stevens has not personally suffered from any lack of variety in her tv assignments. She was a dope fiend on "Sam Benedict," a depressed young mother on "The Eleventh Hour."

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CBS-TV SOS For Dressing Rooms

CBS-TV's New York-berthed originations hit an all-time peak production on Monday (21) when Mike Dann, v.p. in charge of the Gotham show flow, day-&-dated the start of rehearsal and taping on three of the web's major upcoming specials. These are the Carol Burnett special, to be telecast Feb. 24 the Arthur Godfrey special, scheduled for Feb. 1, and the Judy Garland special, to be aired March 10.

Even under normal conditions, CBS has been obliged to put out an SOS for studio space and dressing rooms, so jampacked is the sked on Gotham originations. These number today: "Password," "Ed Sullivan Show," "Candid Camera," "What's My Line," "To Tell the Truth," "I've Got A Secret," Garry Moore, U. S. Steel, "Armstrong Circle Theatre," "Defenders," "Nurses" and Jackie Gleason. On top of that two new ones loom for '63-'64: the George C. Scott "East Side West Side" hour entry and the Jerry Van Dyke half-hour panel show "Picture This."

Revue's 'Lab' Spinoff

Hollywood, Jan. 22.

Ralph Bellamy and Bradford Dillman star in "The Lab," a Revue Studios pilot spinoff on "Alcoa Premiere."

Bellamy and Dillman, who have signed seven-year tickets at Revue, play lab researchers in studio's newest pilot venture. Pilot is in production, with Dick Berg as producer.

Ex-Don Lee Web Gets ABC Radio Beefup on Coast

ABC Radio, now on the verge of making its national network a profitable enterprise once again, is forging a viable regional web on the Coast out of the old Don Lee network, purchased two years ago. Operating as ABC Radio West under v.p. Jack Mann, the 124-station chain represents a unique effort by a web to tailor programming to regional considerations. Neither NBC nor Mutual Radio has a regional division, while CBS' Coast radio only uses national programming although sold on a break-out basis.

Currently, ABC Radio is getting practically 100% clearance from its affiliates for its various regional strip newscasts and features with such local personalities as Frank Hemingway, Don Allan and Jack Linkletter, latter being the 28-year-old son of Art Linkletter who recently hewed on the web. On the weekend, ABC Radio West feeds a series of five-minute talk features to its affils. All of this is in addition to the western stations'

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THAT 'IMAGE' KICK AIDS COMPETITION

This season serves to demonstrate the added Nielsen increments accruing to network shows simply because they enjoy a "free ride" by virtue of weak competition from the other webs. In most instances the "weak competition" can be characterized as programming on a more lofty level, such as news-public affairs—shows that in the aggregate wind up in left field in the Nielsen sweepstakes but which nonetheless play an equally vital role in contributing toward a network's balanced program schedule and projecting an "image."

In the main, it's NBC that takes the rap Nielsen-wise (with CBS the chief beneficiary), because of Bob Kintner's strong allegiance to news-publaffairs and the network's heavy accent on drama.

Examples can be cited practically every night of the week, with perhaps the single exception of Thursdays, when the networks are in there slugging it out strictly on the basis of entertainment shows.

Take, for example, Sunday nights 10 to 11 as CBS-TV's "Candid Camera" and "What's My Line" continue to enjoy Top 10 popularity. Without minimizing the entertainment aspects of the brace of shows, the fact remains that NBC's continued allegiance to drama in the late Sunday hour and ABC's Firestone half-hour musical loom importantly in any consideration of the spiraling "Candid"-"Line" Nielsens. Even if each and every DuPont entry proved a blockbuster, it isn't likely the results would be different, public tastes being what they are.

No one questions the import of a "Ben Casey" Monday nights 10 to 11, but the fact that NBC slots "Dave Brinkley's Journal" as the competition at 10 (with CBS having literally thrown away the time with Loretta Young) has been an auxiliary factor in "Casey" achieving smash status.

Garry Moore's Tuesday night 10 to 11 show, for all its entertainment potency, nonetheless gets a major Nielsen assist in its second half by virtue of NBC's Chet Huntley holding down the 10:30 to 11 period.

CBS' highly-rewarding "CBS Reports" Wednesdays 7:30 to 8:30 pinpoints the case again—in reverse. CBS doesn't get to first base on the Nielsen playing field, while NBC's "Virginian" and ABC's "Wagon Train" divide the spoils.

On Friday, again, it's CBS that's been taking the rap because of its 10:30 "Eyewitness" showcasing, throwing the ratings to Jack Paar. Couple weeks back CBS pre-

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CBS-TV's Master Plan for '63-'64: Judy Sundays 9 to 10; 'Ozark' On Tues.; Silvers, Danny Kaye on Wed.

By MURRAY HOROWITZ

In a two-pronged master plan to lock up the CBS-TV '63-'64 schedule by Feb. 1, in terms of programming, slotting and sales, CBS-TV prexy James Aubrey has penciled in the new Judy Garland hourlong show Sundays from 9 to 10 p.m.

First step in the master plan calls for the programming lockup of Saturday, Sundays, Mondays, Tuesdays and Wednesdays. Second step is Thursdays and Fridays. Aubrey, and his programming and sales lieutenants, working to revamp the best rated network programming schedule in years, that of the present season, have a minimum of changes compared to the other networks.

Under the Aubrey approach to slotting, some of the current hits will be separated to sandwich in new programs. It's been that Aubrey approach which is partially credited with the immediate success of "The Defenders," which initially followed the established "Perry Mason" season.

Next season's Saturday schedule, if Jackie Gleason returns for another outing, will remain slot other than for "Have Gun-Will Travel." Possibility for the 9:30 to 10 p.m. slot is the return to a half-hour version of Rod Serling's "Twilight Zone." Betting at this point whether Gleason comes back is running 50-50. The show's a hit, but Mr. G. has been running hot and cold whether he wants another weekly outing next season.

Coming out of Sunday's schedule are "The Real McCoys" and "True" in the 9 to 10 p.m. slot, which will be programmed by Judy Garland. "McCoys," which was bought away from ABC-TV at a hefty price, probably will find an evening slot next season. "McCoys" against NBC-TV's "Bonanza" didn't well. (Daytime "McCoys" reruns on the web hit rating paydirt.) "True" skein won't be around next season. There's still a question whether "Dennis the Menace" will return.

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'Hillbillies' Spinoff

There's going to be a spinoff from "Beverly Hillbillies" after all. And CBS-TV's got that one, too. (To one agency wag who screened pilot, it was "just like seeing 'Hillbillies' played backwards").

New skein, to be produced by the same Paul Henning and Filmways in cooperation with CBS-TV, is "Ozark Widow." Half-hour loafer is slated next season Tuesdays 9 p.m., between Red Skelton and Jack Benny. General Foods and Procter & Gamble won sponsorship toss in four-way client bidding.

FCC B'cast Bureau Puts its Stamp On NBC, Philco Finale

Washington, Jan. 22.

Broadcast Bureau of the Federal Communications Commission recommended approval of Philco's withdrawal from its battle with NBC over WRCV-TV in Philadelphia.

At the same time, however, Broadcast Bureau nixed any payment by NBC to Philco for expenses incurred by Philco's application.

Broadcast Bureau said it wouldn't label the $883,000 sum asked by Philco as a "payoff," but it did have strong words on the subject.

"We would not presume to decide," Bureau added, ". . . whether Philco's application and advocacy thereof was a serious attempt to obtain a license or a tactic intended to serve Philco's interest in a suit in which the stakes to them were far, far greater."

Now pending is a Philco law suit against RCA for $150,000,000.

Broadcast Bureau said "we cannot escape the conclusion that a serious question exists as to whether, in fact, the activity of Philco in advocating its application, was for the purpose of enhancing its bargaining position, vis-a-vis, RCA in the civil anti-trust suit."

Bureau said it wouldn't want to answer that question.

Bureau did, however, agree with Ford Motor Co., parent of Philco, and NBC that Philco's withdrawal "would expedite the completion of this protracted proceeding before the Commission."

Perry Mason' In Return to Sat.?

If Jackie Gleason fails to return to CBS-TV next season, and it's an iffy proposition at the moment, don't be surprised, goes the word, if "Perry Mason" returns to the Saturday 7:30 berth for '63-'64.

That's the period when "Mason" enjoyed its finest hour, hitting the Nielsen jackpot over a six-year span. Further, his shift to Thursdays (in competition with NBC's "Kildare") failed to generate the necessary Nielsen steam. While the show has come through with a respectable share-of-audience, it has failed to achieve its mission—knock "Kildare" out of the Nielsen box.

Pastore Puts Himself On Record: 'No Need' For FCC Control of Webs

Washington, Jan. 22.

Highly significant Senate opposition has developed on proposed legislation which would authorize regulation of the networks by the Federal Communications Commission. There is the strong possibility that it could doom such a bill in the Senate.

Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) disclosed in an exclusive interview that he sees "no need" for placing networks under FCC control.

"Such regulation," said Pastore, whose subcommittee must give first consideration to such a bill in the Senate, "might become a straightjacket which would suffocate the broadcasting industry, rather than help it."

The industry, as assessed by Pastore, is "fast reaching" a point of maturity. Meaningful improvements in network programming, he observed, will have to come from within the industry "and not from without."

He said he couldn't understand how FCC could regulate network programming without engaging in censorship. Also, he added, FCC efforts to set standards in programming would certainly knock out the flexibility which networks must have if they are to be able to appeal to the variety of tastes of the viewing public.

A legislative subcommittee chairman such as Pastore schedules hearings to be held before his subcommittee. His lack of interest in proposed federal regulation of webs might cause him to sidetrack the bill indefinitely. He stated in the interview, in fact, that he sees no pressing need for the subcommittee to consider such a bill in 1963, as things now stand.

FCC commissioners are on record as favoring net regulation, but they asked Congress to defer action on a bill which would accomplish it until the FCC web expert, Ashbrook P. Bryant, completes his report on his long study of the nets.

Bryant recently finished his recommendations, but the second volume of his report, including extensive data he collected, is not ready yet.

But once the new regulatory bill is ready to go on Capitol Hill, its proponents will have to find a way to get it by Pastore's subcommittee if it is to be enacted. Numerous members of the Senate Commerce Committee, which is parent to the Communications Subcommittee, rely on Pastore's individual judgment on all broadcasting legislation. Pastore has come to be regarded as dean of the school of broadcasting on the Senate campus.

$4,000,000 WORTH OF NEW ABC-TV BIZ

During the past three weeks, ABC-TV has written up $4,000,000 in new business for the remainder of the current season. The sales total comes from 10 companies participating in several primetime shows apiece.

Buying into the web were Bristol-Myers through Young & Rubicam, Brown & Williamson through Ted Bates; Block Drug via Grey, Carter via SSC&B, Dodge through BBDO, General Foods via Benton & Bowles, Gulf American Land Corp. via Paul Cesse Assoc; Helene Curtis, through McCann Erickson; Plymouth via N. W. Ayer; and Toni Home Permanent through North.

'Phooey' to Faye, Sez Chi's Lyon To Claim He's Blackjacking Acts for TV

Chicago Jan 22

Chi Tribune gossip columnist Herb Lyon has categorically denied the facts and implications in a story in last week's Variety in which radio-tele personality Mort Faye alleged that Lyon was using his pillar in order to get acts to appear on his TV variety show before they appeared on Faye's. Lyon said that he would be willing to take a lie detector test in order to disprove the allegations.

"I have never, I repeat never, threatened, and act with being blacked out in my column because he did not appear on my show or appear on it first," Lyon said. "I am first and foremost a columnist, my responsibility to the column is primary and I have and will continue to strive to keep the standard of integrity of that column high. I enjoy doing the television show, and I think it will stand on its own merit."

Lyon said that the accusation by Faye that Dick Gregory was blacked out in his column because Gregory appeared on Faye's show was patently untrue. "The fact is that I ran two items on Gregory during his stay at Mister Kelly's," the Trib gossiper asserted. "I consider Greg a close personal friend, and I am gratified that I had a hand in his rise to his present heights."

He also denied that he had ever threatened Henry "Red" Allen or Vic Damone as alleged by Faye. "In each case a routine phone call was made to the personnel," Lyon said. "In Allen's case the personnel accepted the invitation immediately, and without discussion. In the case of Damone, he relayed to me that he was not doing any radio or television shows that required him to perform, and that's okay with me. In both instances I didn't even talk to the performer. The fact is that both Marty and I would like to have an act first on a short booking in town. However, there is no reason that they should not play both shows, and that is entirely up to the performer. A good show is a good show if the performer has appeared on a dozen other shows."

Lyon did say that there are some acts that he doesn't want on his show after they have performed on another show. "If Marty and I both want an act on our show, then we'll take it regardless of what other shows it has played," Lyon stated. "However, if I decide that an act is not good for my show after it has played Faye's, I reserve the right not to use it. This has nothing to do with my column, and I hold no brief against any performer for his choice. I am not petty or vindictive, and I hopefully do not expect any else to be petty or vindictive."

He also took exception to an

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KMOX-TV Plans Tour Of Station Executive Mansion

St Louis Jan 22

CBS o&o here, KMOX-TV, taking a cue from the network's "Tour of the White House" has lined up for broadcast on Feb 27 a half hour tour of the state's executive mansion. Wife of Missouri Governor John Dalton will conduct the tour of the Executive Mansion in Jefferson City for the prime time special.

KMOX-TV personality Lee Shepard will accompany Mrs. Dalton on the tour, to be filmed in the 27-room mansion by the station over a three-day period later this month. The program, "The Governor's Mansion," was arranged by Gene Wilhey, vp and general manager of the station, following a visit with Governor and Mrs. Dalton. The Governor will make a brief appearance on the show. Program will be sponsored by Union Electric of St Louis. Following the broadcast, sponsor will make the film available to schools, libraries and other groups for screenings.

Vidpix Series On Toppled Crowns

London, Jan 22.

Production is to start this week on the pilot of a new vidpic series based on royalty who have lost either their crowns or their heads, or both. The show, entitled "The Uneasy Crown," is being produced by World Film Services, which plans 26 one-hour subjects.

The pilot is being filmed in various parts of Spain, including Madrid and Seville, and the unit will also be filming in Gibraltar. Historian Alan Taylor is advising on the series, and the research is being undertaken by Nadine Wood. Lloyd Williams is exec producer and all the episodes will be directed by Emlin Gambol who has been given leave of absence for the assignment by Associated Rediffusion.

It is proposed that each of the 26 episodes be filmed in the countries involved, including Soviet Russia. The pilot is expected to be completed by the end of March.

Switchboard Operator Claims Storer Station Pirated Program Idea

Detroit Jan 22

A suit asking $270,000 for alleged edit pirating a tv program suggestion was filed against WJBK and the Storer Broadcasting Co by the station's former switchboard operator, Mrs. Merl Lou Belcher.

Mrs. Belcher and her husband James claim that the format and slogan of "Project 2 Showcase," a half-hour program used by four other Storer tv stations and six radio stations in addition to WJBK, was their idea. Mrs. Belcher said she was serving as an agent for her husband in suggesting the show.

U.S. Coffee 'Tax Debate' Film to TV Stations

Washington, Jan 22

The U S Chamber of Commerce will have for distribution to television stations within a matter of days a 28 minute film. The "Great Tax Debate," concerned with Kennedy proposals for a 1963 tax slash.

Chamber flacks say in advance that the production treats both sides of the controversy.

The film reportedly includes film clips on President Kennedy's speech to the NY Economics Club and interviews with Senate Finance Committee Chairman Harry F. Byrd (D-Va.), who opposes sharing federal taxes unless expenditures are slashed a corresponding amount, and labor leader Walter Reuther, who wants lower income brackets to benefit most in tax cuts.

JACK BARRY

EP PARAMOUNT MC Producer, THE JACK BARRY SHOW. Mgr. Personal Rep. KTLA.

For DESILU: MC "Let's Make A Deal" By the Numbers on KTLA.

For NETWORKS AND SYNDICATION: Pilot Now Pilots In Preparation.

Toy Coin To King On Cartoon Segs

Nearly nine months in advance of its debut, King Features Syndicate has lined up Ideal Toy and Kenner Products to buy participations in a roster of markets in KFS' new cartoons, "Beetle Bailey," "Barney Google an' Snuffy Smith," and "Krazy Kat."

Inking of the two toy companies for participations on particular markets, the number of which is sizeable, is a feather in the cap for Al Brodax, KFS tv director, and a big sales plus for the 130 cartoons in this series. Cartoons, being done in color, are of five-and-a-half-minutes in length and are all based on King Features comic strips.

Ideal, through Grey, has signed for more than 50 markets. Kenner, in its participation commitment, has signed for upwards of 25 markets. According to Brodax, a couple of other national advertisers are now registering interest for similar participation deals.

Stations that have scanned so far include WPIX, NY; KTLA, Los Angeles; CKLW-TV, Detroit; WTAE, Pittsburgh; WEWS-TV, Cleveland; WTCN-TV, Minneapolis. All of these stations will be included in the participation buys of Ideal and Kenner.

Before even beginning its syndication selling, KFS screened the upcoming cartoons with potential advertisers. In the case of toy companies, KFS has been talking merchandising possibilities, although no licensing of properties has begun as yet.

'KLUB KWIZ' SYNDIC RIGHTS TO NILES

Chicago Jan 22.

Fred A. Niles Communications Centers has secured the syndication rights to a local half-hour game show that has been running seven years on WSLS, Roanoke, Va. The quiz, titled "Klub Kwiz," has members of civic clubs and church groups pitted against each other for cash awards that are made to the clubs' treasuries. It was created by Harden Modification and has racked up an impressive record in Roanoke against other local and syndicated fare.

Niles' syndie department is packaging the show for local production in other markets, the package including the title and format settings, quiz questions, a briefing of the local producer and emcee, form letters and promotional materials.

7 Arts Catalog Sales

New Year started off for Seven Arts Associated with five more sales of Volumes 4 and 5 of its feature film catalog. Also Triangle Broadcasting's WENF-TV in Binghamton, N Y inked for the 211 films in Volumes 1 thru 5.

Five stations taking the Warner and 20th-Fox fullfeatthers in Volumes 4 and 5 were WCKT-TV, Miami, Fla.; KPTV, Portland, Ore.; KCBD-TV, Lubbock, Tex.; KVOO-TV, Tulsa, Okla., and WMAR-TV, Baltimore.

The Natives Are Restless

New Patterns & Thinking on Local Radio Program Service Bode Good and Evil

Ex-WPAT Exec Troika Returns to Wright Fold

Three top execs who helped build WPAT, Paterson, N J., into a major voice among the New York area's radio stations have rejoined Dickens J. Wright, station's former owner, in his new firm, Dickens J. Wright Assoc's.

Exec troika consists of William Calvert, former WPAT veepee and director of operations; David Gordon, former music director; and John Burt, former director of advertising, publicity and promotion. Calvert, who joins Wright as general manager of the new firm that plans purchase of radio stations in seven major markets, was with WPAT from 1950 until last year. Gordon and Burt have just resigned at WPAT, now owned by Capital Cities, to join the Wright group.

Wright has bought KRE-AM-FM, San Francisco (pending FCC approval as the new group's initial acquisition.

NAB Doesn't Dig FCC's 'Look-See'

Washington, Jan. 22.

National Assn. of Broadcasters said it doesn't think much of the FCC's local look-see proposals.

Proposed FCC rule making to require stations to keep applications, reports and documents open to local public was called "neither necessary nor in the public interest," by NAB.

NAB feared that insider station data is of "no legitimate concern to the public at large" and would be "an open invitation to curiosity seekers and others with private intentions who could seriously harass a station's operations."

File requirement might also increase "the tight credit squeeze" on many stations, NAB added.

The general public, NAB asserted, is not as interested in station information as are "the station's competitors, credit agencies or others with only a private axe to grind."

Frank Atlass' KKHI Makes Like an Filer And Turns a Profit

San Francisco, Jan 22

In November, AM station KKHI switched from a general pop music format to longhair and in December registered its first profitable month in the 14 months it has been on the air here.

Owner Frank Atlass said he made the switch to all-classical programming, first, because no other AM-er in the market was offering it on a full time basis and, secondly, because several FM stations were succeeding as serious music stations. Before proceeding with the change, Atlass had made a survey of stores to determine what type of FM sets had been selling best and learned that in the majority they were the low-priced models. This convinced him that it was the kind of programming, rather than the quality of sound, that was attracting people to the FM medium.

KKHI has an FM counterpart which has been duplicating its programming. Atlass points out, for a curiosity, that special promos aired on the FM station have been largely instrumental in building an audience for the AM-er. He said too that the new policy brought an immediate and continuing mail response which, along with the advertiser acceptance of such established longhair AM-ers as WQXR (New York) and KFAC (Los Angeles), has helped immeasurably in boosting the station billings since it buried the pops policy.

In its sales argument, the station has been making use of published articles on, and formal research into, the cultural revolution going on in the U. S. at present. C'mod, along with other

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If FCC chief Newton Minow and the commissioners are currently struggling with the radio situation following this month's AM Growth Problem Conferences, they should be advised that the natives also are restless. This testament in the local bush holds both good and evil.

A New York operations exec, who has recently made a casual survey of the situation around the country, scores the static formula outlets and says the big thing now is a "tight board," the engineering of program, commercial promo and break elements in overlap patterns so as to prevent even a breath of dead air. One station exec of the "tight board" school feared a single second of dead air, because, he told the New York man, it could mean a dial-scanning listener could conceivably pick that silent fragment to switch over the station's signal.

On the brighter side, Mahlon Merson, president of Mark Century, reports his company has completed a six-month survey of more than 300 radio stations using packaged programming services. In talks with general managers and program directors, Mark Century's investigators say they found a general dissatisfaction and a genuine desire for freshness and quality in the packaged tapes, records and copy sheets. Merson says that everywhere the station men were asking "what's new? What's happening in the east?" All in all, he says, there was a clear indication that the search for new and better program operations is on.

Based on the study, Mark Century has launched a new service, Radio A La Carte, possibly the highest-priced programming service package on the market. Company is seeking union only in the top 100 markets, and the stress is on tailoring and using original music.

Merson, an attorney and former counsel of the Madison Ave jingle shop Music Makers, had an association with the March Leigh firm for all A La Carte's musical orgs. A demo tape, in stereo (as all the tapes will be) features a 24-piece New York studio orch and rock singing group (one of the dodges of program services has been overseas production, which is harkened by the New York standard).

Besides the new original music, A La Carte package will have contests, lead-ins, tailored jingles for local advertisers, product copy and classical segue themes. Landing feature a set of kids voices on weather reports, ID's, blurbs and public service themes.

Mark Century staff, which will

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Steve Allen's WNEW-TV Late Nite Syndie Entry Turns Tables in Chi

Chicago Jan 22

First rating returns on the syndicated Steve Allen Show in the market have fulfilled all the hopes of WNEW-TV, which dropped feature films and ousted the Westinghouse stanza to regain studios in the market after 10:30 pm. Allen show started here last Monday (14) and an ARB covering only the 10:30 to 11 pm period had it leading all competition including the normally top-rated "Tonight" show.

It should be pointed out however that the NBC-TV entry was hosted by Jimmy Dean last week rather than Johnny Carson, so the comparison did not cover an altogether typical week. Nevertheless it did indicate that Allen might be formidable competition for Carson, who so far has been the runaway leader here after the 10 pm newscasts.

The ARB breakdown gave Allen a 9.7 rating and 24, share for the half-hour against an 8.6 and 20; share for "Tonight." WBBM-TV's feature films scored a 5.6 rating and 19, share, and WGN-TV's movies (preempted one night for a basketball game) drew a 4.9 with a 17% share.

Secony as WNBC-TV's Newest 'Subscriber' On Retaining Pubaffairs

Socony-Mobil has become the second large company to buy a "subscription" to WNBC-TV's rotation plan on pubaffairs programming. First one, a few weeks ago, was Bowery Savings Bank, but another company will get on the N.Y. station until probably after the newspaper blackout in town ends.

Socony and Bowery actually joined a sales plan, thought up by Pete Affe, boss of the NBC key, and called "Pathways." It provides for commercial insertions by a total of 10 "community leaders" in the five principal pubaffairs shows done on WNBC-TV. The blurbs are to be rotated for the course of a year, and for a total charge of $25,000 per subscriber, through "Direct Line," "Youth Forum," "Dialog," "Open Mind" and "Social Hall."

But because of additional news coverage on WNBC-TV on lieu of the town's newspapers, some of the regular pubaffairs stanzas are off. Until they return, "Pathways" can't really get going. Moreover, this'll give WNBC-TV sales personnel time to line up another eight institutional advertisers.

FEATURES-TO-TV BIZ BOOMING

Boxscore On Feature Sales

Here's a boxscore on feature sales of some major distribs:

Seven Gems: Package of 73 post-'48's, introduced about two months ago, sold in 27 markets; 276 post-'48 pix, released some two years ago, sold in 130 markets.

Seven Arts Associated: "Volumes 4 and 5," released for tv simultaneously in September, '62, now sold in 50 markets; "Volume 3," introduced in January, '62, sold in 88 markets; "Volume 2," first offered in May, '61, now in 105 markets; "Volume 1," released in October, '60, now in 125 markets.

United Artists Associated: "UA Showcase for the 60's," recent sales include KHJ, Los Angeles; WTEN, Albany, N.Y.; WDAU, Scranton; WTOL, Toledo; KROC, Rochester; WOWL, Florence, Ala.; and KMID, Midland, Tex.

Motion TV: "20 for '62" sold in 17 markets, released this month.

KTTV's '4th Network' for Golf Tourney as 116 Station Sign Up

Hollywood, Jan. 22.

A Hollywood indie tv station has again fooled the experts who said it couldn't be done. In the early days of the A-bomb when it was exploded on the flats of Nevada, the late Klaus Landsberg, engineering genius and manager of KTLA, asked the telephone company to string a line to Las Vegas for the pickup. He was politely told they wouldn't do it for a one-shot. So hopping from hilltop to hilltop in a 'copter, he strung together his own circuit and KTLA carried the blast.

Three weeks ago when ABC decided against taking the Bing Crosby golf tournament at Pebble Beach because of the upped fee to $100,000 for the rights, Bob Breckner, prez of KTTV, aided and abetted by two newcomers to the local tv scene—Wally Gould and Bill Smith—moved in to take it over for national coverage. But they had no network for simultaneous broadcast so they started to organize their own. In a matter of two weeks, using every known means of communication, they lined up 116 stations servicing 95% of all tv homes in the nation. Every major market took the golf classic for two days Jan. 19-20, including the CBS-TV-owned KMOX in St. Louis.

As an experiment never before attempted on such a grand scale, it may not prove a highly profitable venture but it gave the indie, soon to pass from the L.A. Times-Mirror to Metromedia, the stature of a real live network. Early estimates were that the sold-out sponsorship would yield $310,000, with line charges running to around $150,000. Stations were paid 50% at their card rate against the networks' 30%. In the matter of one week, Texaco and Kemper Insurance each were sold one-

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Desilu's $500,000 In Foreign Sales

Hollywood, Jan. 22.

Desilu Sales has racked up a foreign gross, in the last six weeks, of $500,000. Largest single overseas sale in that period was "The Lucy Show" to British Broadcasting Corp. in London. Show, fronted by Desilu prexy Lucille Ball, began there on the end of last year.

"Lucy Show" had previously been sold on CBC in Canada to Lever and General Foods. After returning from a four-week junket through Canada, England, France and West Germany, Richard Dinsmore, v.p. and general manager of the Desilu syndie arm, said that West Germany would rapidly become a major factor in foreign distribution for tv film makers, because of the forthcoming new web, which bought "The Untouchables," "Lucy," "Jazz Scene U.S.A." and "Desilu Playhouse."

The new half-hour versions of "Fair Exchange," being made out of Desilu, were sold to CTV, the indie tv network in Canada. Other recent sales include "Harrigan & Son," in Australia, and "Junior All Stars" and "Desilu Playhouse," in Japan.

18-MARKET RENEWALS ON OF'S 'BIOGRAPHY'

Official Film's "Biography," slated for a second year's production, has been renewed in 18 markets, including a regional spread in California and firm deals in New York and Chicago.

Via Benton & Bowles, Chemical Bank New York Trust will continue the show on WNBC-TV, Chicago renewal is on WGN-TV.

In California, besides a second go on KNBC-TV, Los Angeles, "Bio" has been signed by Pacific Gas & Electric for another seven-market deal via BBDO. State is actually sold out with extra pacts for a total of 10 markets.

Subjects on tap for the second year include George Bernard Shaw, Dag Hammarskjold, Herbert Hoover, Huey Long, John Barrymore, Helen Keller, Eva Peron, Grace Kelly, Khrushchev, Princess Margaret, Emperor Hirohito, Babe Didrikson, Thomas Dewey and Madame Chiang Kai-shek. David L. Wolper org continues to produce the series with Alan Landsburg at the helm and Mike Wallace will again narrate.

TAC Ties Of 95 Shows, With Membership Up

Television Affiliates Corp., the Trans-Lux subsidiary operating as an exchange for the pubaffairs productions of local stations throughout the country, moves into the new year up in subscribers, up in revenues and up in the number of members to its Broadcasters Advisory Committee.

TAC veepee Robert Weisberg, in a report on the last year, has outlined the following advances:

Subscriber list has mushroomed from 12 stations in Jan. '62 to 32 currently with a 98% renewal rate. TAC subscriber stations now cover an estimated 16,500,000 tv homes around the country. Execs predict subscriber list will be up to 75 by June this year. Newest affiliate: KTLA-TV, Los Angeles.

Named to the advisory committee, for a total of nine, are Sylvester Pat Weaver, board chairman of McCann-Erickson International, and Gordon Gray, WKTV, Utica-Rome, N.Y., president and former WOR, N.Y., exec.

TAC library now has 95 shows, culled from more than 500 screened. Plans are to cull harder, but take in 32 programs this year. TAC '62 telecasts totalled 800 half hours, two-thirds of them in prime time.

TAC shows had 14 sponsors during '62, including Liggett & Myers, Liberty Life Insurance, Fuel Oil Dealers of Central Florida, Kimbrough-Phillips Real Estate and others.

From runoffs of their shows, TAC stations received a total of $31,000 in dividends. Top station drew $2,200, others will get payments of $1,500 and more. (All

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BLOCK BOOKING RULE NO FACTOR

Features-to-tv biz, in the midst of preparing to live with a consent decree, enters 1963 on the wave of a biz boom.

Neither the off-network hours, nor the Supreme Court decision against block-booking, nor increased prices, has broken the tide. It hasn't been nor is it now all easy sailing. There are winds to be handled.

Industry and government attorneys are conferring now on the exact language to be employed in the upcoming consent decree. In the interim, virtually all the major distributors have priced out their packages on libraries so that each pix can carry a separate price tag and terms.

For an outfit such as United Artists Associated, with some 2,000 pix in its pre-'48 vaults representing the libraries of Warner Bros., RKO Radio Pictures, and others, it's no easy task. The IBM machines in Cincinnati, where records are kept, worked overtime on that project, pricing each pre and post-'48 pic for each market in the country.

There is a variance among distributors whether new sales policies, based on pricing each pic separately and other practices, has slowed down the rate of sales. One major distributor said some stations have been forced to negotiate slower in the wake of the new sales policies, any major sales practices change resulting in longer examinations. Other distribs, some of which have adopted the price per pic method long ago, aver the sales pace remains unaltered.

Major distribs, waiting for the exact language of the consent decree, have adopted a number of techniques in negotiating in a particular market. The techniques referred to are other than prices and terms per pictures. Method of station bidding is the reference. Some distribs like MCA TV, which was the first company to adopt what is now the common pricing practices, go into a particular market, informing all stations that their particular market has been opened for competitive bidding on a package, pricing each pic in the group. Negotiations begin from there with interested parties.

Other distribs offer their packages on a per pic basis only to stations which the distrib feels may be interested in making a deal. One distrib, while informing all stations of the particular package, says if the first station contacted paid the price per pic requested, there is nothing unlawful or unfaithful to the goodwill of the other stations in the market, to consummate the deal there and then with the first station, although the other stations may not even have had a chance to bid on the pictures.

According to feature distribs—and they have some research data to back them up—the off-network hours, as a group, haven't realized the rating claims attributed to them. The good ones have fared well. The mediocre hours, though, in many markets have dropped a rating bomb, the feature distribs say. As held previously, the off-network hours are governed by the same factors governing the rating performance of other vid-film product, or features for that matter.

Some stations, according to fea-

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Springfield College Names Hayes Trustee

Washington, Jan. 22.

John S. Hayes, chairman of the executive committee of the Washington Post Co. and president of Post-Newsweek Stations (WTOP-AM-TV, Washington, and WJXT-TV, Jacksonville, Fla.) has been elected to the board of trustees of Springfield College (Springfield, Mass.).

Art Linkletter is another of the college trustees.

3 Pacifica Station Renewals Held In Abeyance In Aftermath of Hearing

Hollywood, Jan. 22.

FCC is withholding action on renewal of licenses for three Pacifica Foundation FM stations because of the investigation of the trio by a Senate Internal Security subcommittee. Pacifica proxy Trevor Thomas has been told by the office of FCC chairman Newton Minow.

Thomas phoned Minow's office to query anent renewal for KPFA, Pacifica outlet in Friars, and was told action on that and the other Pacifica stations, KPFK in L.A. and WBAI, N.Y. is being held up pending outcome of the probe on alleged "subversion" and "Communist" charges in connection with the stations. Sen. Dodd (D. Conn.) chairs the subcommittee which held a hearing in Washington recently and subpoenaed a number of witnesses, among them Dorothy Healey, long charged to be a member of the Communist Party in California. Healey has appeared on KPFA, but Pacifica's Thomas pointed out so have reps of the John Birch Society, that the station presents all shades of the political spectrum.

Fred Haines, general manager of the local FM'er, disclosed that subscriptions have increased considerably since the news of the Senate investigation first broke. "The rate of subscriptions has almost doubled in the past week. Letters overwhelmingly support us and express anger with the Senate committee for harassing us," he reported.

Haines said the station received approximately 100-150 letters of support, and four or five adverse communications. The outlet received over 300 new subscriptions. Rates for the subscription station are $12 a year. Station had 8,725 subscriptions before the investigation was initiated. Haines said he wouldn't know until the end of the month whether any of the present subscribers fail to renew.

The exec said the favorable listener response was similar at the Frisco station, but not as heavily pro in N.Y., attributing this to the news blackout created by the newspaper strike in Gotham.

He said the FCC also told Thomas they were looking into a 1959 broadcast on KPFA in which the poetry of Lawrence Ferlinghetty which included two four-letter words to which some listeners objected was read. Haines said the FCC asked Pacifica about the incident at the time, and appeared satisfied with the explanation at that time. He said it was a surprise to Pacifica that the incident was revived at this date.

License renewal on KPFA was due last month. KPFK had applied for a license last Nov. 15.

MCA TV'S NEW SALES ON OFF-WEB SEGS

MCA TV has scored 19 new sales and one renewal of its off-network hourlong series.

"Checkmate" was recently sold to WNEM, Bay City-Saginaw; WINK, Ft. Myers; WSB, Atlanta; KXLY, Spokane; and KOGM, Albuquerque. "Thriller" has been bought by WINK, Ft. Myers; WSAU, Wausau; and KOGM, Albuquerque. "Frontier Circus," by WPTV, West Palm Beach; WINK, Ft. Myers; and KOMO, Seattle.

"Cimarron City," has added WINK, Ft. Myers, WCAX, Burlington, Vt.; WPTV, West Palm Beach, and KOGM, Albuquerque. KTNT, Seattle-Tacoma, also renewed this series.

"Suspicion" and "Riverboat" also were acquired by WINK-TV.

Snazzy 61% Hike For NBC Int'l On O'seas Film Sales

NBC International's film sales jumped a record 61% in 1962 over the previous year, and in that total was an increase of 32% for NBC-produced documentaries and public affairs programs.

The net profit was up last year too. The company does not report actual net figures, because of the parent RCA's ukase against separate financial reports by its several divisions, but it is fairly well known that NBC International had "good" dollar returns from sales abroad. The net percentage increase was not quite as high as 61% "gross" however.

NBC International, armed with the equivalent of six hours of weekly programming for foreign use, attributes the record upheat in tv sales to three essential factors. First is the growing market. Second is the "increased acceptance" particularly in West Germany and in Italy. For years, Italy's Radio Audizione Italian would not buy American tv product but last year, RAI opened the doors.

According to Joseph M. Klein, prexy of NBC's international setup, his company added permanent salesmen abroad last year and he felt that this was another contributing factor. In Europe, the company added two regulars, to lower "hit & miss fly-in-today-fly-out-tomorrow" foreign selling. Klein figured that temporary sales representation in a given section of the world doesn't pull enough weight.

Metro Broadcast Sales In Split Down Middle

Metro Broadcast Sales, station reps for Metropolitan Broadcasting Co. radio-tv stations, has been reorganized in separate tv and radio units.

H. D. Neuwirth, who has headed up the overall operation, will continue as v.p. and director of Metro Broadcast Radio Sales. John Sias, who moves over from Westinghouse Broadcasting where he was national tv sales manager, will be v.p. over Metro Broadcast Television Sales.

CODE BOARD RENAMES FOUR

Washington, Jan. 22.

Four members have been reappointed to National Assn. of Broadcasters Radio Code Review Board.

They are: Elmo Ellis, WSB, Atlanta, Ga.; Richard Dunning, KHQ, Spokane, Wash.; Robert Pratt, KGGF, Coffeyville, Kans. and Herbert Krueger, WTAG, Worcester, Mass.

Manny Reiner As 4 Star Int'l Chief

Four Star Television, moving on both the domestic and foreign front, announced the appointment of vet foreign sales exec Manny Reiner to top Four Star's forthcoming international sales organization.

Domestically, v.p. and general manager Len Firestone reported that Four Star Distribution, syndication wing of Four Star Productions which operated for the last four months of '62, closed out the year with a sales gross of $1,650,000.

Reiner, who becomes v.p. in charge of foreign operations under a long term contract commencing Feb. 15, has resigned his present post as v.p. in charge of international operations of United Artists Television. Upon assumption of his new post, Reiner will initiate plans to open Four Star offices in key world centers to distribute the present library of hour and half-hour films, as well as the new network programs Four Star has in production.

First step in the global Four Star

(Continued on page 38)

only one got

The first radio and television awards of the year were presented last week. Five out of six of the network awards went to NBC. They were given by the Thomas Alva Edison Foundation, whose purpose is to encourage the development of American science and the education of American youth.

Programs that meet these high and special goals are extraordinarily difficult to create. The fact that one network has achieved recognition for broadcasting so many is a special testament to the skills, dedication, and creativity of NBC. This virtual sweep of Edison Awards continues last year's trend during which NBC programs won almost as many awards in news, entertainment, and information, as the other two networks combined.

away*

The Edison Foundation Awards were chosen by a ballot of 78 nationwide civic, professional and service organizations. The NBC winners were:

Television

"The Best Children's Television Program"—"Exploring", for children aged 5-11, a series designed to interest young viewers in the major areas of learning.

"The Television Series Best Portraying America"—"David Brinkley's Journal", television's first prime time news column.

"The Television Program Best Portraying America"—"U.S. #1: American Profile", an NBC News color special depicting the scenic and historic highway that stretches from Maine to Florida.

Radio

"The Radio Program Best Portraying America"—"Why They Do What They Do", a "Catholic Hour" broadcast on teenage problems.

"The Best Science Radio Program for Youth"—"How Will Man Shape Man's Future?", a "Dorothy Gordon Youth Forum" broadcast covering the U.S. Science Exhibition at the Seattle Fair.

Look to NBC for the best combination of news, entertainment, and information.

* The one *non* NBC program to win an Edison Award this year was the excellent children's series, "Discovery." To its producers, our congratulations for a fine television series.

Natives Are Restless

Continued from page 31

[illegible] Data Net[illegible] Data Bank.

[illegible] contract two [illegible] for CBS Radio V[illegible] for CBS Radio [illegible] [illegible]

In the [illegible] made [illegible] [illegible] [illegible] times [illegible] [illegible] [illegible]

TV-Radio Production Centres

IN NEW YORK CITY . . .

Arthur Godfrey will do six CBS Radio shows from Aruba, Jamaica, starting Jan. 28. Comedian Phil Foster will accompany him. Local talent will be highlighted for the six show Jamaican stint . . . "CBS Reports: 10 Delays to Venus" has been licensed for film distribution to Carousel Films . . . Veteran sportscaster Jack Drees will become host and commentator on "Jack Drees on Sports" Feb. 9 on CBS Radio. The sports program replaces "Coleman on Sports." Drees is being sponsored by Monsanto and Liggett & Myers . . . KRYC-TV, Manitoba, Man., has become a member of the CBS-TV Extended Market Plan . . . Charles Steinberg, CBS-TV v.p. of public information, on the mend from a recent infection, is back at his desk . . . Joe Benn, v.p. of CBS-TV program services, back after surgery . . . David L. Wolper cited by U. S. Junior Chamber of Commerce with its Distinguished Service Award . . . Sidney Cohen assigned to Hollywood office of Allied Artists Television, where he assumes duties of western division sales manager . . . E. Bradley Marks promoted to tv syndication division of Buena Vista . . . Les Midgley back as exec producer of "Eyewitness" following a one-month stint as exec producer of WCBS-TV's expanded news coverage . . . Chris Schenkel will take to the road starting Feb. 1 to broadcast his ABC-TV bowling show . . . Bob Simmons has taken to the nightclub route. He and a trio are appearing at the east side spot, "The Most" and will move on to Chicago and Las Vegas . . . M. Keith Godfrey named a v.p. of MCA TV . . . Louis Buchman, creative director of sales promotion and advertising and art director for CBS-TV, honored by Printing Industries of Philadelphia at its "Best of the Year" banquet Friday (18) . . . Raymond Burr, back to Coast after a weekend stopover in N. Y. following his convalescence in the Bahamas after recent surgery . . . . Dave Williams, eastern manager of CBS-TV affil relations, off for a month's swing of southern affils . . . Victor Allan, associate producer on CBS-TV's network program staff, leaving web Jan. 31 after a 16-year association. Allan, whose credits include "Studio One," "CBS Television Workshop," and "Odyssey," will announce new plans shortly . . . Walter Cronkite was saluted with a "Cronkite Day" in Harrisburg, Pa., on Saturday (19) as guest of CBS-TV affil WHP-TV and its exec v.p., Cecil M. Stoneburg . . . Bud Collyer, host of "To Tell the Truth," received an award from the South Carolina Broadcasters Assn.

Jonathon Miller and Peter Cook, two of the frosters in the legiter "Beyond the Fringe," do a stint on NBC-TV's "Today" on Friday, Feb. 1 . . . Because of the feature devoted to comics (the print kind) every day on WNBC-TV's 90-minute "Newspaper of the Air," the National Cartoonists Society has decided to honor Chet Hagan, the strip's producer, and Tex Antoine, who reads the funnies; the tv men will go before the NCS at a Lamb's Club fete tonight (Wed.) . . . Ellis Moore, NBC press veep, has taken over as chairman of the TV Academy's public relations committee, vice Lester Bernstein, who left another NBC vicepresidency for a top editorial post at Newsweek . . . . Perry Como off to Mexico this week to tape his Tierra Alta facilities (there) his Feb. 6 NBC-TVcast . . . ABC Commentator Edward P. Morgan's "Clearing the Air" off the Robert E. Lee presses this week . . . . William Condon named midwest sales manager for Television Advertising Representatives . . . Fred Robbins' guests on his "Assignment Hollywood" show this week are George Maharis, Shirley MacLaine, Paul Newman, Dorothy Provine and John Huston . . . Carmel Quinn returning to NBC-TV's "Leave It To The Girls" Jan. 28 . . . Ruth Hagy taking a sabbatical leave from her "College Whoz'Conference" to cover the Vietnam and India fronts for Radio Press International, NBC Monitor, NANA Syndicate, Washington Post and some national mags . . . . Mag Mate Arden, national radio-tv director of the American Heart Assn. producing a tv film in Palm Springs this week with former President Dwight D. Eisenhower and his wife.

Patricia Peterson has been promoted to administrative assistant to John W. Kluge, prexy and board chairman of Metromedia, parent company of Metropolitan Broadcasting Co. She's been holding down various exec jobs at Metromedia since 1958 . . . Ronald Dawson has wrapped up another 65 one-minute radio quickies in the series, "Marriage, Before and After," for Alan Sands Productions. Package has been sold in Australia . . . Nancy Andrews of "Little Me" joined Arlene Francis for WOR Radio's "Luncheon at Sardi's" strip yesterday (22).

It was moving day last week for the newly-formed Artists Agency Corp., whose headquarters are now the Time-Life Building. Moving into new offices are Marvin Josephson, Ralph Mann and Tom Korman, formerly of Broadcast Management, Inc., and Marian Rosenbluth and Martin Roser, formerly of Ziegler, Hellman & Ross. Merger of firms also involved the Rosenberg-Coryell Agency, with George Rosenberg and Bob Coryell heading the L.A. office . . . Murray Benson, director of licensing for CBS Films, and William Weiss, v.p. and general manager of Terrytoons, to Europe . . . William McAndrew, exec v.p. in charge of NBC News, was made a Knight of Malta of the Catholic Church last week by Cardinal Spellman.

IN HOLLYWOOD . . .

Dodger southpaw Sandy Koufax is prexy of a new FM station in nearby Thousand Oaks to be airborne mid-February. He's now in a night club act with Milton Berle . . . KCOP's Bob Guy programmed three musical specials for the indie, among them the syndicated "Broadway Goes Latin" videoped in London . . . Warners retitled "The Best Years" to "Brave and the Bold" and offering to ABC-TV as replacement for "Hawaiian Eye," which won't be back . . . Lee Burnett's Coast head, Wendell Williams, a first time grandpop . . . "Bud" Barry gifted Walter Bomber with a bag of new clubs on his 30th year as Hollywood boss of Young & Rubicam . . . KMPC's Bob Reynolds broke his hand in a fall from a golf cart and had to watch instead of play in Bing Crosby's Pebble Beach tournament . . . Burke Caplan, former staffer at KTTV, will have two femmes, Charonne Leigh and Lynn Wilmot, as associates in his new packaging venture. Their first outing was an hour floating show aired on KTTV . . . KGMB, CBS affil in Hawaii, bought the Steve Allen show, the late night 20th outlet.

IN CHICAGO . . .

WBBM-TV's Tuesday night quiz, "Remember That Song," with Bob Carroll and Patty Clark, is ticketed for the axe . . . WBKB is bidding for a 5-a-week "Steve Allen Show" segment per week, from those already in the can, for Saturday night starting under the title "Best of Steve Allen." Purpose is to improve the lead-in to "Kup's Show" at midnight . . . Robert Kovaloff, ex-WJJD and WAIT, joined Armond Boldt's sales staff at WLS . . . Dave Hart has come in from WLBC-TV, Bangor, Me., as WNBQ promotion manager under Chet Campbell . . .

John W. Dimmick, formerly of WNDU-TV, South Bend, has joined the WBKB-TV sales staff . . . NBC vice Lloyd Yoder's [illegible] broadcasts is paid to a vice [illegible] to hire [illegible] . . . Variety's [illegible] news documentary, "Tel Guys," on the private government's clinical underwater force . . . WBBM-TV has packed a prime late period, next Wednesday (30) at 7 p.m., for a rebroadcast of "The Patrol Division," a segment of its monthly publicity series, "Police 5" . . . .

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Leo Burnett's Trial Run

Aside to the Republican National Committee, Leo Burnett agency, which was recently awarded the multi-million account of the Republican party, has been involved in an election campaign patterned after Demo Attorney General Bob Kennedy's master plan for "How to Elect a President."

For sponsor Procter & Gamble and the NBC-TV comedy, half-hour, "Car 54, Where Are You?" the Chicago agency, with the Joe Wallander Bakery, ran a promotion campaign to elect a president for the Bronx Precinct Brotherhood Club. Aspirants were the two fattest stars of the series, and 37 NBC affiliates and tv editors around the country took part. Campaign featured posters, buttons, tv debates, campaign literature, platforms and pretty girls. Promotion's capper was a five-minute plug on NBC's "Tonight." Two girls, dressed in police coats and brief skirts, peddled buttons and literature to the show's audience. Similar distaff coppers peddled buttons in high-traffic locations in Chicago, Los Angeles and New York.

NAB Board Slaps Some New Curbs On Men in White

Washington, Jan. 22.

Code restrictions on so-called "men in white" commercials have been approved by the Television Board of the National Assn of Broadcasters.

A Code amendment, approved earlier by the TV Code Review Board, takes effect July 1, banning the use of physicians, dentists, nurses, other practitioners of the healing arts and actors representing them in tv commercials.

Before this happened, only actors representing professionals were prohibited. The Code Authority had left it up to various professional organizations to cope with the problem of actual practitioners who were willing to appear in commercials.

Deferment until July 1 to put the Code order into effect allows time for replacement of old commercials.

New restrictions prevent "men in white" use either directly or by implication, such as the draping of a stethoscope over the chair of an actor, in a tv commercial.

Action was taken by NAB's Television Board during the Phoenix meeting and announced by NAB headquarters here. Other actions:

—A Code amendment on editorializing was adopted, reading "Broadcasts in which stations express their own opinions about

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John Royal Called It

New York.

Editor, VARIETY:

With the dearth of New York newspapers I picked up the Philadelphia Evening Bulletin and found the attached story. ITV Board Bars Commercials By Men In White] It caused me some amusement.

You will be interested to know that back in the early days of television just after the war when I was in charge of television production at NBC, vice president John Royal, then in charge of television, had a strong policy against the use of the white coats and nurses uniforms or any misleading inference in commercials or shows of a medical nature. His adamant policy against this read almost word for word as what I read in this item. Despite the effort of the agencies to get around the policy there was no changing Royal's mind in this matter.

Some of the executives of NBC felt that Royal was out of line and [illegible] was restored the policy [illegible] and there was [illegible] in the dailies and not as [illegible] for commercials. Now it's interesting to read that they are going back to the policy I was told to operate under at Royal's [illegible].

Warren Wade.

Pressures Still Cookin' for Bayer Aspirin, Others in '62 Hangovers —On Other Madison Ave. Fronts

By BILL GREELEY

The new year could hardly be called a fresh start for the ad industry. Major elements of the biz are currently under severe public and governmental pressures.

Federal Trade Commission has cracked down on Sterling Drug (Bayer aspirin), charging false claims in newspaper and tv advertising, and also Westinghouse Electric Corp. charging misrepresentation of rebuilt tv picture tubes as new.

And, while the cigaret majors wait for the government's study of the link between lung cancer and smoking, they have plenty to worry about as the American Cancer Society continues its anti-smoking campaign with school-age kids. The Society doesn't like to call it an anti-smoking campaign.

Just the facts, man—but whatever the label it comes out a hard negative against the cig habit.

A first for the Society was a recent weeklong campaign throughout the schools of Woodbridge Township, New Jersey. Called "a crusade against lung cancer," it was one of the first concentrated drives to combat smoking among teenagers.

Clergymen, doctors, scientists and teachers aided by ACS materials (films etc.) were called into the campaign which reached around 12,000 kids.

ACS did not press for the drive. It resulted from the combined efforts of shocked adults observing fifth and sixth graders walking to school with cigs casually dangling from their mouths.

In less concentrated efforts around the country, the Society has made controlled studies to see how the propaganda has affected the kids—one being a Portland, Ore., survey of 22,000 students in and out of schools where ACS materials had been shown.

In the case of Westinghouse, the company has admitted to FTC that its advertising has stated "New Westinghouse Gold Star Picture Tubes" and "Glass Gard" positively identifies the picture tube as new and fresh from the factory," but has denied that the statements imply the tubes are entirely new.

Westinghouse says the statements were made during a period of high turnover in the ad department and were inconsistent with a policy "not to use the word 'new' in advertising of replacement picture tubes." They were, says Westinghouse, "inadvertent, sporadic and nonrecurring."

In tv and newspaper ads based on a study in the Dec. 29, '62 Journal of the American Medical Society, Sterling Drug charges FTC makes false claims as regards comparisons of Bayer with four other pain-reliever pills. FTC's main objections are to implications that the study was endorsed or approved by the government, by the American Medical Assn. and by the medical profession. Also challenged is the claim that Bayer scored a "higher pain relief score" when "in reality the clinical investigators reported there is no significant difference in the degree of pain relief afforded by the various products tested for a lapse of 15 minutes following administration."

Adelle George Whipple Jr., formerly with BBDO and more recently publications manager of the Ladies' Home Journal and American Home mags, has been named publications director of Benton & Bowles, and veepee of the agency's division. General Public Relations. Honorees chairman of Benton & Bowles William Baker Jr. and wife off for a business and pleasure junket of Europe on the Queen Mary. Hoosier couple Herb Shriner has been signed to do blurbs for du Pont's car products division.

With the Station Reps

For the first time in the history of the sound medium, radio will be promoting its lack of billings in a given ad category.

Radio Advertising Bureau is running an audit on New York and Cleveland radio stations during the newspaper strikes in the two cities in order to "keep the record straight" in case the newspapers, as in the past, try to make promotional capital of the print close outs, i.e. pointing to a dip in business as caused by the ineffectiveness of broadcast media in the retail field when, RAB says, it actually could come from the cutbacks in spending by the stores.

RAB is urging stations in the two cities to file weekly reports on the billings from major retailers along with the estimated billing retailers are spending because of the strike.

Accounting firm of J. K. Lasser which processes confidential data for several leading magazines, has been retained to compile the totals. James Kobak, partner in the firm who concentrates on the broadcast media, is in charge of the survey.

Says RAB, "We know from experience that proportionately little newspaper money is diverted to radio during a strike, but up to now we have had only a few broadly-documented facts to go on. Time and again, in the Monday-morning quarterbacking which follows every newspaper strike, print promotion has pointed to any slowdown in business during the strike as proof that retailers must continue to spend their ad budgets in newspapers. What they carefully neglect to add is this: A newspaper strike often brings about a major cutback in advertising. Some retailers turn to broadcast media, but only on a limited basis."

More For Your Money

Maurice Webster, CBS viepee and general manager of CBS Radio Spot Sales in a pitch yesterday (22) to 30 Atlanta ad execs, declared that radio is growing faster in gaining public acceptance than tv which, he said, has declined in favor this year), newspapers and magazines.

Illustrating the conclusion with audience measurements, Webster outlined the basics for using radio in an ad campaign: reach virtually everyone, reach them at point-of-product-use as well as directly before shopping, reach them often enough to be effective, and reach the exact audience desired.

"Improved measurements of radio out of home have shown us how to get more mileage from the advertisers' dollar with radio," said the CBS exec. With new and data, he demonstrated how the seven-day schedule can get a better cost-per-thousand than the five-day slate.

Briefs: WWOK, Charlotte, N.C., to Adam Young, effective Feb. 1.

Georgia-Pacific Plywood Digs TV Sports Shows

Georgia-Pacific Corp., plywood and lumber producers, have come into network television for the first time with a two-network sports buy. Company is moving into ABC-TV's "Wide World of Sports" starting in April and into the Bud Palmer sports show on NBC-TV. Georgia-Pacific had an order in for "Wide World" for some months but had to wait until some minutes opened up in the show.

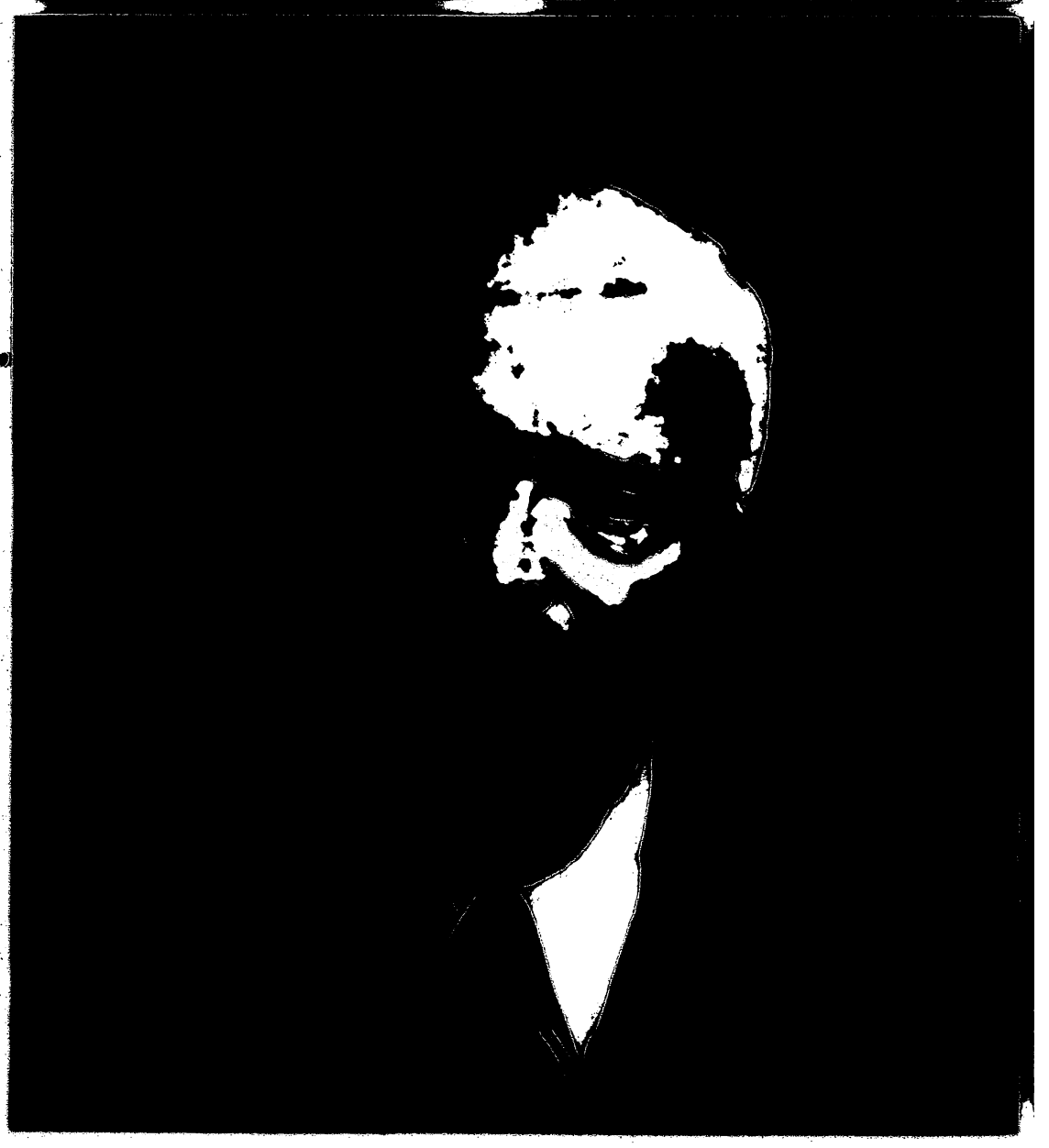
At the present time, ABC-TV is riding with an unprecedented four-hour block of sports shows each Saturday. Starting two Saturdays ago, the lineup is "Challenge Golf" for an hour starting at 2:30 p.m., followed by 90 minutes of the "Pro Bowlers Tour" and 90 minutes of "Wide World of Sports." Initial 30-market ratings for the shows were considered very good on their first time out. "Challenge Golf" snared a 28.6 share and "Pro Bowlers Tour" got a 31.2 share. "Wide World" rode with a 33.0 share.

PART I
BROADCAST: OCTOBER 12, 1961

"This is a very serious matter (the military-technological 'elite')...so many different groups...are interested...in building hardware and new weapons for the military that this...has a very great influence on our whole economy...It takes a strong man to stand against it, if it goes too far."

PART II
BROADCAST: NOVEMBER 26, 1961

"...We are really just a few minutes away from disaster any time that someone would try to initiate really aggressive attack, specifically the Soviets. We of course have the power that—we think—will never allow them to do that, but nevertheless that's the kind of thing...he (the President) has to consider and the decisions he would have to make in an emergency."



PART III
BROADCAST: FEBRUARY 15, 1962

"...I don't think any of us should be too ready to criticize General de Gaulle or France, and we ought to remember that we had allies. Our allies certainly don't want to feel that they are second-rate nations and they're going to be armed... with bows and arrows while we have charge of weapons that are very destructive."

TONIGHT 7:30-8:30 PM EST

EISENHOWER 1963

Tonight former President Dwight D. Eisenhower offers his current observations on the issues now facing the nation in the fourth of his series of historic conversations with CBS News Correspondent Walter Cronkite.

Tonight's presentation continues the journalistic tradition established by CBS Reports in 1961 with the first of its three television broadcasts on "Eisenhower and the Presidency," an event that was generally acclaimed as a unique contribution to "living" history. In the earlier broadcasts General Eisenhower recounted the highlights of his eight years in the White House and gave his impressions of the various world leaders with whom he helped shape the events of his time.

This same tradition is reflected in the variety of CBS News and Public Affairs broadcasts that regularly bring the television audience into direct confrontation with the people, ideas and issues that illuminate our understanding of our world. Such programs as "The Twentieth Century's 'Vested of HATE'"; "Russians: Self Impressions"; "Years of Crisis"; and "The Great Challenge" series not only disclose new and significant information about the realities of our times, but also convey the implications behind these realities.

Tonight's interview with former President Eisenhower is certain to provide this kind of understanding.

CBS NEWS

Foreign Television Reviews

WORLD IN ACTION
With Derek Cooper, Wilfred Thomas
Producers: Bill Grundy, Tim Hewat, Stephen Peet, Alex Valentine, Louis Wolfers, Mike Wooler
30 Mins. Mon., 10.30 p.m.
Granada TV, from Manchester

Two more pertinent shots pointing to a more open and realistic [illegible] It explores a subject [illegible] and putting in the odd question it is not afraid to take a stance about it.

This segment examined the Katanga situation, and, although pro-Tshombe views were expressed its conclusion was outright support for a united Congo State and thus for the United Nations action. In fact it [illegible] some quite unfamiliar fact rarely emphasised in the local press. Thus journalist Andrew Boyd probed the support given by Union Miniere to Tshombe, and averred that most of this money was spent on propaganda rather than relief for destitute natives. The programme crisply assessed the grip of the industrial combine on Katanga, and opined that the central Congo government could not exist without its revenues. Equally, it took a stand against the uproar occasioned by the recent killing of two Belgian women by UN troops, contrasting it with the misery of Baluba tribesmen starving because of Tshombe.

The financial interest of British Tories in Union Miniere, via the holdings of Tanganyika Concessions, was stated, and one of the pro-Katanga politicos, Sir Tufton Beamish put his view. Amongst the most compelling of brief contributions came from Sir Hugh Foot who staked the future of UN on the success of its mission in the Congo.

The half-hour, under command of a combined production team, succeeded in giving a fresh gloss to a much-discussed topic, and took a stance to provide a valuable means of clear and no-nonsense comment. Orla.

WHITE WEDDING
With Hayden Green, Sue Park, Douglas Brewster, Gordon Crossland, Nick de Bishopp, Desmond Scott, Ives & French, Michel & Carol, Patricia Penley, John Caton Chorale, Ice Brides, Ice Beaux, Orch under Reginald Swinney
Director: John P. Hamilton
45 Mins., Wed., 9:15 p.m.
Associated-Rediffusion, from London

The wedding of the previous day of British Ice Park and American Doug as Brewster, a couple of ice-skaters, was the gimmick of this show, a collection of below-zero performers assembled it was announced, to do the pair honours. This was a pretty coy and unconvincing excuse for a routine display of stock-work and Hayden Green's cubbing and sentimental commentary went straight to the stomach.

It was the set-pieces, which must have been okay in the vast arena of Wembley's Empire Pool, that were tale and perfunctory on the small screen. Individually acts — especially Desmond Scott's barrel-jumping-to-music and Michel & Carol's ballet-type stuff were okay and the newly-weds did the hot from "Snow White" that had scored [illegible] twice them.

John P. Hamilton directed smoothly enough, and it was mainly the idea of the Expert's lack [illegible] the orchestral backing, which [illegible] and occasionally [illegible] which demanded more [illegible]. Orla.

SILENCE
(One Step from the Pavement)
With Gordon Jackson, Molly Urquhart, Sonia Graham, David Garth, Christopher Witty, Philip Needs, Elsie Arnold, Ronald Tate, Graham Suter, John Barrie-Hayes
Producer: Waris Hussein
Writer: James Parish
50 Mins. Mon., 9.25 p.m.
BBC-TV, from Glasgow

[illegible] was the first [illegible] to [illegible] schedul. It is to raise the goose-[illegible] and the one caught. "One Step from the Pavement" was an [illegible] mystery-teaser in the [illegible] vein. Neatly adapted by James Parish from a H. G. Wells short story and Wells is a rule not neglected by television makers it was accorded a brilliant production by Waris Hussein who did much to surmount the [illegible] that the tv camera normally has to spookiness and was a feather-in-the-cap for BBC-TV's Scottish studios, where it emanated.

Tony Christopher Watts, a spoiled and petulant child, was taken to buy a magic set by his father, Steven Gordon Jackson. At a shop in the heart of London, they encountered a saturnine gentleman who performed marvellous tricks, like turning a tie into a snake, in a distinctly [illegible] atmosphere. Tony was enthralled by it all and Steven became more alarmed by the sinister influence of the magician.

Eventually Tony was made to disappear, and was reported lost to the cops. They didn't believe Steven's story, as the shop did not exist having been pulled down years before. When Tony returned home he whispered satanic verse and set paper on fire from a distance and was generally in the grip of a strange influence. Upshot was that he set fire to a neighbor's house killing her in the process, and a nicely upsetting climax had him grimacing horribly and threatening his parents.

The production as indicated gave the tale an edge, and was helped by cunning sets by Jack Norton. Gordon Jackson was [illegible] as the father and David Garth clicked as the [illegible] child. A notable child performance came from Christopher Watts, who effectively graduated the lad's change from normalcy to possession. Other thesps support was okay. Orla.

HANCOCK
With Tony Hancock, Kenneth Griffith, Patrick Cargill, Mario Fabrini, Merette Hunt, Annie Leake, Rory Vandermeer, Jennifer Tippet, Alex Farrell, Adrienne Foster.
Producer: Alan Tarrant
Writers: Ray Whyberd, Terry Nation
30 Mins., Thurs., 8.30 p.m.
Associated-Television, from London

Tony Hancock the most-discussed tv comic in these parts has switched his allegiance from BBC-TV to the commercial web. He has also attempted to extend the range of his rating bed-sitter personality, established on radio and on the earlier tv series of "Hancock Half-hours" in this skein he got enmeshed in predicaments with more [illegible] pompous and bumbling outsider who was drawn into situations [illegible] his ability.

The initialler made a fine start. Hancock, first seen idling on a street corner, was persuaded into a shop where the manager took up his offer to work in the store—so that customers could get courteous treatment. This led to some fine confusions. Hancock, in the package department, got caught up in a Welshman's reminiscence of the dark days of depression and hilariously joined in the monologue. He impersonated "Uncle Bunny" in the toy department and gave a chilly reception to little girls. And he played a lunatic game of table-football with an elderly customer.

The segment was helped by excellent support from able "straight" actors such as Kenneth Griffith, Marcia Hunt and Patrick Cargill.

Alan Tarrant got a fine feel for the comic exaggerations of Hancock. Brief but inventive incidental [illegible] from Derek Scott and Alan Tarrant's production was okay as far as it went. But it might have [illegible] a few obvious cut-ups of routines [illegible] to blight the wit. Terry Nation's script nicely embellished Ray Whyberd's original story and the series promises to be a date-maker for a mass audience. Orla.

THE NEW ARK
Director: Stanley Joseph
Writer: Colin Willock
60 Mins., Mon., 6:30 p.m.
Anglia TV, from Norwich

The Duke of Edinburgh, who is an active campaigner on behalf of the World Wildlife Fund, introduced this intriguing hour, which set out to explain the rescue work undertaken by the Fund in Africa. As man encroaches on the wilder territories, many species are threatened with extinction. The on-the-spot film, crisply assembled by Denys Coppard and Barrie Vince told how dedicated teams can come to their aid, and ensure that the world's resources of fauna are not impoverished.

First part took in the flamingoes, whose principal breeding ground, a lake, was dangerously full of soda. This soda formed itself in lumps around the birds' ankles and they were slowly being shackled out of existence. A rescue operation brought groups to free them, and there was much fascinating material of fledgling flamingoes, before and after their relief.

The white rhino, also in peril, had to be trapped and transported to a National Park, and the program also took in the uncertain fate awaiting the large animal herds. Colin Willock's commentary, well spoken by naturalist Peter Scott, was a model of its kind, annotating the film without distracting from it. The royal introduction was also a booster to public interest, and the hour, directed by Stanley Joseph, combined information a moral, and entertainment in an astute mixture. Orla.

THE 625 SHOW
With Jimmy Young, the Three Rachelors, the Belltones, the Eagles, the Homers, Zack Lawrence, Gay Pursue, Verne Rogers and the Hi-Fis, the Sanrans, Cas Tunering
Producer: Albert Stevenson
25 Mins., Tues., 6:25 p.m.
BBC-TV, from Bristol

With the decline of provincial vaude and legit, up-and-coming performers have little chance to acquire polished presentation by experience. Idea of this early-evening show, initiated by BBC-TV's Western region, is to provide a platform for youngsters of little or no tv exposure. Those requested by viewers will be rebooked in later segments.

Although no act went into undisputed orbit in this opener, it was breezily produced by Albert Stevenson and amiably hosted by diskery Jimmy Young. Chief disappointment was that practically all the performers were all following the old pop grooves, with scarcely an original thought amongst them. Most agreeable and zippy were the Three Rachelors, an instrumental trio who delivered "Sweet Georgia Brown" and "Charmaine" with gusto.

The Belltones, who combine nifty trumpet-fingering with vocals were agile and well-drilled, but the gimmick seemed likely to pall after a while. A bosom thrush, Gay Pursue, was just about as appealing as her moniker, and Zack Lawrence played piano in 7/4 time and proved why it's not a popular tempo. The Homers, three mechanical blondes, snapped their fingers in unison and achieved a shrill voice-blend.

Climax was a free-for-all, with all acts jousting in. It was helped by effective staging and got a welcome for its intentions. Orla.

STANISLAVSKY'S SPELL
With Robert Shaw
Producer: Michael Redington
Writer: Charles Marowitz
50 Mins., Tues., 10:55 p.m.
Associated-Television, from London

Marking the centenary of Stanislavsky's birth, this alert and, within its limits astringent half-hour set out to assess the extent of his influence amongst modern thesps and [illegible] producers. Robert Shaw, himself a self-confessed proponent, [illegible] afraid to show his own distrust of the Lee Strasberg variations of the method, and Charles Marowitz's script was telling and pointed.

Opinions were contributed on [illegible] from Wolfit's [illegible] that the main objection to the method was the word "the." Arthur Miller, and Tennessee Williams, who chuckled gleefully as he averred that there were only two kinds of actors, good and bad. The session closed with a stimulating to-and-fro of opinion mixed on by Shaw, between directors Peter Brook and Michel Saint-Denis.

The latter item had the rare virtue of showing two people throwing around ideas that concerned them closely, and made rewarding tv. They drew distinctions between Chekhov and Shakespeare, and, with Stanislavsky's [illegible] in mind, applied them to the widely different texts.

Michael Redington produced crisply, and the only drawback was that some of the filmed interviews had been seen in other contexts. Orla.

A STRETCH IN THE SUN
With Derek Hart
Producer: Tony Essex
Writer: Richard Wade
50 Mins., Tues., 9:35 p.m.
BBC-TV, from London

This was the first of two surveys of developments on the French Riviera, concentrating chiefly on its transformation from a social centre for rich aristocrats to its present popularity as an all-comer resort for the sun-seekers. The second segment will survey the region's industrial expansion.

Emcee Derek Hart, pallor of the "Tunnel" intervening team, conducted an affable tour, and Richard Wade's script covered the ground without taking it deeply. Producer Tony Essex made astute use of contemporary stills, which he dissolved through some on-the-spot film and some pleasant anecdotage about the coast's racy past. But the segment, while full of acceptable facts, might have been helped by more atmosphere. It was somewhat remote in approach and didn't convey the feeling of the area's more eccentric delights.

The most quirky and characterful contributions came from Baroness Agnes de Stoeckl, who remembered the Riviera in its palmiest days. She vividly recalled the clutch of princelings, and the rash scramble for such notabilities as Edward VIII in his pre-King days. She also summed up her disappointment in its current decline. Writer Charles Graves pronounced about the gambling fever when it took hold of Monte Carlo, and an estate agent showed Hart around some villas which fetch a cool $300,000 at current prices.

The growth of modern headquarters for electronic and nuclear industries was touched upon for further examination later. In fact, it was an accurate and objective program, but too much of a report and too little of an imaginative probe. Orla.

Foreign TV Followup

Play of the Week

Much that was potent and dramatically impressive emerged from "Darkness at Noon," the famous Koestler novel which made up this 90-minute "Play of the Week" segment from Associated-Rediffusion. Sidney Kingsley's bent, version was used, and this probably caused the chief limitation for tv. Kingsley used a multiple set, and the action, which ranged from prison present to flashback past, was smoother. On tv, the frequent use of brief and intrusive flashbacks gave a disjointed impression, and impeded the flow and the interest.

The plot, which is concentrated and taut in its original form, hinged on the arrest of Rubashov (Albert Lieven) during the period of the Stalin purges in the late 30s. He, an implacable and dedicated "Old Guard" commie, was accused of sabotage and treason, and the intellectual fascination of the piece was the brain-washing process by which he was made publicly to confess his guilt for the sake of the party.

The complete Marxist detour of [illegible] was [illegible] in incidents from his past, which [illegible] turned to torture him. He had allowed his mistress to be destroyed by a trumped-up charge. He had [illegible] ruthlessly sacrificed fellow-Reds who had not toed the line. Even an illiterate comrade whom he had recommended for party membership was now in an adjacent cell.

All this revelation made a scrappy [illegible]-hour, mainly remarkable for its effectively [illegible] atmosphere. Later, it took fire, with Rubashov's interior [illegible] by the young, equally adept Anne Gielkan (Peter Wyngarde who played on his remorse for [illegible] his mistress so that he would admit his general guilt. Here, the production rose to a fine emotional pitch, with Albert Lieven giving a remarkable portrayal of the haunted Rubashov.

Cyril Coke's direction was, as indicated, uncertain to start with, but achieved a fine control as it progressed. Other than Lieven, the rest of the cast couldn't achieve much in the way of a third dimension, with the notable exceptions of Katherine Blake as the mistress and Lewis Flander as the anonymous, broken-down prisoner whose false testimony helped to build the phoney official case against Rubashov.

It was, in fact, a memorable event, and might have been even more telling if the novel had been freshly adapted at first hand for the medium. Orla.

Sunday Night at the Palladium

The somewhat diffident appearance of Bud Flanagan, leading member of the now disrupted Crazy Gang, made the chief talking-point of this "Sunday Night at the Palladium" from Associated-Rediffusion Nov. 66. Flanagan has contributed plenty to the gaiety of the nation and his act was largely a reminiscence of some of the highspots. But it must be said that his voice is well past its prime and, on this occasion, his personality seemed wan and listless. For those not caught up in the old nostalgia, this caused an occasional [illegible] of embarrassment. His gags, which were typically below-the-navel and nothing wrong in that, would strike some as tasteless, mainly because he didn't inject them with his customary vigor.

Flanagan cavorted through [illegible] with him, like "Strollin'," "Run, Rabbit, Run," and "Music Maestro, Please," and closed in the familiar tramp outfit for "Underneath the Arches." He also revived an old sketch with himself as a misunderstanding jockey getting briefed by the owner, played by Jerry Desmonde. The act was agreeable, but showed its age. He was also involved with Bruce Forsyth and Raymonde in a flat-footed and witless item about giving a wet over his bald pate, and the act generally wandered without much purpose. Flanagan might have been advised to look his material more closely with his long showbiz record, for he began to talk of his early years he went on the halls when he was 12 and then dropped the thread.

Chart-topper Frank Ifield made a forthright impression in the early part of the show. He delivered, with a few knee-benders, three numbers with a steady beat, starting with an agreeable ditty, "Just One More Chance," followed by a ballad, "Wisdom of a Fool" and a Western-type "Wayward Wind." Only trouble with this offering was that the tunes were too similar in tempo, and also, [illegible], Ifield's yodeling gimmick was subdued.

An Australian trampoline pair, the Wallabies, seemed rather unadventurous, and support from the Tiller Girls and the Jack Parnell band was okay. Norman Vaughan emceed resourcefully and the show, produced by Albert Locke, was more gently paced than usual. Orla.

ST. PAUL—KTWN, one of [illegible] commercial radio [illegible] has been sold by the Franklin Broadcasting Co., N.Y. to KTWN, Inc., a firm headed by Gene Dosher, president of the Cream City Broadcasting Co., Milwaukee. Formerly known as WMIN, it is a 1,000-watt station. Sale is subject to FCC approval.

RELIGION AND RACE
With Albert Cardinal Meyer, Dr. Edgar H. S. Chandler, Rabbi Irving Rosenbaum, Hon. James B. Parsons, Rev. Benjamin E. Mays, Msgr. Daniel M. Cantwell, Dr. Franklin H. Littell
Producer: Allen Burns
Director: Dave Hershkowitz
60 Mins., Mon., 6:30 p.m.
WNBQ, Chicago (tape)

The National Conference on Religion and Race, for which 700 members of the three major faiths assembled in Chicago last week, was an historic event of enough social importance to have merited coverage by the networks. It is hard to figure why the webs passed it by, except as an item of news. Perhaps this was another instance of that deplorable New York provincialism that rules so many of the mass media based there, the attitude that nothing has any real national significance unless it happens in Gotham or, if political, in Washington.

At any rate, at least two of the networks will have access to a video sampling of the dialogs that took place through special coverage given to the event by their Windy City o&o stations. ABC-TV might well make use of WBKB's "Kup's Show" last Saturday (19) which gathered together an impressive panel of Conference participants in a conversation circle, and NBC might utilize WNBQ's hour-long special on Monday (21) which presented "It's a Man's World" in prime time.

Like "Kup's Show," WNBQ's offering was an impromptu discussion chiefly on the subject of the role of organized religion in resolving the problem of racial discrimination, to most be one of the clergymen, "the greatest moral issue of our time in America." However, while the WBKB show was a sprawling open-end talkfest the WNBQ special was tailored neatly to an hour's length, and that did seem suitable time to cover some of the essences of the conference. Also the WNBQ program was moderated by U. S. District Court Judge James B. Parsons who as a Negro, emblemized the sort of handsome, intelligent, well-spoken, refined and dignified person against whom discrimination because of so trivial a thing as the pigmental hue of his skin seems ridiculous. This was of course an implicit point but one of the most effective aspects of the program.

Primary object of the discussion was not pinpointed. Yet from it rational answers to the issue that persons believing themselves to be religious are basically immoral if they look upon others as according to color. Rabbi Irving Rosenbaum put the case that "God is fair to all men as he is to any" and Prof. Franklin H. Littell summed it thus: "Christianity's claim to uniqueness is the claim of Christ. If he appears to abscond but lives as a Negro he is not absolute." Many notable statements were made during the hour, but the upshot of it and of the Conference as well is that the churches and synagogues, having "developed a conscience on the matter of race," are ready to meet the challenge of living up to their convictions and engender with consistent leadership and action at the community levels.

"The admission of sin is the first step towards correcting it," one clergyman stated and another, "The beginning of action is at least a verbal commitment." Prof. Littell noted that the hope for resolving the race problem was reflected in how far the religious faiths have come in working together, since it was not too many years ago that the rancorous feeling between them led to violence and injustice.

Both "Kup's Show" and the WNBC special had, as it were, a headliner in the person of Albert Cardinal Meyer, Roman Catholic Archbishop of Chicago, whose twin tv appearances were precedental. His participation in the discussions was altogether rewarding to viewers of any religious persuasion, for he revealed himself as warm and human, at no expense to his stature, and more important as an articulate and thoughtful authority. He spoke little on the WNBQ panel, but his intellectual contribution was considerable. *Les.*

RUSSIANS: SELF-IMPRESSIONS
With Jo Van Fleet, Joseph Buloff, George Voskovec, Sam Wanamaker, Kim Hunter, Peter Donat, Dina Merrill, Sorrell Booke, Nicholas Kepros, Lester Rawlins, Bibi Besch
Producer-Adapter: Richard Siemanowski
Director: Joseph K. Chaikin
Music: George Kleinsinger
60 Mins.; Wed., 7:30 p.m.
CBS-TV, from N. Y. (tape)

When was the last time on television, after 7:30 at night, did a drama deserving really serious and extended discussion? On Wednesday (16) CBS-TV gave an hour of excerpts from five Russian masterpieces when presumably a substantial segment of America was watching instead Wagon Train' and 'The Virginian.' Generally any excerpt on tv is limited, but these, prepared by Richard Siemanowski, and performed by an august body of actors, were exciting, thoughtful and important.

Siemanowski, who is developing a rare reputation in television as a scholar with dramatic capabilities, mixed segments with luring rare from "The Cherry Orchard," "The Overcoat," "The Brothers Karamazov," "Fathers & Sons," "Doctor Zhivago." His purpose was to develop, through the eyes of Russia's own most perspicacious and lucid authors, progressive stages of Russian psyche and philosophy. A Russian literary scholar, on hand to watch this hourlong special in place of "CBS Reports", marveled at the excellence of Siemanowski's choices, which were hard enough to make and hard enough, considering the severe time limitations, to translate into drama.

An outstanding performance was rendered by Peter Donat, as Ivan in an excerpt from "Karamazov," the scene prior to Dostoevski's brilliant "The Grand Inquisitor." It was complex, but it was also comprehensible. The selections from Chekhov's "Orchard" were indeed good, although the performances of Jo Van Fleet, Joseph Buloff, and Bibi Besch were excessively acted. In these same scenes George Voskovec and Sorrell Booke tended to be more controlled.

The adaptation of Gogol's tragicomedic short story, "Overcoat," was good enough although Buloff made the figure Akaky Akakievitch far too broad to meet the pathetic nature of the little clerk. Still, as a sample of the stupidity of old Russian bureaucracy, it was choice. Sam Wanamaker and Kim Hunter were fine in the wearisome parts of Doctor Zhivago and his lover.

Prof. Ernest J. Simmons, resembling a Gulonized Frank Baxter, was helpful with the extract explanations.

If a viewer had a mind to, he could garner a good deal from this television program. *Ant.*

JAMBOREE
With Clay Eager, Bonnie Lou, The Lucky Pennies
Producer-Director: Edie Johnson
30 Mins., Mon.-Fri.
PARTICIPATING
WLW-C, Columbus.

Accenting Country & Western music with a dash of religious themes, "Jamboree" is a pleasant, tuneful across-the-board entry. Clay Eager is an unobtrusive emcee who joins in the song and fun. Bonnie Lou, well-known to Crosley shows, sings effectively and presents a pleasing tv personality. The five-member Lucky Pennies string group comes through strongly on such tunes as "Tennessee Central No. 9" and "Guitar Boogie." The jazz violin of Monty Monohan is noteworthy and the group also includes Penny West, Stan Wolonic, Wally Proctor and Dean Richards.

Producer-director, Edie Johnson, has had extensive radio and tv experience. She joined the WLW-C staff last November, coming from New York where she was associate director for NBC-TV and ABC-TV. *Cost.*

Borge's ABC-TV Spec

Victor Borge is toplining an hourlong special on ABC-TV Feb. 26 in the first telecast to originate from Philharmonic Hall in New York's Lincoln Center. Pontiac Motors is bankrolling the show through MacManus, John & Adams agency.

Borge will be supported by French pantomimist Marcel Marceau and pianist Leonid Hambro.

MOVEMENT & THE DANCE
(Catholic Hour)
With Luis Olivares dance troupe with Jose Luis Greco and Alexandra Crees; Robert Gerringer, narrator
Producer-Director: Martin Hoade
Writer: The Rev. William Lynch, S.J.
30 Mins., Sun., 1:30 p.m.
NBC-TV, from N.Y. (tape)

Jesuitical training has its points, pro and con, as the Jesuitical training of one Rev. William Lynch, Society of Jesus, who has done four scripts for NBC-TV's "Catholic Hour" on popular culture. The third script is the one under consideration here. To quote S. J. Perelman, "the beauty part" of it is that a priest could have such a keen understanding of the nature of dancing, as folk art as savage expression, as fun.

The good priest prepared the half-hour script, and despite the sometime ephemeral nature of his subject, he made it evocative and lucid. Whoever did the editing for him did it wisely, as witness the careful insertion of a four minute portion of "The Miracle Worker," in which Anne Bancroft and Patty Duke atavistically exhaust themselves as Miss Bancroft, teacher of the deaf, blind Helen Keller, muscularly forces the child into communication.

The dancing of Luis Olivares' troupe, which included Manola Rosario and Esperanza Galan, Graciela Olavez and Jose Greco's two small children, was superior. One normally doesn't associate Flamenco with Catholic ritual, but one does learn, and, in this instance, learn from excellent teachers. The guitar of Emilio Prados Rodriquez was fine accompaniment and so was Robert Gerringer's lively reading of the Lynch material. *Art.*

Revue Gets Kraft Nod On Summer TV Series

Hollywood, Jan. 22

Revue studios has been signed to turn out "Kraft Summer Theater" on NBC-TV this year, with 13 hour-long telefilms involved in deal. Thirteen pix will consist of five or six pilots to be spunoff on the hiatus series, plus reruns from various Revue series to round it out. Roy Huggins is exec producer on project.

Revue has begun preparation on first-runs, and is assigning various staff producers to project, each to ready one show. Series is summer replacement for network's "Perry Como Show" on Wednesday nights.

BOB HOPE CHRISTMAS SHOW
With Lana Turner, Janis Paige, Anita Bryant, Jerry Colonna, Amedee Chabot, Peter Leeds, Les Brown Orch.
Producer: George Hope
Director: Jack Shea
Writers: Mort Lachman, Bill Larkin, Lester White, John Rapp, Charles Lee, Norman Sullivan, Gig Henry
60 Mins.; Wed. 9 p.m.
REPSODENT; TIMEX
CBS (film)

Bowie, Cino & Bellow, Durand & Leeder

One of television's durables Bob Hope again hit the January screen with highlights from his troupe's performances at various U.S. military bases during the Yuletide season. A broad entertainment layout, these shows are primarily keyed to the requirements of homesick GI's collected in vast outdoor arenas. Although not the best setting for a tv production, these shows nonetheless manage to pack a strong variety punch due chiefly to Hope's imperturbable professionalism under any and all circumstances.

For his 1962 tour of bases in Japan, Korea, Taiwan and aboard a U.S. carrier, Hope was assisted by a solid troupe toplined by Lana Turner. Janis Paige and Anita Bryant. Back again were the Hope regulars, Jerry Colonna, Peter Leeds and the Les Brown orch, together with the usual corps of script writers who manage to keep Hope supplied with comic settings and bristling with gags.

Top spot of this stanza was a sketch in which Hope was decked out as a Chinese general brainwashing an American spy, played by Miss Turner. The Turner-Hope tandem also clicked in a slick Bossa Nova dance number in which the actress made the most of her superbly obvious assets. Another sketch joined Hope with Miss Paige in a cute hipster routine. In her solo bit, Miss Paige was standout in her song-and-dance turn on "Ballin' The Jack."

Also along for the 18,000-mile ride was Anita Bryant, doing a version of her pop hit, "Paper Roses," replete with a long osculatory encounter with a sailor. Amedee Chabot (Miss U.S.A. in a recent beauty contest) was on hand for a brief walk-on. As usual, Jerry Colonna contributed nifty support to Hope in the latter's monologs. Peter Leeds appeared as a straight man in one of the sketches and Les Brown's orch ably backed the show.

Pepsodent was the beneficiary of some potent hardsell plugs delivered personally by Hope. *Hawk.*

Tele Follow-Up Comment

Here's Edie

Edie Adams charted some unusual musical paths in her Sunday (20) session which took the viewer through some strange areas uncharted by announcements or some indication of what's playing. Miss Adams' half-hour was filled with music generally new to video with presentations away from the accepted groove. Had the listener some indication of where he was being taken, the values of this show would have been heightened.

The stanza was concerned with the creation of moods, which was done by a series of wordless vocals, negative type photography, unusual sets and new rhythms. The backbone of several numbers was the bossa nova beat with sextet Stan Getz providing the major demonstration. There were the choruses of Roger Wagner's group and the elegant guitar pluckings of Laurindo Almeida. By themselves, they were highly literate and sometimes fascinating musical expression, however, without intros, it was difficult to follow. Besides 9:30 p.m. was too early a slot for the kind of mood the show might have established.

Miss Adams, however, took the safer course. She took familiar tunes that hadn't been played to exhaustion. She remains a performer of charm and merit even though, with this show, she used only a small portion of her capabilities. In two brief sequences, she had two unbilled dancers, Don Rickles and Cesare Romero, just for an added note. *Jo.e.*

Weekend

Jerry Lester is a veteran tumultuer who made an early mark in television with his antics on the old "Broadway Open House" show on NBC-TV. In his own offbeat, freewheeling way, Lester proved to be a very funny and relatively durable performer on his network run. Currently, as top banana of the syndicated Weekend show, seen in New York over WOR-TV Saturday nights at 10 p.m. Lester is still rolling with that mad spontaneity which characterized his work in the antediluvian epoch of tv.

Last Saturday night's (19) outing was really in the nature of old home week. Joining Lester in a guest stint was Morey Amsterdam, another pioneer tv comic who also was associated with "Broadway Open House" as part-time conferencier. Between Lester and Amsterdam, the hour was turned into a mad romp of ad libs and setup laughs. Even if the caliber of the comedy fluctuated wildly from the inspired to the occasionally insipid, Lester was chiefly responsible for sustaining a high-keyed party atmosphere.

Lester's gagging, mugging and vocalizing were paced by Amsterdam's comedic contributions and varied by the guest shots of two singers, Lillian Briggs, who also played the trombone, and Richard Hayes and each contributed a couple of songs apiece. Also on hand was sculptor Luis Sanguino whose work in progress has been displayed on this show before, and ex-"Dead End" kid, Huntz Hall, for a walk-on bit. Richard Wess' band contributed swinging musical backgrounds and the small studio audience helped drum up the re-

(Continued on page 58)

SUNDAY SPORTS SPECTACULAR
(Los Angeles Invitational Indoor Track Meet)
With Jack Whitaker, Gil Stratton, H. D. Thoreau
Producer: John Pekowski
Director: Frank Cushman
90 Mins.; Sun., 5:30 p.m.
PARTICIPATING
CBS-TV (tape)

With the football season by the board, CBS-TV has instituted its Sunday Sports Spectacular series which last Sunday (20) covered the Los Angeles Invitational Indoor Track Meet. One of the toughest assignments in sports coverage, a track meet has to be done on tape to make any sense at all and such was the procedure for the telecast. The result was something of a scramble of heats and events, giving an effective general picture of the action held the night before at the L. A. Sports Arena.

Because the meet itself didn't live up to expectations, the telecast was somewhat dull in spots but host Jack Whitaker, sportscasters Gil Stratton and H. D. Thoreau did a fine job of trying to keep the meet interesting. They exemplified the below par showing of most of the athletes was partially attributable to the fact that it was still very early in the season and many of the boys weren't trained up to full strength yet.

Particularly disappointing were the mile run with a field of all sub four-minute men in which the winner finished over the mark by a few seconds, the high jump which vaunted John Thomas won without showing any seven foot jumping, the pole vault and the broad jump which found vaulters Ron Morris and Dave Tork and jumper Ralph Boston in under par form) and other events.

Some slow motion shots of high jump and pole vault events were interesting, but not much time was spent with the field events perhaps because of the poor showing by some of the participants. Stratton's field-event coverage was quite good, pointing out style and other traits.

Running events were also well covered, with Thoreau providing the inside stuff. Only surprise element here was the upset of the fabled Wilma Rudolph in the 60-yard dash. Other events covered included the 60-yard high hurdles, two-mile run, some of the same relays and the shot put won handily by Parry O'Brien and others.

The show was enlivened with interviews of various sports names shortly after their participation and an occasional switch proved a bit off-the-beaten-track on the dashes but was appropriate on the distance p[illegible]. If an assist in any [illegible] practice was much needed, so did the slow motion shots come [illegible] little interim.

Whitaker and Stratton worked well and the overall production together effected [illegible] what confusion there was as to what was what. Commercials were long since [illegible] with finals. Production [illegible] were sure under the supervision of producer John Pekowski and director Frank Cushman toward the events clearly with his crew.

In all CBS-TV has a fine lure with "Sunday Sports Spectacular" and went a long way towards making a basically dull track meet seem exciting. Show's opening seg the week before covered sky diving competition and with these for openers, the 90-minute affair seems headed for a solid season. *Kalt.*

Robt. Hudson to India As B'cast Consultant

Robert B. Hudson, programming v.p. of the National Educational Television & Radio Center, left for India over last weekend (19) to serve as broadcasting consultant to the government of India. He'll be working there a month under funds supplied by the Ford Foundation.

Other members of the consulting team are Wilbur Schramm, director of the Institute of Communications Research of Stanford U.; C. R. Carpenter, of Penn State, and Australian newsman Lloyd Sommerlad.

Winning Combination!

COLUMBIA POST

COLUMBIA POST !

SCREEN GEMS.

VARIETY-ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 30 network shows on a local level and offers a rating study of the top 30 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 30 shows, both network and syndicated, are listed on the basis of their showing in the total area homes harvested.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 200 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top 10 network shows, on the local level, the Variety-ARB charts are designed to reflect the rating status of virtually every market in the U.S.

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: NOVEMBER 7-DECEMBER 4, 196

	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Lucy Show	KNXT	897,200	28
2.	Beverly Hillbillies	KNXT	882,200	28
3.	Danny Kaye; Sonoma	KNBC	704,800	28
4.	Andy Griffith	KNXT	702,600	29
5.	Danny Thomas	KNXT	700,800	28
6.	Dick Van Dyke	KNXT	700,200	28
7.	Dr. Kildare; Bob Hope	KNBC	712,400	28
8.	Red Skelton	KNXT	704,800	27
9.	Perry Mason	KNXT	698,800	26
10.	Gunsmoke	KNXT	688,200	27

	PROGRAM, Day & Time	Sta.	Net.	Total Area Homes Reached	Mot. Area Rtg.
1.	Sea Hunt (Sat. 7:30)	KNXT	Screen Gems	488,800	35
2.	Death Valley Days (Wed. 7:30)	KNBC	U.S. Borax	385,200	35
3.	Aaron Tibs 7 Seas (Tues. 7:30)	KNBC	Crosby Prod.	385,600	30
4.	Yogi Bear (Thurs. 7:30)	KTTV	Screen Gems	385,100	30
5.	Deputy Dawg (Fri. 7:30)	KTTV	CBS Films	385,600	0
6.	Huckle & Jokie (Wed. 7:30)	KTTV	CBS Films	385,200	0
7.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	385,600	0
8.	Maverick (Tues. 7:30; Sun. 6:30)	KHJ	Warner Bros.	385,800	0
9.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	385,800	0
10.	Rivero; Santa Fenale (Wed. 8:00)	KTTV	CBS Films	385,200	7

	Compet.	Sta.	Total Homes
	Fight; Close-Up	KABC	388,4
	Big News; CBS News	KNXT	384,2
	Big News; CBS News	KNXT	383,3
	Big News; CBS News	KNXT	381,8
	Big News; CBS News	KNXT	381,8
	Death Valley Days	KNBC	380,8
	Big News; CBS News	KNXT	380,3
	Lassie	KNBC	466,8
	Hide, Password; Lassie	KNXT	464,3
	Big News; CBS News	KNXT	380,8
	Wagon Train	KABC	387,8

ATLANTA

STATIONS: WSB, WAGA, WAII. SURVEY PERIOD: NOVEMBER 7-DECEMBER 4, 196

1.	Beverly Hillbillies	WAGA	208,200	46
2.	Dick Van Dyke	WAGA	175,800	38
3.	Red Skelton	WAGA	162,200	34
4.	Dr. Kildare; Bob Hope	WSB	156,200	36
5.	Lucy Show	WAGA	150,200	33
6.	Andy Griffith	WAGA	142,200	37
7.	Danny Kaye; Sonoma	WSB	138,000	33
8.	Candid Camera	WAGA	136,200	36
9.	Danny Thomas	WAGA	137,700	36
10.	Lassie	WAGA	130,700	36

1.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	120,700	27	
2.	Whirlybirds (Wed. 7:00)	WSB	CBS Films	120,700	31	
3.	Yogi Bear (Mon. 6:00)	WSB	Screen Gems	120,800	26	
4.	Bigpaw (Thurs. 7:00)	WSB	UA-TV	120,000	24	
5.	Rennaway (Tues. 7:00)	WSB	NBC Films	113,000	22	
6.	Aaron 'N Andy; News (M-F 6:30)	WAGA	CBS Films	108,400	30	
7.	Huckleberry; Pat Boone (Thurs. 6)	WSB	Screen Gems	97,200	15	
8.	Quick Draw; JFK (Tues. 6:00)	WSB	Screen Gems	88,200	16	
9.	Tracy and Mazes (Wed. 6:00)	WSB	Tel. Personal.	86,000	16	
10.	Brave Stallion (Fri. 7:00)	WSB	ITC	80,200	15	

	Beachcomber	WAGA	80,4
	Rebel	WAGA	78,6
	Panorama News	WAGA	71,2
	Biography	WAGA	81,1
	Hong Kong	WAGA	78,0
	Wm; News; Hunt-Brink	WSB	126,2
	Panorama News	WAGA	81,2
	Panorama News; JFK	WAGA	87,2
	Panorama News	WAGA	71,2
	Rawhide	WAGA	122,2

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: NOVEMBER 7-DECEMBER 4, 196

1.	Red Skelton	KMOX	320,000	48
2.	Beverly Hillbillies	KMOX	320,000	42
3.	Jack Benny	KMOX	315,000	43
4.	Ben Casey	KTVI	313,200	43
5.	Candid Camera	KMOX	314,000	42
6.	Danny Thomas	KMOX	307,000	44
7.	Danny Kaye; Sonoma	KSD	306,000	40
8.	Garry Moore	KMOX	305,000	43
9.	Andy Griffith	KMOX	302,100	40
10.	What's My Line	KMOX	301,000	37

1.	Ray Rogers (Sat. 10:30)	KMOX	Rogers Prod.	131,200	18	
2.	Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	110,800	13	
3.	Sin Yin Tin (Sat. 10:00)	KMOX	Screen Gems	68,200	12	
4.	Third Man; St. Louis (Fri. 9:30)	KTVI	NTA	68,000	12	
5.	Sea Hunt; News (Sun.-Fri. 5:30)	KSD	Screen Gems	70,000	10	
6.	Three Stooges (Mon.-Fri. 5:00)	KPLR	Screen Gems	73,200	10	
7.	Mickey Mouse Club (Mon.-Fri. 6:00)	KTVI	Buena Vista	67,100	10	
8.	Little Maggie; Show (Tues. 5:30)	KMOX	Official	68,200	8	
9.	Lone Ranger (Sat. 11:30)	KSD	Telesynd.	62,000	8	
10.	Biography (Mon. 9:30)	KSD	Official	58,000	8	

	Magic Midway	KSD	10,0
	Big 4	KMOX	110,3
	Fury	KSD	74,0
	Jack Paar; Jacqueline	KSD	210,3
	Password; 20th Cent.	KMOX	180,3
	Three Stooges	KPLR	81,2
	Cartoon Club; JFK	KSD	68,3
	Sea Hunt; News	KSD	82,0
	News; Wea; CBS News	KMOX	126,4
	Three Stooges	KPLR	97,2
	Top Cat	KTVI	65,4
	Ben Casey	KTVI	310,2

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: NOVEMBER 7-DECEMBER 4, 1962

1.	Beverly Hillbillies	WMAR	301,700	41
2.	Ben Casey	WJZ	281,000	46
3.	Red Skelton	WMAR	300,000	33
4.	Lucy Show	WMAR	299,000	33
5.	Andy Griffith	WMAR	299,000	33
6.	Password; NFL FB	WMAR	197,100	31
7.	Danny Thomas	WMAR	196,300	30
8.	Candid Camera	WMAR	188,000	33
9.	Dick Van Dyke	WMAR	188,000	31
10.	Jackie Gleason	WMAR	180,100	33

1.	M Squad (Fri. 10:30)	WJZ	MCA	110,000	22	
2.	Wyatt Earp (Sat. 7:00)	WJZ	ABC Films	85,000	16	
3.	Best of Groucho (Mon.-Fri. 6:00)	WMAR	NBC Films	84,000	14	
4.	Hong Kong (Thurs. 6:30)	WJZ	20 Fox TV	78,000	14	
5.	Mickey Mouse Club (Mon.-Fri. 5:00)	WBAL	Buena Vista	74,200	10	
6.	Adv. In Paradise (Tues. 6:30)	WJZ	20 Fox TV	69,000	11	
7.	Sigmund; Art Carney (Sun. 7:00)	WJZ	UA-TV	68,200	11	
8.	Biography (Sun. 7:00)	WBAL	Official	68,200	11	
9.	Maverick (Mon., Wed. 6:30)	WJZ	Warner Bros.	68,100	12	
10.	Cimarron City (Fri. 6:30)	WJZ	MCA	30,000	11	

	Jack Paar; Jacqueline	WBAL	166,3
	Pinkerton's	WBAL	122,2
	5:30 Show; P. Boone	WBAL	82,7
	Show; Hunt-Brink	WBAL	82,1
	7 Final; Wea; CBS News	WMAR	80,0
	Buddy Dean	WJZ	85,0
	Show; Comedy; Hunt-B	WBAL	85,0
	7 Final; Wea; CBS News	WMAR	102,0
	Lassie; NTL FB	WMAR	180,2
	Lassie; NTL FB	WMAR	180,2
	5:30 Show; Hunt-Brink	WBAL	82,1
	7 Final; Wea; CBS News	WMAR	81,7
	5:30 Show; Hunt-Brink	WBAL	82,2
	7 Final; Wea; CBS News	WBAL	102,2

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: NOVEMBER 7-DECEMBER 4, 1962

1.	Dr. Kildare; Bob Hope	WHDH	324,200	34
2.	Lucy Show	WHDH	314,100	34
3.	Hazel	WBZ	402,200	32
4.	Jackie Gleason	WHDH	401,000	35
5.	Ben Casey	WNAC	400,200	36
6.	Gaddiers; Defenders	WHDH	440,000	30
7.	Sing Along With Mitch	WBZ	441,000	31
8.	Beverly Hillbillies	WHDH	430,000	32
9.	Ed Sullivan	WHDH	415,000	27
10.	Invest; Bernstein	WHDH	400,700	36

1.	Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	388,200	32	
2.	Dragnet (Tues. 7:00)	WBZ	MCA	340,200	33	
3.	Brave Stallion (Fri. 7:00)	WBZ	ITC	294,200	33	
4.	Bonanza 8 (Fri. 7:00)	WNAC	Screen Gems	317,000	35	
5.	Bigpaw (Sat. 7:00)	WHDH	UA-TV	300,000	33	
6.	Deputy Dawg (Sat. 5:30)	WHDH	CBS Films	300,200	34	
7.	Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	300,200	32	
8.	Lone Ranger (Sat. 6:00)	WHDH	Telesynd.	300,100	32	
9.	Sea Hunt (Mon.-Sat. 6:30)	WHDH	UA-TV	300,000	30	
10.	Biography (Mon. 7:00)	WBZ	Official	170,000	32	

	CBS News; News; Wea	WHDH	170,0
	CBS News; News; Wea	WHDH	130,0
	Bonanza 8	WNAC	317,0
	Brave Stallion	WBZ	294,2
	Highway Patrol	WBZ	300,2
	Checkmate	WBZ	300,2
	Government Bo	WNAC	300,0
	Checkmate	WBZ	170,0
	News; Wea; Hunt-Brink	WBZ	300,2
	Trails West	WNAC	300,0

DALLAS-FORT WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: NOVEMBER 7-DECEMBER 4, 1962

1.	Beverly Hillbillies	KRLD	397,600	38
2.	Gunsmoke	KRLD	396,000	41
3.	Candid Camera	KRLD	392,100	41
4.	Dick Van Dyke	KRLD	388,000	38
5.	Ben Casey	WFAA	381,600	40
6.	Red Skelton	KRLD	386,000	37
7.	What's My Line	KRLD	380,100	36
8.	Jack Benny	KRLD	378,700	38
9.	Andy Griffith	KRLD	370,700	36
10.	Lucy Show	KRLD	369,300	31

1.	Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	142,200	21	
2.	Ray Rogers (Sat. 10:30)	KRLD	Rogers Prod.	86,300	14	
3.	Rags Rusty (Sat. 12:00)	WFAA	UAA	78,300	13	
4.	Third Man (Fri. 9:30)	WFAA	NTA	76,000	12	
5.	Clutch Cargo (Sat. 5:00)	WBAP	Cartoon Dist.	76,000	13	
6.	Maverick (Sun. 5:30)	KTVT	Warner Bros.	76,300	13	
7.	Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	68,000	11	
8.	Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	68,700	12	
9.	Three Stooges (Mon.-Fri. 5:00)	KTVT	Screen Gems	66,700	11	
8.	Lone Ranger (Mon.-Fri. 5:30)	KRLD	Telesynd.	88,500	7	

	Texas News; News; Wea	WBAP	102,2
	Rawhide	WFAA	82,2
	NCAA Football	KRLD	74,0
	Jack Paar; Jacqueline	WBAP	82,1
	Captain Kangaroo	KRLD	82,2
	20th Cent.; Password	KRLD	102,0
	News; Wea; CBS News	KRLD	82,0
	News; Wea; Hunt-Brink	WBAP	82,2
	Action 5	WBAP	82,2
	Lone Ranger	KRLD	88,5
	3 Stooges; News; Wea	KTVT	68,1

TONIGHT!
ABC-TV 7:30-8:30 P.M.

HOLLYWOOD

THE FABULOUS ERA

Narrated by
HENRY FONDA

The exciting Story of Hollywood's most fabulous era...from Gable and Harlow to Brando and Monroe. The great stars...the memorable films... that brought the "Talkies" to maturity and made Hollywood the glamor capital of the world.
Produced in cooperation with the Association of Motion Picture Producers

Produced & Directed by **JACK HALEY JR.**
Production Supervised and Written by
MARSHALL FLAUM
Music Composed and Conducted by
ELMER BERNSTEIN
Edited by
MEL SHAPIRO
Associate Producer
JULIAN LUDWIG

A DAVID L. WOLPER PRODUCTION

Sponsored by the Procter and Gamble Company

From The Production Centres

Continued from page 39

WNBQ devotes next Monday's "Dateline Chicago" space to a documentary on the fire department's Snorkel Squad No. 1 unit and the following week's to the folk music boites in Chicago . . . The Film-Makers, Chicago black and industrial film firm, has tapped Jane Pinkerton Associates in New York for promotion and publicity . . . . WIND has started a new 13-week series on the role of the veterinarian in public health.

IN LONDON. . .

Michael Bentine appears in BBC-TV's "Living Today" program on Jan. 29 to demonstrate some of his hobbies. They include archery, gliding and fencing but there's sure to be an offbeat angle to them . . . A new Arthur Hailey play is due on BBC-TV on Jan. 30. "The Troubled Heart" with John Barrie, Jane Barrett and William Hunter . . . Lord Francis Williams hosts a new ABC-TV series called "Headway" which bowed in on Sunday (20). Idea is concerned with information and instruction for adults . . . Sir John Barbirolli, back from working with the Texas Symphony Orchestra in Houston, will conduct the Halle Orchestra in "International Concert Hall" at Manchester on Jan. 29 for BBC radio . . . Beauty queen Jean Ward is to become hostess of Anglia-TV's "Glamor, 1963" program . . . Associated Television has started a new French language series in "Sunday Session," which will be entirely in the French lingo and aimed at those whose memories of the language have ebbed.

IN SAN FRANCISCO . . .

KCBS radio broke the KPFA investigation story here with an interview with Trevor Thomas, president of Pacifica Foundation, on "Spectrum '74" . . . KTVU (Channel 2) received the American Municipal Association's "International" award for furthering "the cause of international peace and understanding" with its work in the People-to-People Program. Oakland Mayor John C. Houlihan made the presentation. KTVU's public service programs, "Bridge to the Orient," on the sister cities of Oakland-Fukuoka and San Francisco-Osaka, were responsible . . . KSFO music director and disk jock Jack Carney won awards in Bill Gavin's "Radio Man of the Year" poll . . . Thomas Mullaney, Director of Public Affairs for KRON-TV, will direct a discussion group at the State-wide Conference on Juvenile Delinquency in Sacramento March 12-14 . . . KRON-TV's newest "Assignment Four" documentary is on juvie delinquents—specifically, the New Year's Eve rioting on Market Street, which was ended only by police dogs. . . . KCBS program manager H. S. Bronson will teach a seminar on radio station management this spring for San Francisco State College. He is a former child actor, with "Let's Pretend," "Mr. Keen, Tracer of Lost Persons" and "Jack Armstrong" roles among his credits.

IN PITTSBURGH . . .

KQV disk jockeys put emphasis on the seat belt campaign by fastening their seat belts every time they went on the air in view of the public in the Chamber of Commerce first floor picture window studio . . . Both WTAE and educational station WQED will televise the new series produced at Indiana, Pa. State Teachers College called "Psychology of the Mentally Retarded" on a weekly basis . . . KDKA-TV's art director, Jack Guest; his assistant, Sandy Shutrek and photographer James Stark were given an award for "excellence in station program promotion spots" at the Annual Exhibition of the Art Directors Society of Pittsburgh held at the Penn Sheraton . . . Marie Torre, KDKA-TV newscaster, interviewed Cassius Clay in his training ring on Friday (18) wearing training gloves and dressed in a blouse and Bermuda shorts. Clay showed the punch he would use to knock out Charley Powell and she repeated after him. The punch lost something in the translation. ST. LOUIS PROD. CHATTER

KPLR-TV will carry an 18-hour March of Dimes Telethon over the weekend of Feb. 9-10 . . . KTVI-TV airing a documentary on the plight of "The Unwed Mother" for showing of Tuesday, Feb. 5. Bruce Hayward will be narrator . . . . KETC has scheduled the "Master Chorale" series with violinist Joshua Bolton as host and leader . . . . KMOX-TV weathergirl Lee Shephard will host a weekly "Story Shop" series, starting Saturday (26). The program will be produced in cooperation with the St. Louis Public Library to encourage reading among children in the five to nine age group . . . . Red Skelton booked into Kiel Aud on Saturday, Feb. 2, for a pair of personal appearances.

IN DETROIT . . .

New weekly WXYZ-TV entry is "Club 1270, an hourlong Sunday afternoon tv teen party featuring the top seven songs of the week for dancing. Hosts will be Joel Sebastian and Lee Alan; there will be guest stars, and studio audience of teens will dance for the cameras . . . WWJ will spotlight its award-winning news department and its disk jockey staff in a color slide-and-tape presentation for ad execs in a road show that will appear in New York and Chicago this month and in Detroit in February. Host will be James Schlosser, general manager . . . "Pro-Football, Out of Bounds?" is an hourlong special of the WXYZ sports department which investigates the controversial National Football League's bet-and-gambler-infiltration scandal . . . WXYZ will support the 25th anni March of Dimes Campaign with 100 public service announcements this month.

IN CLEVELAND . . .

While Bob Maher is on hiatus, Bill Frankie is acting WJW-TV program director . . . Jim Stanton exiting AFRA as executive secretary for attorneyship with legal staff doing brief work . . . Bob Neal, WERE morning deejay and sportscaster, guest speaker at John Carroll U football awards banquet . . . Hugh Bonsecour, KYW news, and Tom Griffith, all-night deejay, handling adult education classes in suburban high schools . . . WLRC appointed Word Radio as exclusive national reps . . . Paul Mooney, Press-News, doing daily entertainment stint on KYW-TV . . . Murray Seeger, Plain Dealer, political reporting for Westinghouse tv. Rowland Wichman, Plain Dealer, for Westinghouse radio, and Ray Bonney . . . Plain Dealer, for WERE, from state capital . . . Mike Hrechook over Akron and back at KYW radio news beat . . . WGAR's News Director Charles Day spearheading move bringing Vincent Sheean for talk to Friends of the Euclid Libraries . . . Gabe Paul, new head of Cleveland Indians, reported planning minor changes in ball team's television programming with WERE to continue radio spieling.

IN MINNEAPOLIS . . .

Jayne Meadows will join husband Steve Allen in Twin Cities Friday (25) to take part in Allen's CBS-TV show in conjunction with St. Paul Winter Carnival. Allen remains through Jan. 30 to tape four more shows. Winter Carnival guest Mitch Miller will appear on KSTP-TV's daily color program, "Treasure Chest," next week. Sam Shubbard station will carry the Winter Carnival parade Saturday, preceding it with half-hour colorcast featuring queen candidates in the annual mid-winter celebration . . . WCCO Radio's "Open Mike," weekly public opinion show in which listeners phone in comments and questions, received "an overwhelming vote of confidence" from dialers, according to WCCO news director Jim Bormann. In a letter to editor of Minneapolis Tribune, program had been panned by a Univ. of Minnesota professor for giving voice to crackpots and subversive elements. WCCO, in response, put fate of show up to station's listeners. Bormann said nearly 100% of fans who called in voted in favor of continuing show . . . Before opening of 38th session of Congress, KMSP-TV asst. news chief Bob Watson spent week in Washington filming Minnesota congressmen. Footage is being used on the nightly 6 o'clock news report.

TV's $500,000,000 Bridge Game

Continued from page 38

each hand. Aubrey holds the top 13 CBS shows while his dummy reveals the next 13 CBS programs. Kintner holds the top 13 NBC shows and Goldenson the top ABC 13," plus adjoining box.)

"Even if Kintner or Goldenson had the bid, Aubrey's hand (all face cards) would get either one handily. For the NBC or ABC dummy hand would be made up of programs even lower rated than the ones in their hand (the next 13 in descending order on either network.) Actually if Goldenson or Kintner followed the elementary Goren rules, they would be forced to pass.

"Aubrey, on the other hand, by the same Goren rules, must open with a demand bid. He can open in spades, hearts, diamonds or no trump, and easily win the hand.

"As any bridge player can see, Aubrey can win in spades.

"Kintner with the Ace of Clubs ("Bonanza") can take only one trick.

"Goldenson, with one face card, the King of Clubs ("Ben Casey") can't take even one."

The producers—for comparative purposes—played by bridge with the Nielsen deck of one, two and three years ago to produce results depending on the skill and nerve of the "network" players.

But this season, they say, "it's clear Aubrey has to win hands down."

Meantime of course, Tom Moore and Mort Werner are worrying about to locate new 1963-64 program cards, to place in Goldenson's and Kintner's hands, on which advertisers will be asked to bid at $6,000,000 per half-hour or $10,000,000 per hour card.

However, every card in Aubrey's hand with the possible exception of Jackie Gleason's will be back in the '63-'64 deck. And all the face cards in this year's game—except "Beverly Hillbillies" the Ace of Spades—have been in the game for more than one season.

As the advertisers line up for next season, it begins to look like a stacked deck.

Claremont, N. H. — FCC has granted permission for Claremont Television, Inc., to operate several television translator stations in this area. The stations will rebroadcast programs of stations WENH-TV in Durham, WRLP-TV in Greenfield, Mass., WCAX-TV in Burlington, Vt., and WMUR-TV in Manchester.

Ask $16,500,000 For FCC in '64; FTC's $13,023,000

Washington, Jan. 22.

President Kennedy in his budget message asked $16,500,000 for the FCC.

The sum is more than a $2,000,000 boost over the $14,486,000 appropriated for FCC by Congress last year.

The biggest hike is for applied technical research and frequency allocation.

Request for this Government fiscal year, beginning July 1, 1963, is $1,101,000. Sum estimated by FCC for last fiscal year, beginning July 1, 1962, was $916,000.

Commission sought $2,705,000 for its broadcast activities. This is a jump over last year's estimate of $2,144,000.

Another hike is in field engineering and monitoring activities. This year's request was $4,914,000 compared to last year's estimate of $4,607,000.

In line with President Kennedy's "hold the line" pledge to Congress, leave for personnel to $8,150,000 Commission has cut its expenditures from last year's $8,300,000.

FCC also has deleted funds for its UHF tv division. Last year's estimate was $177,000.

FTC Request

Federal Trade Commission has requested $17,000,000. It's last appropriation was $11,302,500.

A large chunk of FTC increase for Government fiscal year beginning July 1, 1963 was taken up by deceptive practices investigation money, including checks on radio-television advertising.

FTC asked $3,305,000 for 1964 investigation and litigation of deceptive practices.

This is a jump over the $2,976,000 estimated for last fiscal year which began July 1, 1962.

FTC also sought $400,000 to continue their trade practice conferences, industry guides and small business operations.

This sum is a boost over the $360,000 estimated for fiscal year which began July 1, 1962.

JOE GIVEN

says:

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Steaks, Chops, Prime Ribs, Lobster
2 Beautiful Dining Rooms
Luncheons from $1.25
McGUIRE'S
FIFTH AVE. at 46th ST.

GREAT SAVINGS ON WIGS
Importer's close-out of fine European wigs in limited color range. Three blank hand-made, $600 each; one medium blend hand-made, $650; fourteen machine-made in four medium colors, $70 each; one medium blonde human, $400. Many are styled. All sales final. Cash only.
250 Fifth Avenue, Room 711
10-12, 2-6

NEW YORK CITY—96th St., East
Cooperative apt. is layout on Manhattan's East Side at the sixth county, $150 monthly. Substantial but 3-4 bedrooms.
EAST RIVER TERRACE
CORPORATION
306 East 96th Street TR 6-3000
(adjacent to prospective)

JOSEPH E. LEVINE'S "HERCULES" SMASHES ALL OPPOSITION IN RACKING UP ALL-TIME RATING HIGH ON WOR-TV!

This is the highest rating in history for any single motion picture presentation on the New York station. "Hercules" overwhelmed all competition with 46.1% of the viewing audience according to Nielsen Station Index. The 35.1 average quarter hour rating exceeded that of the three major networks combined in the same time slot 7:30 to 9:30 P.M., Friday, January 4th.

This is the first of the thirty-three motion pictures purchased by WOR-TV, Channel 9 from Embassy Pictures.

TV Followup Comment

Continued from page 48

quite high-spirited crowd reac... Here.

Armstrong Circle Theatre

When as forecast, Armstrong Circle Theatre leaves the air next season it is episodes such as 'The Journey of Pon Lee' which will be sorely missed (CBS-TV, Like the effort two weeks past doesn't have another anthology showcase where dramatic actualities can be telecast weeks and no such hour showcase appears in the offing.

'The Journey of Pon Lee' was a moving story of a deaf and blind girl, taught to communicate, to love and to accept her handicaps. It may have been derivative of 'The Miracle Worker,' but it's a small matter. Teleplay of Rob Van Stock had its own individuality and appeal.

Having the Singapore teenager who travels to far away Massachusetts to a school for the blind was inspired. Her performance was as strong as her name. She had hit melodic pathos and realism. Joan Hoopple-Hou, as her teacher who made the journey with her, may have been a bit too stiff, but she carried the climactic scene of going home with an endearing power. Paul McGrath was fine as the head of the school. Zia Mosbyridden as one of the teachers was properly inspirational, and others in the cast including teenagers and kids were more than competent.

Paul Gregori's direction brought out the best in the teleplay and the best in the performers.

Hora.

As Caesar Sees It

Sid Caesar presented a broad view of the contemporary scene in his fourth outing of the season for ABC-TV last Tuesday 15, but he did manage to zero in often enough to end up with a laugh-plus for the half hour. His writers, Mel Brooks, Terry Ryan and Ernest Chambers, gave him plenty of fodder for the proper display of his varied talents and he made the most of it even in some of the sketches that dragged on too long before the point was made or too long after the point had been reached.

The fresh talents of Caesar's new faces, Jane Connell, Karen Morrow, Edward Ryder and Gordon Connell also helped greatly in giving the stanza a bright spark that kept it upbeat throughout. But it was Caesar who reigned supreme with the sure hand of a comedian who knows that he's finally been given something worthwhile to work with and assistants to help him put it across.

The best event of the session was the sketch commenting on the current trend of longtime films. There were deft jabs at big business, ad agencies and client-chasing that landed right on target. A spoof on international cultural exchanges via substitute tv was a hit-and-miss affair, but the sequence in which Caesar portrayed a Latin-American political boss was sharp, cynical and quite funny.

As a whole the program had more hits than misses and that's a good enough average to satisfy most people.

Gros.

The Defenders

Pros and cons of legalizing wiretapping met a going over on Saturday's 13 outing of CBS-TV's "The Defenders." The personalization and dramatization of the issue sputtered at the start, but built in momentum and interest towards the final half-hour.

Legit producer Shepard Traube took on the directorial job for this outing. Traube did a pro job, depending a good deal on closeups to register emotion and drama. Guestar Stu Erwin, portraying an ex-con turned straight only to be trapped in a narcotics rap, milked the role for all its worth. He was a good job in snatching credibility and pathos in a roughly etched in character.

The wiretapping issue, as it was exposed and argued in this drama, was a once over lightly treatment. The drama didn't land any new insights, but rather repeated many of the pro and con arguments in a personalized way. Too many interior shots emphasized the stagnant quality of the drama in the opening scenes. By the finale, though, "The Poisoned Fruit" script by A. J. Russell did pass muster.

Donald Marron brought conviction and strength to the role of assistant U.S. attorney. Martin B. Rudy, as the prosecutor, was properly deceptive, and Virginia Gilmore, as his wife, was fairly credible as the unlucky woman. E. G. Marshall and Robert Reed, series regulars, turned in their usual competent performances, their polish at times covering the holes in the script.

Hora.

Bell Telephone Hour

Latin viewer balance was struck on NBC-TV's "Bell Telephone Hour" color special Friday (18) as the Henry Jaffe Enterprises production came up with talent ingredients suitable for almost any audience taste. Lengthier aspects were ably handled by some top dancers of the New York City Ballet who were seen in an excerpt from George Balanchine's ballet, "Apollo," and concert pianist Jean Casadesus who contributed some lovely keyboarding on some Debussy and Saint-Saens works.

For the pop tune fans executive producer Harry Wood brought on Patti Page who reprised some yesteryear hits including "Buttons and Bows," among others. Miss Page's frequent costume changes, along with a variety of props and backgrounds, helped capture the atmosphere of the songs. Backing by a male and femme chorus was an added fillip.

Fred Waring & the Pennsylvanians, who made their initial appearance on the series, provided a stirring opener with a glee club pop medley that was highlighted by some delicate choral shadings. Impact, however, was somewhat marred by overlength. Waring unit also wound up the hour with a flag-waving finale built around "America the Beautiful."

The few plugs, which are the rule with the 'Bell' show, primarily pushed the advantages of a bedroom phone and long distance calls as a means of "visiting the children." One particularly well done sponsor message explained how Bell scientists, repaired the company's Telstar communications satellite.

Gelb.

Menotti's Crowded Future; Operas Commissioned By Paris, NBC and CBS

Composer Gianocarlo Menotti is currently working on four new premieres—to be given within the 1963 season. One is the opera for Paris (already once postponed for translation difficulties) which is now set for spring but subject to change. This opera is called "The Last Superman."

Menotti's "Labyrinth" is to be broadcast in color over NBC Sunday March 3, at 2 p.m. The work, which the composer himself describes as "surrealistic" requires special effects and trick photography and is written and intended for the medium exclusively. NBC has commissioned previously three works by Menotti of which "Amahl and the Night Visitors" is most successful (1951). The other two were "The Old Maid and the Thief" (1938) and "Maria Golovina" (1958).

Another Menotti opera has been commissioned by CBS but as yet the title is unknown. Concerto commissioned by and for Cincinnati Symph. is in the works too.

The Spoleto "Festival of two Worlds" which was threatened with foreclosure at season's end last summer, will take place definitely again—only its program will be somewhat more condensed and less varied—which might not be all for the worse. Its opening date is June 12 and it will run to July 14. Nothing will be done before the money is definitely raised.

Kansas City — A remodeled former postoffice building in suburban Mission is new quarters for KBEA radio and its sister FM station, KBEY.

Tom Howard, general manager for the radio firm, said the move to expanded facilities was necessitated by an extended broadcast schedule. Both AM and FM operations will go on a 24-hour basis in mid-February.

TAM's Top 20 In Britain

(Week Ending Jan. 6)

	Homes Viewing (000's)
Coronation Street (Wed.)—GRANADA	8040
Coronation Street (Mon.)—GRANADA	8026
Homeck—ATV	7735
Take Your Pick—AR	7386
This Week—AR	7308
Sunday Palladium—ATV	7140
No Hiding Place—AR	7017
Double Your Money—AR	6884
Emergency Ward 10 (Fri.)—ATV	6771
Bronco—BBC	6771
It Happened Like This—AR	6668
Steptoe & Son—BBC	6401
Armchair Theatre—ABC	6401
The Rag Trade—BBC	6135
Take a Letter—GRANADA	6041
Bootsie & Snudge—GRANADA	6002
Benny Hill—BBC	6002
Dickie Henderson Show—ATV	5916
Emergency Ward 10 (Thurs.)—ATV	5786
Z Cars—BBC	5640
Arthur Haynes Show—ATV	5640

CBS-TV's '63-'64 Master Plan

Continued from page 36

'Dennis' occupies the 7:30 to 8 p.m. slot.

Monday's strong lineup will remain the same, with the exception of the 10 to 11 p.m. period, now occupied by the departing 'New Loretta Young' show and 'Stump the Stars.' Two possibilities seen for that Monday hour are the George C. Scott starrer, 'East Side, West Side,' or 'The Warden,' an hour viddish series of Bing Crosby Enterprises.

Tuesday's strategy calls for moving up the clock "Red Skelton Hour" from 8:30 p.m. to 8 p.m. From 8 to 9:30, "Quick Widow," to be produced by Paul Henning under the Filmways banner, is penciled in. "Lloyd Bridges Show" is out. Remainder of the schedule remains the same. It was the Arthur strategy last time out to sandwich Jack Benny between two established hits 'Skelton and Garry Moore Show' which brought Benny back in the rating chase after a faltering rating showing Sunday nights.

Wednesdays will find web's top comedic series, 'Beverly Hillbillies' opening up that night's entertainment schedule following "CBS Reports" 7:30 to 8:30 p.m. Following "Hillbillies" will be the new half-hour Phil Silvers show. "Dick Van Dyke" is slot at 9:30, with the new Danny Kaye hour from 10 to 11 p.m. Being bumped are the "U. S. Steel Hour" and "Armstrong Circle Theatre," which alternate for that time period weekly. Web is trying to woo U. S. Steel and Armstrong Cork to sponsor Kaye.

Thursdays and Fridays, the second step in the master plan, isn't as definitely programmed at this point. It looks like "Nurses" will occupy the 10 to 11 p.m. Thursday period, while "Alfred Hitchcock" fills the Friday 10 to 11 p.m. slot. "Eyewitness," new talenter Fridays from 10:30 to 11 p.m., will not return next season, as previously reported due to the increased network evening news feed. "Perry Mason," "Ravalde," "Route 66," all occupying hour periods currently Thursdays and Fridays are also due to return. Fate of "Route 66" still is said to hinge on the return of costar George Maharis.

To fill potential vacancies, CBS-TV has a massive stockpile of properties, considering the comparative few slots left open. There's "Real McCoys," the hour American historical series, Warner Bros. "Giant Step" game show, "Picture This," a half-hour Carl Williams starrer, and others.

Louisville—Dorcas Rutherford for many years WHAS Director of Public Affairs, has retired. William R. Morse has been appointed WHAS Radio Producer. Morse has been with WHAS-TV since February, 1956, starting as floor director, and later stage manager in charge of a staff of seven floor directors.

ADVANCED TRAINING IN TELEVISION

in Directing and Producing; Acting, Technical Operations, TV Film Production, TV Announcing and The Television Personality. Courses offered in the University's own Production Center, intended for those who require more experience in the routines of production. Beginning courses also available.

Spring Program begins February 5

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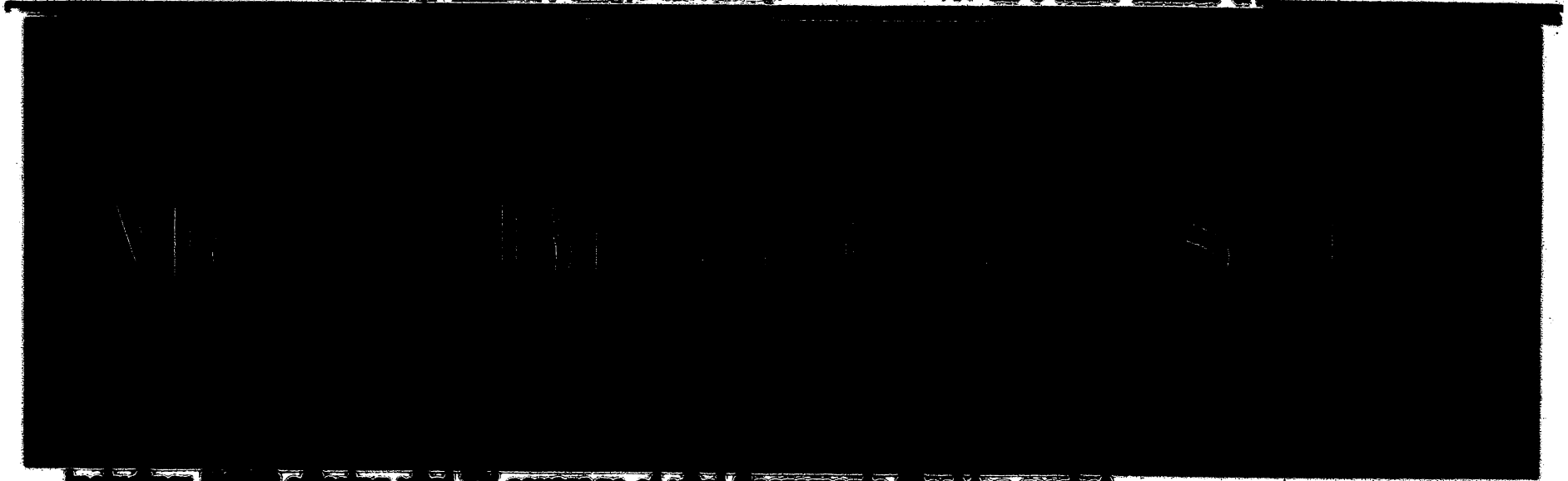

[illegible] closing will TV coverage of [illegible]

WCBM...adult radio in Baltimore featuring an outstanding regional news staff.

THE PUBLIC'S INTEREST IN PRIVATE PROFIT

"Public interest" and "private profit" . . . two phrases often used, particularly in broadcasting, and sometimes thought to be conflicting and incompatible. Corinthian believes them to be inseparable and completely compatible.

Profit is the mainspring of this country's economic system, a system we have chosen to best serve most of the needs and wants of the people. It provides our lipsticks and our locomotives, our matchbooks and our magazines, our baby bottles and our broadcasting.

The purpose of the competitive profit system is not to enrich the few, but to responsively serve the many. Those who serve best profit most. This is the incentive which encourages people to build better mouse traps . . . to operate more efficiently . . . to try to guess what the consumer will want tomorrow and the day after tomorrow.

At the heart of the profit system is a simple idea: most needs are best met by letting the people themselves make their own decisions . . . the free choice of those who use and the competitive response of those who produce. The alternative is a master plan developed and directed by government, a solution now being questioned even within the walls of the Kremlin.

Corinthian believes that this competitive profit system, although less than perfect like every human institution, has served us all well. It has provided an unparalleled standard of living and contributed importantly to the maintenance of individual freedom.

In our judgment, "private profit" is clearly in the "public interest."

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KGTV Tulsa
KXTV Sacramento
WANE-TV Fort Wayne
WISH-TV Indianapolis
WANE-AM Fort Wayne
WISH-AM & FM Indianapolis

Responsibility in Broadcasting

THE CORINTHIAN STATIONS

Represented by H-R

Too Few Voices, Need More TV Stations, Minow Tells Eggheads

Newton Minow, Federal Communications Commission Chairman, said yesterday that the most foolproof way of curing television's ills as a government move to soup up competition by increasing the number of potential stations from 2,229 to about 1,200 towns.

"We Believe" Minow declared in a paper read to a N Y convocation of the eggheads Fund for the Republic's Center For the Study of Democratic Institutions, "that our problems stem not from too many voices but from too few. We believe that competition has not yet had a fair chance to show what it can do with television."

Hefty increase in stations would come through UHF now that the all-channel Law is in effect Minow explained.

He suggested that pay television, if successful in the present tryout, should be annexed to UHF. Minow also commented "Limiting up 82 (UHF) channels will make possible a fourth commercial tv network appealing to higher rather than lower common audience denominators."

On this point, Minow added "There are some fine mature men in commercial tv who are fully aware of the mounting cultural interests in this country. I believe that the commercial broadcaster will find it profitable to venture into this relatively unexplored territory."

On television, Minow said UHF "will make possible nationwide pay television."

rights in Germany and Italy. It is possible, however, that a deal will be reached whereby NBC International will distribute for these nets, who are back in school.

In any case, it is not likely that NBC will give UBA distribution of the half-hour version for sometime, at least not in countries which are wealthy enough to pay customarily for their tv product.

NAB 41st Powwow Agenda Shapes Up

Washington, Jan. 22.

Plans are shaping up for National Assn of Broadcasters 41st Annual Convention in Chicago, March 31-April 3.

Erwin D. Canham, editor of the Christian Science Monitor and network radio commentator, will moderate special "Broadcasting in a Free Society" session and debate.

The debate will cover opposing views of increased versus decreased government regulation of broadcasting.

Theodore Pierson, Washington communications attorney will speak in favor of less regulation and Dean Roscoe Barron Undefrity of Cincinnati Law School and the Barron Report man, will argue for increased regulation.

NAB also revealed that the FCC will again hold its tradition panel session.

USIA-NBC

Continued from page 1

vast from an NBC executive, and since the American airing, which was favorably received by the press and the public, there has been a clearing of the air in many parts of the capital city.

Reportedly, USIA's interest in the program simply stems from the nature of "The Tunnel." Government seems to feel that it can not lose by offerings up a program to the world which shows the great lengths to which people will go in order to escape Communism.

It is highly improbable that USIA due to the cut and to other factors will provide much more than a 30-minute "Tunnel" tie-in. Meantime NBC International is selling the full 90-minute program to the Lamont it markets around the world, and they have been selling it up Japan, Mexico, Puerto Rico, the Philippines. Australia and Hong Kong are understood to have made firm commitments and Canada and England seem on the verge of deals.

The two Italians who initiated digging the tunnel under the Berlin Wall are said to own exposure

Tashman

Continued from page 1

between a piece for WQXR, the Times' radio station, a full-length written review for the Times' syndication arm and its Coast edition, Tashman reportedly figured that the curtain would have to be advanced. However, producer Roger Stevens couldn't do that on short notice. However, the play's intermission was cut from 15 to seven minutes in order to offer partial accommodation.

WNBC-TV also wanted to restart Tashman to exactly two minutes, which he thought might not be enough particularly since he was getting this only when he got to the NBC studio's only hi-fi set-up. Ultimately, however, he was given what he requested.

He then went on forever as of Variety's press time yesterday (Tues.) Tashman had been asked to NBC to do a review of tomorrow's (Thurs.) opening of "The Seagull For Sale" (ELP) presently uncertain. Therefore whether he would accept such a bon

Nobody Interested In Discovering 'Discovery' So It Faces Layoff

Running up a stone wall of advertiser resistance, ABC-TV is making a final effort to keep its five-time-a-week juve-slanted "Discovery" show on the air by drumming up some new business from quality-minded advertisers. However, for the first quarter, the show is less than one-third sold and, at this pace, virtually represents a total loss of $600,000 per quarter for the web. If biz does not improve, the web plans to carry the show through the remainder of this year and then lop it in the fall.

One network exec said that the high-talking ad agencies were brushing off a show that not only picked up some kudos for kiddie program, such as the Edison Foundation Award, but also was a justifiable economic buy. At current ratings for the show, the going commercial rate of $4,000 per minute on the show provides a cost-per-thousand of around $1.50. Thus, it is conceded, is somewhat higher than the 85c cpm for rerun cartoons and filmed series for kiddies. But, ABC's argument goes, the educational angle in "Discovery" merits the higher programming and advertiser costs.

Men In White

Continued from page 30

issues of general public interest should be clearly identified as editorials. They shouldn't be unmistakably identified as statements of station opinion and should be appropriately distinguished from news and other program material."

—Applauded the news that TV Code subscribers have reached the all-time high total of 400 stations.

—Adopted a formal policy statement that the public interest requires federal licensing and regulation of community antenna television systems.

—Adopted a new Code amendment clarifying a provision permitting limited waivers from Code commercial time standards for programs presenting women's services, features, shopping guides, fashion shows, demonstration and similar material with genuine audience interest.

ABC-TV's Caution

Continued from page 30

on Mondays at 10 p.m. "Combat" and "Walton Train" are also said to continue to hold down the 7:30 p.m. segments on Tuesday and Wednesday respectively. If "Jack McBrayer's" goes Sunday it's like that another new entry, "Greatest Show on Earth" will go on Mondays.

On the weekends, ABC-TV is firmly proceeding with Lawrence Welk at 8:30 p.m. with the one-hour Jerry Lewis show following at 9:30 p.m. on Saturday. On Sunday nights, the two 45-minute Revue shows, "Arrest" and "Prosecution," are fixed in the 8:30 to 10 p.m. block followed by "Voice of Firestone." Some legal details still have to be ironed out to clear the way for the swing of "Fight of the Week" to Friday nights at 10 p.m.

Faye & Lyon

Continued from page 30

indirect quote that had him saying that he had used his column as a lever in the past and promised not to do it again. "That is in the same category of 'Do you still beat your wife?' and was never said or implied by me, and VARIETY is wrong to repeat such a canard," Lyon said.

Lyon said that he was particularly disturbed at Faye's "unsubstantiated" allegations because they "might bring discredit to WCBS-TV and the Chicago Tribune, neither of which deserve it in any way."

The columnist's variety show appears on WCBS-TV from 9-10 on Monday nights and is taped the preceding Wednesday. Faye's show is taped on Friday for a Saturday airing on WBKB at 10-11 p.m.

Features-to-TV

Continued from page 26

ture execs, report a difference in slanting even the best off-network hours as opposed to features. It's argued that there isn't the same "if we don't catch it tonight we'll miss it" factor governing even the best off-network hours as opposed to separate pix.

In any event, most feature distribs feel the off-network hours haven't hitten into their sales potential to any large extent. One distrib reported some temporary shrinkage, but, said he, in most cases if one station turns to off-network hours, there's always another station playing pix.

It was pointed out that there are a few markets, notably Cleveland, and to a lesser extent Boston, where stations for one reason or another have stayed away from buying features to any major degree, allowing a stockpile of unbought pix to build in the markets in question. This happened before in particular markets, according to feature sales execs, with the leagues being broken by a particular station, resulting in a rating boom in the affected market.

As to prices, there's little doubt about them. With the shortage of post-'48 supply, there's nowhere for prices to go but up.

Collins

Continued from page 26

announced the board had authorized a new contract for him.

At the same time Collins was permitted to announce that the board had approved a "continued study" of the "relationship between expert advertising and women." The study, said Collins, who doesn't have the smoking habit, will be conducted by the NAB Code Authority.

"I feel quite encouraged about the progress being made in this matter up to this time," Collins commented. "I am confident that this action is a sincere and good faith effort on the part of the broadcasters to deal with this subject constructively."

That's what the man said.

TAS

Continued from page 25

earnings are returned to returns with Translux benefiting from charges for transmission distribution and other costs.

Also announced was a repeat of last year's dividend of 12½c per share, with the directors predicting that the net profit for the year would be "substantially in excess" of last year's $1,000,000. Chairman of the board is Sir Robert Renwick, managing director of Rediffusion, Ltd., and Sir Robert Fraser, director general of the British Broadcasting Corp.

TAS also will go international this year with shows slated for telecasting in Japan and Australia and screenings of future productions are possible in Russia and the Orient.

Inger Stevens

Continued from page 32

a pregnant woman on the Dick Powell Show," a Swedish immigrant in "Route 66" and a call girl on "The Nurses." She also played the lead in "Mary, Mary" for several week on Broadway as a temporary successor to Barbara Bel Geddes. Diana Lynn took over this week as permanent replacement.

Next assignment for Miss Stevens is the lead part in "The Farmer's Daughter," a tv pilot on Screen Gems' schedule.

Granada Only TV Brit. Com'l Major With Nov. Hike

London, Jan. 22.

While Granada alone among the commercial majors managed to earn more money in November, 1962, than the previous November, hiking its gross by 6% to $4,032,000, the smallish Border Television Ltd did the fiscal dunking. It raised its $306,000, or 50% more than it did the same month the previous year, according to Media Records Ltd latest report.

All the other majors dipped compared to 1961. ATV dropped 5% in both its London and Midlands operational areas to a Nov. '62 gross of $4,211,200, while ABC-TV took the same dive of 5½% to a total of $4,536,000. In its Northern operations ABC-TV raised income 2% to a $1,845,200 total but in its Midlands area its earnings dipped 3% to $1,106,000. Southern TV managed a healthy rise, 7% to $1,422,000 as did Ulster TV with a 5% lift to $280,000. Television Wales & West was the only other increased earner, 3% to $1,382,400.

Westward Television Ltd, which recently made drastic economies in the size of its administrative and publicity staffs, suffered the steepest dip in earnings — 15% down to $420,000. Grampian TV Ltd took a 6% drop to $254,800. Scottish TV dropped 2% to $1,456,000, and Tyne Tees TV 1% drop to $1,280,200.

Other Nov. '62 incomes were: Anglia TV — $720,200 in fact $2,000 more than the previous November but fractional in percentage. Wales West & North TV $201,200 and Channel TV $20,200 neither of the last named having operated in Nov. '61.

Overall total revenue was $24,285,000 compared with $24,013,400, an increase of 1%.

Daly

Continued from page 32

ers as the result of a "personality conflict" with a negotiator for the network.

Good-on-Tashman, which created this package, sold it four years ago to CBS, and now only "mans on" at for the network. Representatives from both network and producer end, says much to continue of late.

One source said that Daly, who once worked for NBC News operation while continuing to stand Sunday nights on the CBS entertainment panel, was offered a higher weekly fee than he is presently earning.

GENERAL MANAGER, KRNO

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Taste of TV Coin Stirs Cleve

Continued from page 1

onsle to the shut desk. The current strike, however, giving new men an opportunity of both achieving widespread recognition, some popularity and financial benefits has caused a very painful reappraisal of attitude. Some say now they'll want clause in the new Guild contract when written, assuring newsmen the journalistic freedom of broadcasting on the side.

As one newsman turned broadcaster put it, if the publishers had permitted us to pick up the extra earnings, perhaps the whole aspect of financing stipulations in the contract talks, with security, etc., would be secondary."

Meanwhile the strike continues with little optimism for settlement as the out-of-work craftsmen began 21 "publishing of a five-a-week, 12-page daily with street sales of approximately 125,000. Paper, "The Record" will be sold for a dime, Monday-through-Saturday, except Thursday, when the Cuyahoga-wood Press must turn out several suburban papers, thus tying up presses. Entertainment editor will be Glenn Pullen, Plain Dealer night club editor and long-time Variety correspondent.

As yet, no major decision as to whether newspapermen-turned newsmen will participate in "The Record," as lack of time in preparing copy seems to be the obstacle.

Among those on the air are Peter Bellamy, drama critic, Plain Dealer, WERE; Helen Meine, Press Economics Editor WERE; Don Scherr, Press Financial Editor, WERE; Bill Barrett, Press, and Rex Dorsey, Plain Dealer, WERE; Frank Gibbons, Press sports, Murray Seeger, Plain Dealer politics, Paul Mooney, entertainment—all with KYW.

At least two newspaper men have left the industry. Al Rothenberg Press automotive editor, has gone to Lock Marianne in Detroit, and Donald Young Jr., has left the Plain Dealer to become day news editor for KYW radio which is returning to a two-platoon editorship on its expanded operation.

Besides Young, Ted Wygant has been named as night news editor for the 2-11 p.m. shift. Art Schreiber, KYW news director, stated that a recent Trendex showed "47%" of the Cleveland area adults depend on KYW radio as their basic news source," and that these facts indicate the need for continued improvement of news presentation "so we can be of major service to the community. We are expanding morning newscasts at 7 and noon to 15 minutes, along with 15-minute shows at 6, 6:45 and 10 p.m. Bill Tompkins, Sohio morning voice in the 7:45 10-minute stanza, will work the noon show with Hugh Donaccon. All other on-the-hour newscasts will be five-minutes," with headlines on the half-hour. The on-the-hour newscasts replaces the half-hour time slots introduced by Westinghouse when KYW came to Cleveland in 1956 during the NBC-Westinghouse exchange.

In another newspaper-broadcasting embroglio, Ben Maidenburg, executive editor of the Akron Beacon Journal, wrote a stunning 1,200-word blast against KYW-ts newscaster Bill Jorgensen.

Maidenburg chided Jorgensen for allowing the Beacon Journal to put money in papers into Cleveland because Scripps-Howard owned some stock in the Journal. This has been no secret. It dates back to 1950 when the Beacon Journal took over the Times-Press, owned by Scripps. For those who may ponder the stock is only a small minority, but more important, non-voting."

Maidenburg said cost of newsprint, delivery problems were base reasons for non-sale in Cleveland, about 40 miles away. He also took issue with stations "expanding news" when, prior to the strike, station boasted it covered "all the news."

DRAMA CRITIC,

female in mid-30's with newspaper experience, seeks opportunity in production end of Radio—TV—Theatre. RO 9-5000 weekdays 9-5 or RH 9-0967 weekends and evenings New York City.

Friedman

Continued from page 54

"Marty", done in '53; Philco's "A Man Is Ten Feet Tall", put on in '56 and Hallmark's "The Taming of the Shrew."

Not the least of the problems was getting clearance from every single person involved in all these programs.

One of the reasons Freedman says he's quitting DuPont is so that he can devote some time to filmmaking. It was another filmmaker who was the source of one irritating dispatch on the Museum's "retrospective." Freedman sought rights to the much-reported television of "Days of Wine & Roses," which Warners has since turned into a motion picture. According to Freedman, everyone—CBS, the original writer, author J. P. Miller—gave permission for use of the kinescope for showing at the N. Y. museum. But Warners heard of it and refused the Museum the property in its original television form.

In an aside, Freedman wondered if it's true that some parts of the motion picture industry aren't always bothered by the Museum of Modern Art, which has been showing great motion picture reruns almost since it was established in 1935. Could be, he hinted, that the industry figures the Museum, by charging a nominal amount, is taking bread from the box office.

"I think the retrospective is very important," Freedman said. Having devoted much of his time, at no charge, to the project, he added, "Funny, but it's taken an outside organization to sponsor a look at television. Why wasn't it done by an organization within television? Well, it couldn't be: you need somebody besides the artist to park the painting."

Asked if the retrospective by the Museum wasn't poaching on a fancy of the Academy of Television Arts & Sciences, which long ago began talking of a museum and, more importantly, a tv library, the producer replied: "The Academy's library is very inadequate. As far as I know they have very few kinescopes and no permissions." Freedman is an active Academy member.

Besides," he added, "it needed something like the prestige of the Museum to get the cooperation of everybody involved."

Some members of the Academy, apparently speaking as individuals, seem to be displeased that the retrospective isn't coming from within the industry itself. One of the reasons for this belief is that it would be more promotable in the hands of industry officials. On this, however, Freedman had no comment.

"The reason the Museum is interested in these showings—in Television U.S.A.—is because television is the first medium developed since the Museum began in 1935 and they're interested, frankly in finding out what tv is."

There are over 30 tv showings made between 1940 and the end of 1961, which will be shown in their entirety by the Museum of Modern Art between Feb. 5 and May 4 of this year. It's the first tv project of its kind ever done in an American theatre.

Ex-Bon Lee Web

Continued from page 54

pickup of the regular national network shows.

Mann, who has set up ABC Radio West's own sales force in New York, Chicago and Los Angeles, pointed out that the revitalization of the Coast regional hookup is paralleling the phenomenal population growth of the western states. In addition, the researchers have come up with data showing that favorable climatic conditions encourages more outdoor and auto listening in the West than in any other area of the country.

Determination of ABC Radio to build up its western division was signalized by its signing of sportscaster Tommy Harmon away from CBS Radio. Since then, ABC Radio has built an entirely transistorized studio for Harmon on the Coast. ABC Radio is also heavily stressing cooperative tie-ups with advertisers on point-of-sale merchandising campaigns to sell the product along with the web.

Mann was in New York last week to beef up the representation of national advertisers on the regional web. Local manufacturers now account for about 30% of the business on ABC Radio West. Among the top advertisers on the regional hookup are Signal Oil, Standard Oil of California, Farmer Insurance Co., Homelite and Sterling Drug Co. Mann is also holding meetings with Coast agencies to explain the research methods used by Sandmeyer & Co., which ABC Radio bought last year after giving up its Nielsen contract.

Threeways

Continued from page 54

emptied Jackie Gleason for an hour go with Leonard Bernstein. For all the latter program's delights, it only served to make a big Nielsen hero out of "Sam Benedict," which otherwise has been floundering.

There is no question about CBS' dominance in the Nielsens this season. But of all the networks, CBS plays it the safest, a minimum of preemptions, with these attendant Nielsen hazards as contrasted, for example, to NBC's 40 hour-long news-publicities preemptions and the Kintner insistence on balance.

Monte Carlo Fest

Continued from page 54

Group portrayed the story of the Birth of Christ, and this year for the first time, the French and foreign critics awarded a prize to Czechoslovakia, for the quality of its selection of programs submitted and for its contribution to the research of expression through television.

Saturday's ceremonies were attended by Prince Rainer and Princess Grace as well as Gina Lollobrigida, and others. There was a total of 71 entries from 16 countries. "Carmen" program was one of 31 American entries. Festival was attended by more than [illegible] personalities and more than 75 representatives of TV

Inside Stuff—Radio-TV

Seventh annual competition for the eight CBS Foundation News Fellowships offered at Columbia U. for the 1963-64 academic year has been announced. The closing date for applications is March 1, with the winners to be announced in April.

Applications are invited from news and publicaffairs staff employees of CBS News, CBS o&o's, affils of the respective webs, non-commercial educational stations, and also from teachers of courses in news and publicaffairs techniques in colleges and universities. Fellowship grants average about $8,000 apiece to cover university costs and living and other necessary expenses.

Frank Sinatra is taking over the emcee chores for the 35th annual "Oscar" show to be telecast April 8 by ABC-TV at 10 p.m. Bob Hope has been the longtime emceeing star of the event to be held this year in the Academy of Motion Picture Arts & Sciences at the Santa Monica Civic Auditorium.

This year's telecast will be sponsored by Procter & Gamble through Grey, and the Kitchens of Sara Lee, through Hill, Rogers, Mason & Scott.

The commercial vocal group known as "The Satisfiers" will be giving up their jingles on Saturday (26) night to sing with the Cincinnati Symphony orch. at the Cincinnati Music Hall.

"The Satisfiers," quartet in which Barbara Cameron sings the female lead, will present Broadway legit and Hollywood film tunes, under the title of "Theatre Train, Up, Down and Off-Broadway." They will be accompanied by the 115-piece symphony orchestra. Others in the group are baritones Art Lambert and Pat Mooney, and tenor Bob Lange.

Miss Cameron in private life is the wife of Joe Kotler, sales v.p. of Warner Bros. syndication. Before moving to N. Y. Miss Cameron was a featured radio and tv performer in Cincinnati and appeared twice before as a guest soloist with the Cincinnati Symphony Orchestra.

Television and radio set sales were up in November but production slid slightly.

November tv distributor sales were 629,487, a drop from the 611,-761 mark in October, Electronic Industries Assn. reported.

Radio distributor sales in November rose to 1,280,500 over the October level of 1,062,014.

Eleven month sales for tv in 1962 were 5,065,367 compared to 5,-173,857 for the same time in 1961.

Radio sales to date for 1962 reached the 10,100,503 level. The 11-month mark in 1961 was 9,007,142.

Total tv production slid to 317,275 in November from the 500,900 level in October.

Eleven month total tv production figures for 1962 were still above the 1961 level. Production in 1962 was 5,931,361 compared to 5,507,520 in 1961.

Keystone Broadcasting System, in an updated summary of its College Network Division released last week counts a total of 448 campus stations in the fold for the 1963 semester with an aggregate audience based on enrollments of more than 726,000. Thirty-two of the stations serve men's colleges, 25 serve women's and the rest represent co-educational schools.

The College Network, one of three subnetworks in Keystone's total lineup of 1,140 radio affils, scopes 352 markets in 49 states.

U.S. Information Agency is stepping up its Chinese broadcasts, perhaps indicating one phase of Yank effort to widen split between Red China and Soviet Russia.

Beginning Feb. 3, USIA's radio network Voice of America will extend Mandarin Language programs from four and a half hours daily to seven and a half hours.

At the same time, USIA will also broadcasting in two other Chinese dialects, Amoy and Cantonese.

Agency noted Mandarin is now official Red Chinese dialect and is especially prevalent with the youth.

Trans World Radio, Protestant broadcast organization that has been operating from a 1,000w transmitter in Monte Carlo which was originally built by Adolph Hitler, has set Oct. 1 this year for operations from a new high-powered transmitter on the island of Curacao in the Netherland Antilles.

TWR president Dr. Paul F. Freed headquartered in Chatham, N.J., says the new Caribbean station, via a system of 200 to 450-foot curtain antennas, will beam Protestant gospel broadcasts in 25 languages to Europe, the Middle East, Africa and the entire western hemisphere. Besides an initial 250,000 to 500,000w shortwave transmitter, an AM transmitter of at least 50,000 watts, and possibly 750,000w, is being planned. The missionary radio organization has a staff of 60 technicians and students in Tangier, Morocco, Beirut, Lebanon and elsewhere.

KTTV

Continued from page 54

third of the two-day tournament, and maybe went to Hertz, L. & M. and Maggie Marks. Net proceeds go to the Blind Crosby Youth Fund.

Now that Brechner and his associates have done what was deemed impossible, they're not stopping there. It may yet become an international fourth network televising such as heavy contests and other Hollywood - flavored events. Asked if he may compete with the networks for the pro and collegiate football games, Brechner shrugged, "who knows?" He did add, however, "we're not stopping with just one event now that we know we can put together our own independent network."

From the sidelines, this from an indie rival, Stretch Adler of KTLA: "they deserve a world of credit. Their success should be hailed by every independent station in the country. They showed that it could be done."

WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is *really* big league . . . 810,000 TV homes and over $5 Billion in spendable income.

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in

"THE DRAMA OF CARMEN"

Sponsored By

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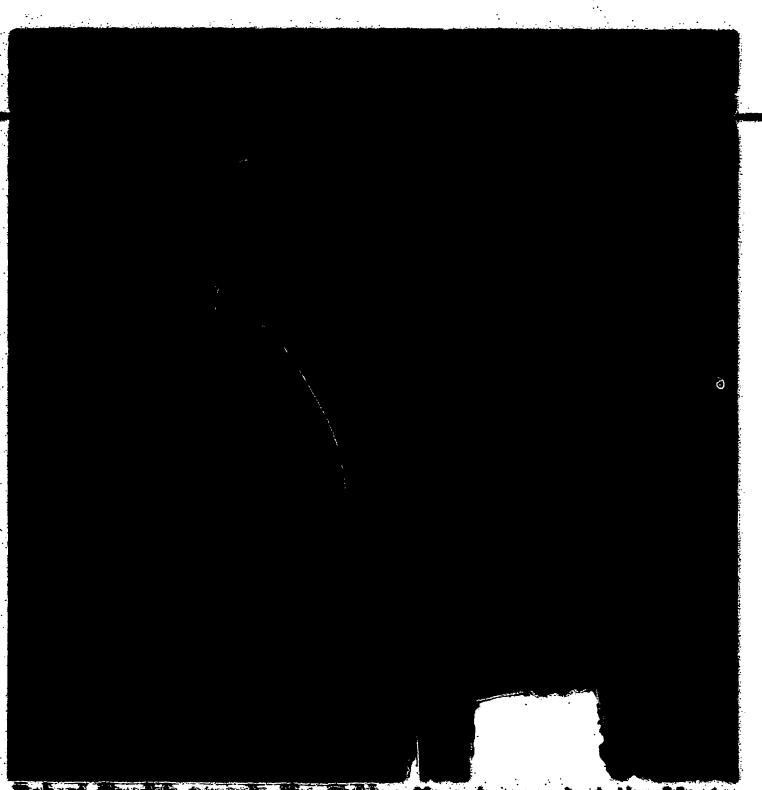
The only American program to win an award, "The Drama of Carmen" was one of 31 American entries among the 71 programs submitted by 17 nations.



Robert Saudek accepts the Golden Nymph award at the Monte Carlo Gala, January 19th, 1968. Presenting the award is Gina Lollobrigida.

Kallen's Book,' Lawrence's Winners,' Williams' 'Country' Top New LPs

KITTY KALLEN: "MY COLORING BOOK" (RCA Victor) Both Randy Stewart on Calpix and Kitty Kallen on RCA Victor have single clicks going for them with "My Coloring Book" and both have followed with LPs using that tune as the title pez. While Miss Stewart stuck to songs with a coloring motif, Miss Kallen's roundup covers tunes with which she's been associated. Therefore such songs as "Little Things Mean A Lot," "In The Chapel In The Moonlight," "Are You Looking For A Sweetheart?" and "If I Give My Heart To You" have special meaning. The arrangements, which are just right for the project, were prepared by Ray Ellis, who also conducted.

STEVE LAWRENCE: "WINNERS" (Columbia) Steve Lawrence has racked up single-disk prominence this past month with his waxing of "Go Away Little Girl." It's included in this package, of course, but so are other winners from other fields and other artists. Lawrence does them all in his stride, though, and the result is a nifty package that will do well on sales and radio. The repertoire range that covers jazz ("Kansas City") pop ("Lady") and folk ("Cotton Fields") again proves that he's much more than a one-note singer.

ROGER WILLIAMS: "COUNTRY STYLE" (Kapp) There already are more than 30 Roger Williams albums in the Kapp catalog but each seems to offer an approach that's varied enough to keep 'em going. This holds especially true of the current set which puts Williams into the Nashville groove with a repertoire that ranges from the traditional ("Red River Valley," "Oh! Dem Golden Slippers") to Hank Williams' no relation, Cole, "Cold Heart." Williams applies the same dramatic keyboard gems to these tunes from out of the hills, and with a lush mood support they come out with a big sound for the pop spinners.

"BIG HANK" CHAMBERLAIN SINGS" (M-G-M) Richard Chamberlain has made his mark as a tv staple in the title role of "Dr. Kildare" and as a disk power with "Love Me Tender" and "The Theme From Dr. Kildare." These two single disk picks are included in the package, as are such other prime songs as "Hi-Lili, Hi-Lo," "True Love" and "All I Do Is Dream Of You" to mention a few. Chamberlain has an easy style and with the help of Jimmie Haskell's arranging and conducting, he's able to glide from hit to hit in a winning manner.

THE FOUR FRESHMEN: "MODERN MILESTONES" (Mercury) Always a strong disk entry, the Freshmen have come up with another winner in this latest LP. Working from the standard songbook, the group handles a variety of material in pro fashion, mixing in just a small rock touch to hold the beat and piping their songs in a one straight pop effect. It all adds up to a slick album with good teen possibilities and in a style. Among the tunes are "Shine On Harvest Moon," "In a Little Spanish Town" and "Moon Over Miami."

SAMMY DAVIS JR.: "AT THE COCONUT GROVE" (Reprise) None of Sammy Davis Jr.'s in-person magic is lost in this on-the-spot recording of one of his performances at L.A.'s Cocoanut Grove. It's a LP package that's peppy and swinging and gives Davis plenty of opportunity to belt 'em out with his dynamic flair. The repertoire is a bit with nifties but of special value is his medley of "West Side Story" tunes and the reprise of his single hit, "What Kind Of Fool Am I?"

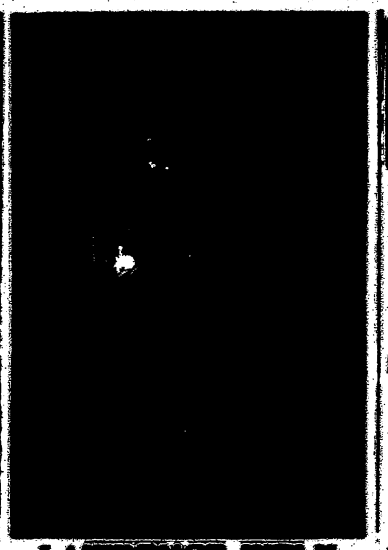
JOAO GILBERTO: "THE BOSS OF THE BOSSA NOVA" (Atlantic) One of the more skillful artists to emerge out of the recent bossa nova wave is Joao Gilberto, a Brazilian singer of the beat who gets his first chance showing via this set. A fine singer, with a sensitive feeling for his material and the ability to communicate it without any superfluities, Gilberto delivers his tunes with an intimate and swinging precision that never fails to score. This intimate style, difficult to project in live appearances without the ultimate in sound equipment, has been expertly projected here. His repertoire contains several of the top bossa tunes, many of which are associated with him in the U. S. via his recent appearances there. The session was waxed in Brazil with native teasers and it's bossa at its best.

MARTY ROBBINS: "P O R-TRAIT OF MARTY" (Columbia) Latest in Columbia's "Portrait" series is Marty Robbins who shapes attractively in the framed portrait and solidly as a singer. His style is wide-ranged enough to attract pop as well as the country market which will probably speed along a hefty sales racking. The country saga song is predominate but such pop faves as "All The Way," "I'll Walk Alone" and "The Nearness Of You" give the package a nice balance.

CHAD MITCHELL TRIO: "IN ACTION" (Kapp) For their third disking for the Kapp label, the Chad Mitchell Trio has once again blended humor and polished singing ability into an album that's sure to please. For the topical humor buffs there's a "The Ides of Texas" number about the Battle Sol Estes case, and for the lovers of a more sadistic brand of joking there's a three-part "Alice" selection about a girl and her beau, both of whom overcome some slight personal problems to get together. There are also some straight tunes like "Ballad of Greenland Whalers." As a solid outing, following a successful pattern that should be extended with that latest LP.

MARTY ALLEN & STEVE ROSSI: "ONE MORE TIME HELLO DERE" (ABC-Paramount) Having parlayed a two word phrase into a top club and concert act, Marty Allen & Steve Rossi return to the LP market with this second "Hello Dere" session. A funny duo, mixing Allen's clowning and Rossi's singing and straighting, they get off another click session. Their humor is fast and uncomplicated, mostly comprising gags and one-liners. Rossi's vocal impersonations are good and Allen's line delivery is nicely-timed. The team has produced a sure comedy platter deserving of attention.

THE WANDERERS THREE: "WE SING FOLK SONGS" (Dolton) This is the debut platter for the Wanderers Three, who prove to be a slick pop-folk outfit. Working from a strong harmonic base, the trio puts latin feeling and zest into its material, whether working in a ballad, uptempo or medium groover. This LP includes several new tunes, some of which have a nice feeling for the current folk market. This is a fine effort that points to a bright future for the group. Included are "The Riddle Song," "Shake Good and Creepy" and "Sing Hallelujah."



LAWRENCE WELK
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'Red Pattern' Another Top Ariola Documentary LP

"Die rote Schablone" (The Red Pattern) is another highly interesting political LP turned out by the W-German Ariola dishery. It concerns life in Soviet-ruled East Germany and features nothing but excerpts from political East German radio programs, mainly speeches by the satellite's top Commie leaders.

There are the voices of Walter Ulbricht (the Red Fuehrer"), Otto Grotewohl (the Prime Minister), Dr. Johannes Dieckmann (President of the People's Chamber), Willi Stoph (defense minister) and Hilde Benjamin (Minister of Justice, among others.

As with the other Ariola LP's of political calibre like "The Wall," this will have an extraordinary, historical value in years to come.
Hens.

Longplay Shorts

To make Shakespeare easily accessible to economy-minded consumers, libraries and schools, Caedmon Records is issuing single-LP versions of key Shakespeare Recording Society pkg-sets under the Caedmon crest. The first entry in this new series is "Great Scenes from Macbeth" which stars Anthony Quayle, Gwen Ffrangcon-Davies and Stanley Holloway. A complete text of the play will also be included with deleted passages marked. Epic Records has a 15% discount going through Feb. 28 for all LP and tape product in its catalog.

Bren Bliss and Ben Selvin, artists & repertoire men for RCA Custom Division, on a European junket to meet RCA reps for discussions on new projects. Diamond Records' first LP release is "Loop De Loop" by Johnny Thunder. The title is taken from his chicks single.

Roulette Records opened the 1963 season with 19 LPs and a sales program called "Operation Clean-Up." The sales program works this way: for every $5 worth of Roulette, Rosst, Tico and Gee albums purchased the distributor may return $1 worth of any label he desires.

RCA Victor has launched an advertising-promotion campaign for its January "Our Man In" series of albums highlighting the drive will be a display of seven of RCA Victor's "Our Man" dealers—The Limeliters, Al Hirt, Arthur Fiedler, Chet Atkins, Eddy Arnold, Henry Mancini and Sergio Franchi—each represented by an LP in the series, make personal appearances from coast-to-coast . . . With a new sales manager, Larry Arnstadt, Golden Records launches its 15th year in the kidisk field with six new releases in its $1.98 LP line. Capitol Records has come up with a quickie LP to cash in on Bobby Darin's smash click "You're The Reason I'm Living." The album has the same title, of course.

The National Assn. of Record Manufacturers (NARM) will present special awards to Vaughn Meader, as the Best Selling Comedy Recording Artist Of All Time via record merchandiser outlets, and to Cadence Records for the Best Selling Long Playing Album of All Time. NARM claims that its member companies were responsible for the sale of 1,253,000 copies of "The First Family," in its more than 20,000 outlets. The awards will be presented March 6 during the org's annual convention in San Francisco. . . LP Sales prexy Herman Gimbel and veepee Harold Branson hitting the road for sales meetings with local distributors who handle Riverside and five other affiliated lines distributed nationally by LP Sales. . . Vee-Jay dicker Fred. Alex Bradford and the Bradford Singers are appearing at the Theatre Champs Elysees in Paris as stars of the musical "Black Nativity." The Paris date will be followed by a six-month tour of Europe. Vee-Jay has the original cast album of the package.

Atlantic and Vee Jay have launched the 1963 sales season with a trade discount in the form of one free record with every seven purchased, a special distributor's salesmen incentive, a 30-60-90 days delayed billing arrangement, and an extensive ad program. The drive on new releases as well as the entire LP catalogs of the two labels will run through Feb. 28.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ANN-MARGRET ..... NO MORE
(RCA Victor) ..... So Did I

Ann-Margret's "No More" (Enterprise) is a potent ballad with an arresting beat and a cleverly designed lyric which this songstress handles skillfully. "So Did I" (Aldon) is a pleasing lightly rhythmic ballad.*

• • •

EDDIE FISHER ..... THIS NEARLY WAS MINE
(Ramrod) ..... Don't Let It Get You Down

Eddie Fisher's "This Nearly Was Mine" (Williamson), extracted from his current "At The Winter Garden" album is a standout swinging performance suitable for across the board programming. "Don't Let It Get You Down" (Chappell*) is a similar quality standard in a close setting.*

• • •

THE TORNADOES ..... THE BREEZE AND I
(London) ..... Ridin' The Wind

The Tornadoes' "The Breeze and I" (E. B. Marks) brings back this fine standard in the same type of instrumental arrangement which clicked in the combo's recent "Telstar" entry. It should be another big one. "Ridin' The Wind" (Try*) is another instrumental slice with a similar texture.*

• • •

JOHNNY MATHIS ..... WHAT WILL MY MARY SAY
(Columbia) ..... Quiet Girl

Johnny Mathis' "What Will My Mary Say" (Elm Drive) is a nifty ballad with a catchy beat and a fine lyric which this singer projects for maximum impact. "Quiet Girl" (Mount*) is a more pretentious ballad in a slow and complex groove.*

• • •

ANN KIRK ..... TELL ME, TELL ME
(Dot) ..... It Kinda Picks Me Up

Ann Kirk's "Tell Me, Tell Me" (Planet) is a fast moving rocking ballad with a pure-pleasant lyric that should kick up plenty of spins. "It Kinda Picks Me Up" (Belmont*) is another good side in ballad tempo handled with a similar luscious blues feeling.*

• • •

DANITA JO ..... LITTLE THINGS
(Mercury) ..... Mr. Blues

Danita Jo's "Little Things" (Trees) is a strong ballad with a solid slow beat and a melancholy ballad that this songstress belts for maximum impact. "Mr. Blues" (Saturday—Bet O'Henry*) is a change of pace sprightly tempoed blues number.*

• • •

THE ARABIAN KNIGHTS .... THE VOICE OF THE GUNS
(Calpix) ..... Part 2

The Arabian Knights' "The Voice of the Guns" (Bonny de Hawker), the marching tune from the film "Lawrence of Arabia," is a tomtom instrument which could repeat the "Bridge of the River Kwai" click of a few years ago. It's a stirring production running over two sides.*

• • •

BOBBY DARIN ..... YOU'RE THE REASON I'M LIVING
(Capitol) ..... Now You're Gone

Bobby Darin's "You're The Reason I'm Living" (Aldon) shapes up as a country flavored ballad delivered with a Ray Charles type of arrangement. "Now You're Gone" (Aldon*) is another good slice also in a backwoods groove.*

• • •

MAUREEN BRAND ..... "STONEY BURKE" THEME
(United Artists) ..... Rodeo, U.S.A.

Maureen Brand Orch's "Stoney Burke Theme" (Entrant), taken from the ABC-TV series, shapes up as a striking rocking instrumental which should hit with the juke set. "Rodeo, U.S.A." (Entrant*) is in a similar rhythmic groove.*

• • •

BILL HENDERSON ..... IT'S A SIN
(MGM) ..... I Need Time

Bill Henderson's "It's A Sin" (Milene) registers a solid ballad handled very effectively for wide acceptance by this blues singer. "I Need Time" (Republic*) is an original well executed with savvy. Could be very big.*

• • •

NEIL SEDAKA ..... ALICE IN WONDERLAND
(RCA Victor) ..... Circulate

Neil Sedaka's "Alice In Wonderland" (Aldon) is a cute treatment ballad with a rocking beat pitched up for potent commercial impact by this singer. "Circulate" (Aldon*) is a good straightforward swinging entry with a well written lyric.*

• • •

THE CHRISTY MINSTRELS ..... LIZA LEE
(Columbia) ..... Denver

The Christy Minstrels' "Liza Lee" (Cherrybell) is a charming folk style number handled in highly appealing style by this choral ensemble. "Denver" (Cherrybell*) is a rousing western number also delivered very effectively.*

• • •

LITTLE EVA ..... DOWN HOME
(Dimension) ..... Let's Turkey Trot

Little Eva's "Down Home" (Aldon) is a biting ballad entry delivered with a contemporary sound by this young songstress. "Let's Turkey Trot" (Aldon*) is an uptempo rhythm number in a conventional rocking groove.*

• • •

JACK SCOTT
LAUGH & THE WORLD LAUGHS WITH YOU
(Capitol) ..... Strangers

Jack Scott's "Laugh and the World Laughs With You" (Gil) shapes up as a well-written entry with a ballad beat which this singer projects very neatly. "Strangers" (Cedarwood*) is another good ballad with appeal for the cross set.*

• • •

JOHNNY HOLIDAY ..... HOW CAN I FORGET
(Everest) ..... Janet

Johnny Holiday's "How Can I Forget" (Arrowhead) is a hard-hitting blues ballad delivered in an arresting style by this fine singer. "Janet" (Arrowhead*) is a pretty ballad with a light rock beat.*
Herm.

*ASCAP. BMI

DISKS WOOING MEN SHOPPERS

N.Y. Ct. Tosses Out Joseph Carroll's Bid for Reinstatement Into Local 802

Orchestra leader Joseph Carroll's suit for reinstatement into Local 802 (American Federation of Musicians) was dismissed last week in N. Y. Federal Court by Judge Richard H. Levet. Result of the dismissal is that Carroll is not eligible for re-entry into the union on the ground he had put forth which caused illegal expulsion because Judge Levet did not find him illegally expelled.

Carroll's attorney presented on the allegation that, in expelling him, the Local violated sections of the labor-management act of 1959. Carroll claimed he was [illegible] expelled [illegible] the union and [illegible] Local expulsion.

As [illegible] was [illegible] Carroll's attorney [illegible] Carroll claims [illegible] Local [illegible] Carroll [illegible] Local [illegible] Carroll [illegible] Local [illegible] Carroll

Big 3 Expansion Accents Nat'l Scene, Nashville Branch, More Exploitation

The Big 3 Robbins, Feist & Miller is going to the emphasis of its music publishing activities in the blueprint for its expansion and promotion program is a concentrated emphasis on the national scene a Nashville branch and a stepped up activity in its standard exploitation activities.

The shift of emphasis affects the firm's music print and professional departments. In the reorganization Norman Petty has exited his post as Big 3's eastern professional manager. The remainder of the company's professional staff will remain the same working in close contact with Ed Shaffers, the coordinator of professional activities.

Petty had been Big 3's general professional manager for about four years. He joined the operation in 1947 when he came in as a part of the Miller firm.

No successor to Petty was recently appointed sales manager succeeding Bernard Prager.

The move into the Nashville area is a virtual certainty although still in the talking stage. The Big 3 last year moved into the RMI area with the launching of Hastings Music.

Hastings was established primarily to hold the copyrights of its songs and themes written by RMI-affiliated staffers. It's expected that the Nashville branch will operate in the Big 3's ASCAP fold as well as the Hastings.

According to Mickey Scopp, Big 3's topper, last year the firm achieved top gross revenues from domestic and foreign performance, mechanical royalties and sales of printed music and its net profits were the highest in the history of the company. Scopp now expects that this realignment in the professional department and the changes in the music print division will boost the Big 3's take even further.

Oscar Selection Points Up Custom-Made Music's Inroads on Film Scene

Custom-made music, which has been working effectively on records for some time, is beginning to make inroads on the motion picture scene. It was put into the spotlight last week when the music for the pic "David and Lisa," placed in the running for the coming Academy Awards.

The score for the Continental Distributing release was written by Mark Lawrence. VARIETY omitted that credit last week in listing of Oscar contenders and the background music track was produced through his Mark-L Enterprises firm. In addition to taking on the assignment for writing the score, Lawrence via his firm, custom-made the entire musical job for the producer by supplying arrangements of betterments and hiring the musicians.

Lawrence and his Mark-L firm are now working on three pic projects including another with Paul Heller and Frank and Eleanor Perry, the trio responsible for "David and Lisa."

Mark-L, which is a little over a year old, also moves in areas other than motion pictures. On the musical end the firm's range runs from commercial jingles to the preparation of musical shows for educational tv. In between are efforts to get more performances for "new music," a plan for an audio-visual exhibit for General Motors at the N. Y. World's Fair and even indie disk producing.

Latest effort by Lawrence in the recording area was an LP by the Schola Cantorum, longhair vocal chorus on which he worked with its director Hugo Ross.

Lawrence hires outside writers at times to fulfill the musical assignments that come into the Mark-L firm. The mainstays of the setup, though, are writers Norman Paris and Glenn Paxton. In addition to tackling some of the complex jobs himself, Lawrence is also active as a lyricist, musician, producer and advertising consultant.

He's the son of Washington columnist David Lawrence.

Hawaii Opera Festival Books 3 Guest Singers

Honolulu, Jan. 22.

Five guest singers will come here to participate in the annual Opera Festival, which will include three performances of "Cosi Fan Tutte" in English and three performances of "La Boheme."

Due in for the March and April productions are Frances Bible, soprano; Dolores Mari, soprano; Elizabeth Cole, soprano.

Kanoon Markets Diskless Albums

Album covers are finally going out alone. Comedian Jackie Kannon, through his Kanram Publishing Co., is planning to launch a series of album covers, sans disks to be known as "High Infidelity Album Covers."

The first batch of "covers" are expected to reach the market next month. They'll be sold through record shops and department stores at about $1 each.

Ideas for the "covers" are being worked out by Earl Doud and Bob Booker, the team responsible for Vaughn Meader's "The First Family" album. Kannon's Kanram firm hit it big last year with the publication of "The JFK Coloring Book."

Larry Aranoff Reigning Golden's National Sales

Larry Aranoff is the new national sales manager at Golden Records replacing Dick Shapiro who exited to go to the Cameo label.

Aranoff will be assisted by Steve Frankman. Both will work out of Affiliated Publishers, which is the national distributor of Golden Records. Arthur Shimkin remains as head of Golden's artists & repertoire department while Herb Galewitz continues to handle the business affairs.

GUY LOMBARDO
Currently
Guy Lombardo's Part-Time
Twin Verde Motels
Newest Decca LP
"GUY LOMBARDO
PRESENTS AL CONTE"
BOOKING MAY, 1963.
Via Larry Owen
50 Broadway, New York—WH 4-6000

Red Press, TV Covering San Remo's Feb. Musical Festival for First Time

San Remo, Jan. 22.

Upcoming annual San Remo songfest, top musical event of the year in this country, takes place in the Riviera resort Feb. 7-9, and will be picked up, either in whole or in part, by RAI-TV, the Italo telenetwork, as well as several other foreign video nets.

The 20 competing songs in event which developed such international hits as "Ciao, Ciao, Bambina," Volare" and others, have been selected by a jury which included actor-director Vittorio DeSica from an entry list of 220.

Two orchestras will alternate on hand-stand. Lelio Luttazzi, a San Remo first-timer whose outfit sports eight men playing 15 instruments, and Gino Cicheliero a massive 37-man band. Rehearsals with large number of invited singers begin in Milan this week.

Organizers report heavy interest from foreign press as well as radio and video. For the first time, say San Remo officials, Moscow's pravda and Izvestia will send correspondents.

Copyright Office Pitches For 100G Hike in Budget

Washington, Jan. 22.

U. S. Copyright Office has asked for over a $100,000 boost in its 1964 budget request. Total pitch for Government fiscal year beginning July 1, 1963, is $1,734,000.

Copyright Office nosuit $1,632,000 for fiscal year beginning July 1, 1962, but Congress only appropriated $1,612,700.

New Munich Opera Debuts on Nov. 22

Munich, Jan. 22.

Next Nov. 22 will occur the festive inauguration of Munich's new opera house. Old one was bombed in World War II. During afternoon along with the inevitable speeches overture to the "Meistersinger" will be conducted by Hans Knappertsbusch plus "Walt-ann" Chorus of the same opera.

At night Richard Strauss' "Die Frau ohne Schatten." The Woman Without Shadow, will also be under Knappertsbusch. The second performance will be "Aida" under Karl Boehm and the third "Fidelio" under Herbert von Karajan with Christa Ludwig in the lead.

BBC-TV's Controversial Show as Parlophone LP

London, Jan. 22.

Some of the top items of "That Was The Week That Was," the late-night, controversial satirical BBC-TV program, have been turned into an LP to be released shortly on the Parlophone label. Show has been the subject of more comment, for and against, than almost any other program in recent memory.

Regulars on the tv program including Dave Frost, Roy Kinnear, Lance Percival, Millicent Martin, Kenneth Cope, David Kernan and Rushton appear on the disk. It was produced by a&r manager George Martin.

Buck Ram, Eying Tea Leaves, Sees Pops Shifting to Orient Beat

Tokyo, Jan. 22.

A best-selling Yank songwriter has launched a project of trying to inject traditional Japanese influences into the mainstream of the world's popular music. Buck Ram, whose tunes have been represented on about 15 records which have sold over 1,000,000 copies, feels that the Far East and particularly Japan will provide the next important influence on pop songs.

"An creative person is influenced by his impressions and since coming to Japan I have naturally been influenced," he said. "I want to bring what I've heard and seen here to my songs, but without trying to copy," added the composer of such numbers as "I'll Be Home for Christmas," "Remember When" and "You'll Never Know."

"The songs I'm now writing will include some form of classic Japanese music," Ram said. "Maybe they won't all have the four-tone scale and the Japanese guitar, drums and flute, but they will include something of the whole concept and flavor." During his stay here, Ram has already penned two originals, "Tokyo Kid" and "Most Beloved of Women."

In addition to his own compositions, he hopes to find some Japanese folk songs which can be adapted for the global market. He would put Far East lyrics and modern popular arrangements to these numbers and then teach singers suitable presentation. "From what I've heard here so far," Ram observed, "this is a distinct possibility."

At the same time, Ram is scouting Japanese talent for possible packaging into a Las Vegas revue. Although impressed with the natural ability of Japanese performers, he believes the direction of their approach should be revised.

"I feel they are making a mistake in copying American, Italian, French and Latin-American singers," he said. "They should try to evolve something more of their

(Continued on page 60)

Avnet Pays Stock Divvy, Denies Atlantic Buy But Acquires Sheet Metal Co.

Hollywood, Jan. 22.

Avnet Electronics has declared a regular quarterly dividend of 10¢ a share on the common stock, payable Feb. 18 to stockholders of record as of Jan. 28. The dividend announcement was made last week by Avnet's board which met for the first time in L.A., where two of its principal subsidiaries are located: Hamilton Electro and Liberty Records.

Meanwhile, back in New York, reports were afloat again of a buy-up of Avnet of Atlantic Records. It was denied again by both sides.

On the buy-up end, however, Avnet did acquire working control of Production Technologies Inc., Jamaica, NY, a privately owned company, by purchasing 50% of its stock and an option to acquire the remaining shares for an undisclosed amount of cash. Production Technologies owns a patented method which substantially reduces the manufacturing time for making stampings, cutting and piercing sheet metal.

Martin Merges Cydmar With Charter Records

Hollywood, Jan. 22.

Tony Martin has merged his Cydmar Records with Dick Pearce's recently formed Charter Records, and henceforth the baritone will record under Charter label. Martin has been with Dot Records till recently.

Pearce, when Coast a&r man for Victor, penned many a Martin disk sesh when the singer cut for Victor. His first etching for Charter will be an album.

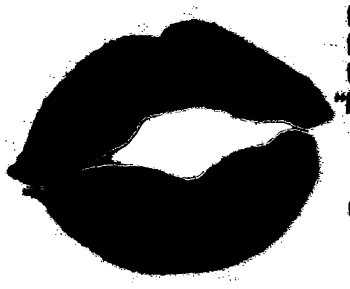
Meanwhile, Martin has been booked for fortnight at Caribbean Hotel on Aruba, one of the Windward Islands in Dutch West Indies. The isle is trying to build itself as a tourist draw. He starts stand Jan. 28, then plays Intercontinental Hotel, Puerto Rico, for month starting Feb. 13.

Album Best Sellers of 1962

Listed below in alphabetical order are the top 50 album best sellers during 1962. Compilation is based on the information contained in VARIETY's weekly Retail Album Best Sellers charts.

JOAN BAEZ—"Baez in Concert"	Vanguard
HARRY BELAFONTE—"Midnight Special"	Victor
TONY BENNETT—"I Left My Heart in San Francisco"	Columbia
ACKER BILK—"Stranger on the Shore"	Atco
DAVE BRUBECK—"Time Out"	Columbia
CAMELOT—"Original Cast"	Columbia
RAY CHARLES—"Modern Sounds in Country & Western . .	ABC-Par
RAY CHARLES—"Ray Charles Greatest Hits"	ABC-Par
CHUBBY CHECKER—"Twist"	Parkway
CHUBBY CHECKER—"Twist Party"	Parkway
CHUBBY CHECKER & BOBBY RYDELL—Chubby Checker & Bobby Rydell	Cameo
NAT KING COLE—"Ramblin' Rose"	Capitol
RAY CONNIFF—"So Much In Love"	Columbia
JOEY DEE & THE STARLITERS—"Peppermint Lounge"	Roulette
VINCENT EDWARDS—"Vincent Edward Sings"	Decca
DUKE FARRIS—"Alley Cat"	Atco
FERRANTE & TEICHER—"West Side Story"	UA
FLOWER DRUM SONG—"Soundtrack"	Decca
JUDY GARLAND—"Judy Garland at Carnegie Hall"	Capitol
STAN GETZ & CHARLIE BYRD—"Jazz Samba"	Verve
ROBERT GOULET—"Two of Us"	Columbia
KINGSTON TRIO—"Best of Kingston Trio"	Capitol
KINGSTON TRIO—"College Concert"	Capitol
KINGSTON TRIO—"Something Special"	Capitol
LETTERMAN—"Song for a Young Love"	Capitol
LIMELITERS—"Sing Out"	Victor
LIMELITERS—"Slightly Fabulous"	Victor
HENRY MANCINI—"Breakfast at Tiffany's"	Victor
HENRY MANCINI—"Hatari"	Victor
JOHNNY MATHIS—"Portrait of Johnny"	Columbia
VAUGHN MEADER—"First Family"	Cadence
MITCH MILLER—"Your Request"	Capitol
MUSIC MAN—"Original Cast"	Capitol
MUSIC MAN—"Soundtrack"	WB
SANDY NELSON—"Let There Be Drums"	Imperial
NO STRINGS—"Original Cast"	Capitol
PETER, PAUL AND MARY—Peter Paul and Mary"	WB
ELVIS PRESLEY—"Blue Hawaii"	Victor
ELVIS PRESLEY—"Girls, Girls, Girls"	Victor
ELVIS PRESLEY—"Pot Luck"	Victor
ROME ADVENTURE—"Soundtrack"	WB
DAVID ROSE—"Stripper"	MGM
ALLAN SHERMAN—"My Son The Folk Singer"	WB
FRANK SINATRA—"I Remember Tommy"	Reprise
FRANK SINATRA—"Sinatra and Strings"	Reprise
SOUND OF MUSIC—"Original Cast"	Columbia
BOBBY VINTON—"Roses Are Red"	Epic
WEST SIDE STORY—"Original Cast"	Columbia
WEST SIDE STORY—"Soundtrack"	Columbia
ANDY WILLIAMS—"Moon River"	Columbia

Henry Mancini, RCA.
Dick Roman, Harmon.
Pat Boone, Dot.
Wayne King, Decca.
Arthur Lyman, Crescendo.
The Four Saints, Warner Bros.
Andy Williams, Columbia.
Have all
recorded
"Days of Wine and Roses,"
by Henry Mancini
and Johnny Mercer,
the theme
from
the Warner Bros. picture,
"Days of Wine and Roses"



need we say more!

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	13	ALLAN SHERMAN Warner Bros My Son, the Folk Singer W 1473
2	1	8	VAUGHN MEADER Cadence First Family (LP 3000)
3	3	64	WEST SIDE STORY Columbia Soundtrack (OL 5670)
4	6	16	STAN GETZ—CHARLIE BYRD Verve Jazz Samba V 8432
5	5	25	TONY BENNETT Columbia I Left My Heart in San Francisco (CL 1900)
6	4	35	PETER, PAUL & MARY WB Peter, Paul & Mary W 1449
7	8	14	JOAN BAEZ Vanguard Baez in Concert VRS 9112
8	10	20	ANDY WILLIAMS Columbia Moon River (CL 1900)
9	7	8	ELVIS PRESLEY Victor Girls, Girls, Girls (LPM 2921)
10	10	2	ALLAN SHERMAN Warner Bros My Son, The Celebrity W 1487
11	11	19	NAT KING COLE Capitol Ramblin' Rose T 1795
12	18	2	PETER, PAUL & MARY Warner Bros Moving W 1472
13	13	14	BENT FABRIC Alco Alley Cat 33-140
14	9	21	MUSIC MAN Warner Bros Soundtrack W 1459
15	12	11	RAY CHARLES ABC-Par Modern Sounds in C & W, Vol II (ABC-436)
16	14	21	ROBERT GOULET Columbia The Two of Us CL 1826
17	17	9	STOP WORLD I WANT TO GET OFF London Original Cast AM 5000
18	20	2	ROBERT GOULET Columbia Sincerely Yours CL 1931
19	—	1	CHUBBY CHECKER Parkway All the Hits P 7014
20	19	26	HENRY MANCINI Victor Hatari LPM 2350
21	35	11	FOUR SEASONS Vee Jay Sherry LP 1033
22	28	3	KINGSTON TRIO Capitol New Frontier T 1800
23	27	2	CHUBBY CHECKER Parkway Limbo Party P 7020
24	15	30	RAY CHARLES ABC-Par Modern Sounds in Country & Western (ABC 410
25	21	19	KINGSTON TRIO Capitol Something Special T 1747
26	36	17	MARTIN DENNY Liberty A Taste of Honey LRP 3237
27	23	9	OLIVER Victor Original Cast LOCD 2004
28	22	22	RAY CHARLES ABC-Par Ray Charles Greatest Hits (ABC 415)
29	26	15	ANDY WILLIAMS Columbia Warm and Willing CL 1879
30	44	2	LOU MONTE Reprise Pepino, The Italian Mouse R 6 58
31	29	2	NAT KING COLE Capitol Dear Lonely Hearts T 1838
32		2	ANDY WILLIAMS Columbia Million Seller Songs CLP 2461
33	32	56	JOAN BAEZ Vanguard Joan Baez, Vol II VRS 9091
34	24	104	CAMELOT Columbia Original Cast LOL 5020
35	—	11	JOHNNY MATHIS Columbia Rapture CL 1935
36	—	1	GYPSY Warner Bros Soundtrack B 1400
37		1	BOBBY VEE Liberty Golden Hits LRP 3245
38	31	3	SERGIO FRANCHI Victor Sergio Franchi LM 2640
39	33	12	SAMMY DAVIS JR. Reprise What Kind of Fool Am I R 6051
40	—	1	VINCE GUARALDI Fantasy Jazz Impressions of Black Orpheus
41	—	1	VENTURES Dolton Telstar and Others BLP 2019
42	41	10	HARRY BELAFONTE Victor Many Moods of Belafonte LPM 2746
43	30	24	KINGSTON TRIO Capitol Best of Kingston Trio T 1705
44	30	9	MR. PRESIDENT Columbia Original Cast KOL 5670
45	50	17	ROY ORBISON Monument Roy Orbison's Greatest Hits M 4000
46	46	3	DUSTY WARREN Jubilee Dusty Warren in Orbit
47	—	1	GENE PITNEY Musicor Only Love Can Break a Heart (MM 2008)
48	34	16	LIMELITERS Victor Folk Matinee LPM 2547)
49	25	13	PERRY COMO Victor By Request LDM 2567)
50	40	17	ROGER WILLIAMS Kapp Mr. Piano KL 1200

Cap Cuts Gardner; UA Talks Wanderers; Other Disk Signings

Comedian Dave Gardner has shifted from RCA Victor to the Capitol label. His first Cap album, "All Seriousness Aside," was cut over the weekend Jan 18-20 during three concert appearances by Gardner in Alabama and Mississippi. His Cap sessions are headed by artists & repertoire producer Tom Morgan.

United Artists: The Wanderers

The Wanderers have moved into the United Artists Records stable. The group, formed in 1952, consists of Ray Pollard, Frank Joyner, Sheppard Grant and Robert Yarbrough. They have recorded for several labels. Group cuts its initial sides for UA within a few weeks.

Monaret: The Casuals

The Casuals, a vocal group who've toured with Brenda Lee, have signed with Monaret Records, a Nashville firm. Group recently left Miss Lee to go out on their own. They'll start recording for Monaret as soon as they finish their month-long stay at the Flamingo Hotel in Las Vegas. Monaret is a subsidiary of Starday Records.

Alegre: Louis Ramirez Orch

Louis Ramirez and his Latin American orch have signed with the Alegre Records. Corp. Maestro, who is handled by Global Booking Assoc., will do several albums of latino music.

New Shoppers

Continued from page 57

the entire family including children actually finders sales."

Leslie attributes much of the success of item or premium promotions with such male-oriented products as photographic electric shavers, razor blades, ratine paint, do-it-yourself items and tools to the appeal of records to the adult male.

While admitting that this appeal is almost completely directed to albums, Leslie challenges the long-standing "myth" that males are interested only in classical and jazz music. "The average man," he said, "has far more interest in mood music records, LPs, instrumental standards and the established singers than we imagine.

"While he may not make as many trips to the record store as his wife does, that's him grabbing for the record racks in discount stores, drug stores, supermarkets and variety chains when he goes shopping with his wife."

Leslie concluded, "If companies can get to the $1,000,000 mark, they'll only be after the industry's grasp, the concept that it is 'totally' in the entertainment field like film, TV, theatres and it's not just for one or the other of the family, but just for men and children."

Buck Ram

Continued from page 56

own. Once I've done this, I think they will create more of an impact overseas."

The tunesmith has the happy distinction of having two songs that have been top sellers by three different artists within 10 years. "Twilight Time," which sold over 2,500,000 on the version by the Three Suns, also achieved a gold record on presentation by The Platters and clock status by Andy Williams. Ram just learned that his "Only You" is a hot once more in a version by Acker Bilk. It had earned gold records by The Platters and Frank Pourcell. And "I'll Be Home for Christmas" hit near the top of the charts with both Frank Sinatra and Bing Crosby.

In trying to relieve himself of management duties to devote more time to composing, Ram formed Personality Productions, which has The Platters under contract. He is also musical director of an outfit called Bahamas, which lists former Platter leader Tony Williams, folk singer David Troy and Nat's brother Ike Cole among its artists. Ram expects to have each of them tour Japan this year. For Williams, it will be a return trek.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	5	NIGHT HAS A THOUSAND EYES Bobby Vee	Liberty
2	1	8	GO AWAY LITTLE GIRL Steve Lawrence	Columbia
3	9	2	WALK RIGHT IN Rooftop Singers	Vanguard
4	15	2	HEY PAULA Paul & Paula	Philips
5	8	10	TELSTAR Tornadoes	London
6	6	4	IT'S UP TO YOU Rick Nelson	Imperial
7	4	3	TWO LOVERS Mary Wells	Motown
8	3	7	MY BAD Paul Peterson	Colpix
9	11	6	TELL HIM Exciters	UA
10	14	2	LOOP DE LOOP Johnny Thunder	Diamond
11	5	5	I SAW LINDA YESTERDAY Dickie Lee	Smash
12	18	3	HALF HEAVEN, HALF HEARTACHES Gene Pitney	Musicor
13	22	3	UP ON THE ROOF Drifters	Atlantic
14	7	17	LIMBO ROCK Chubby Checker	Parkway
15	16	7	ZIP-A-DEE DOO-DAH Bob B. Soxx	Phillies
16	10	12	BOBBY'S GIRL Marcie Blane	Seville
17	12	8	HOTEL HAPPINESS Brook Benton	Mercury
18	13	6	PEPINO, THE ITALIAN MOUSE Lou Monte	Reprise
19	25	2	I'M GONNA BE WARM THIS WINTER Connie Francis	MGM
20	19	11	RELEASE ME Esther Phillips	Lenox
21	41	4	MY COLORING BOOK Kitty Kallen	Victor
22	20	14	RETURN TO SENDER Elvis Presley	Victor
23	17	8	YOU ARE MY SUNSHINE Ray Charles	ABC-Par
24	21	13	BIG GIRLS DON'T CRY Four Seasons	Vee Jay
25	23	3	FROM A JACK TO A KING Ned Miller	Fabor
26	24	2	MY COLORING BOOK Sandy Stewart	Colpix
27	30	4	DON'T MAKE ME OVER Dionne Warwick	Scepter
28	26	12	LONELY BULL Tijuana Brass	A & M
29	29	2	WILD WEEKEND Rebels	Swan
30	42	2	HE'S SURE THE BOY I LOVE Crystals	Philles
31	37	4	EVERYBODY LOVES A LOVER Shirelles	Scepter
32	43	3	REMEMBER THEN Earls	Old Town
33	31	2	YOU'VE REALLY GOT A HOLD ON ME Miracles	Tamla
34	—	1	RHYTHM OF THE RAIN Cascades	Valiant
35	32	9	KEEP YOUR HANDS OFF MY BABY Little Eva	Dimension
36	27	2	CINNAMON CINDER Pastel Six	Zen
37	34	8	SHUTTERS AND BOARDS Jerry Wallace	Challenge
38	44	2	LITTLE TOWN FLIRT Del Shannon	Big Top
39	33	9	DEAR LONELY HEARTS Nat King Cole	Capitol
40	—	1	WALK RIGHT IN Momento	Era
41	28	2	BIG WIDE WORLD Teddy Randazzo	Colpix
42	40	8	CHAINS Cookies	Dimension
43	48	2	SEE SEE RIDER LaVern Baker	Atlantic
44	—	1	BURT BABY Dion	Columbia
45	35	2	PROUD Johnny Crawford	Delphi
46	—	1	YOU'RE THE REASON I'M LIVING Bobby Darin	Capitol
47		10	WIGGLE WOBBLE Les Cooper	Everlast
48	39	3	TROUBLE IS MY MIDDLE NAME Bobby Vinton	Epic
49	—	1	CALL ON ME Bobby Bland	Duke
50	—	1	MAMA DIDN'T LIE Jan Bradley	Chess

BMI 11th Annual Citation of Achievement Awards

1962

AHAB THE ARAB
Lowery Music Co., Inc.
RAY STEVENS

ALL ALONE AM I - *Duchess Music Corp.*
MANOS HADJIDAKIS

ALLEY CAT - *Universal Music Corp.*
FRANK BJORN

BOBBY'S GIRL
American Metropolitan Ent. of N.Y.
GARY KLEIN, HENRY HOFFMAN

BREAKING UP IS HARD TO DO
Aldon Music, Inc.
NEIL SEDAKA, HOWARD GREENFIELD

BRING IT ON HOME TO ME
Anga Music
SAM COOKE

CINDY'S BIRTHDAY
Metric Music, Inc.
JEFF HOWEN, HAL WINN

CONSCIENCE - *Aldon Music, Inc.*
BARRY MANN, CYNTHIA WEIL

CRYING IN THE RAIN
Aldon Music, Inc.
HOWARD GREENFIELD, CAROLE KING

DEAR LADY TWIST
Rock Masters, Inc.
FRANK J. GUIDA

DEAR LONELY HEARTS
Sweco Music Corp.; Cama Music Corp.
BOB HALLEY, EMIL ANTON

DEAR ONE - *Warren Music, Inc.*
JOHN LAWRENCE FINNERAN, VINCENT FINNERAN

DO YOU LOVE ME
Jobete Music Co., Inc.
BERRY GORDY, JR.

DREAM BABY - *Comtana Music Corp.*
CINDY WALKER

DUKE OF EARL
Conrad Publishing Co., Inc.; Kaiser Music, Inc.
EARL EDWARDS, BERNICE WILLIAMS, EUGENE DIXON

DUM DUM - *Metric Music Company*
JACK DE SHANNON, SHARON SHELLEY

EVERYBODY LOVES ME BUT YOU
Champion Music Corporation
RONNIE SELF

FUNNY WAY OF LAUGHING
Pamper Music, Inc.
HANK COCHRAN

GO AWAY LITTLE GIRL
Aldon Music, Inc.
GERRY GOFFIN, CAROLE KING

GREEN ONIONS
East Publishing Co.-Bate Music
STEVE CROPPER, AL JACKSON, JR., LEWIE STEINBERG, BOOKER T. JONES

HER ROYAL MAJESTY
Aldon Music, Inc.
GERRY GOFFIN, CAROLE KING

HE'S A REBEL - *Jamary Music Corp.*
GENE PITNEY

HEY BABY - *Le Bill Music*
MARGARET COBB, BRUCE CHANNEL

I CAN'T STOP LOVING YOU
Acuff Rose Publications, Inc.
DON GIBSON

I KNOW - *Saturn Music, Inc.; At Last Pub. Co.*
BARBARA GEORGE

IT KEEPS ON A-HURTIN'
Tamadge Music, Inc.
JOHNNY TILLOTSON

LET ME IN - *Arc Music Corp.; Kae Williams Music, Inc.*
YVONNE BAKER

LET'S DANCE - *Randall Music; Sherman De Vorzon Music Co.*
JIM LEE

LIE TO ME - *Bendix Music Corp.*
BROOK BENTON, MARGIE SINGLETON

LIMBO ROCK
Four Star Sales Co., Inc.; Twist Music
JON SHELDON, WILLIAM E. STRANGE

LITTLE BITTY TEAR, A
Pamper Music, Inc.
HANK COCHRAN

LOCO-MOTION - *Aldon Music, Inc.*
GERRY GOFFIN, CAROLE KING

LOVE ME WARM AND TENDER
Spanka Music Corp.
PAUL ANKA

LOVER PLEASE - *Lyndon Music, Inc.*
BILL SWAN

MASHED POTATO TIME - *Rice-Mill Publishing Co., Inc.; Jobete Music Co., Inc.*
JON SHELDON, HARRY LAND

MIDNIGHT IN MOSCOW
Melody Trails, Inc.
KENNY BALL

MONSTER MASH
Garpax Music Pub. Co.
BOBBY PICKETT, LEONARD CAPIZZI

NEXT DOOR TO AN ANGEL
Aldon Music, Inc.
NEIL SEDAKA, HOWARD GREENFIELD

NORMAN - *Acuff Rose Publications, Inc.*
JOHN LOUDERMILK

OLD RIVERS - *Glo Mac Music; Metric Music Company*
CLIFF CRAWFORD

ONE WHO REALLY LOVES YOU, THE
Jobete Music Co., Inc.
WILLIAM ROBINSON

PARTY LIGHTS
Rum-Bed Publishing Co., Inc.
CLAUDINE CLARK

PATCHES - *Aldon Music, Inc.*
LARRY KOLBER, BARRY MANN

PLAYBOY - *Jobete Music Co., Inc.*
BRIAN HOLLAND, ROBERT BATEMAN, WILLIAM STEVENSON

P. T. 109
Cedarwood Publishing Co., Inc.
MARIJOHN WILKIN, FRED BURCH

RAIN, RAIN GO AWAY
Regent Music Corp.
GLORIA SHAYNE, NOEL REGNEY

RAMBLIN' ROSE - *Sweco Music Corp.*

RELEASE ME
Four Star Sales Company, Inc.
EDDIE MILLER, W. S. STEVENSON

RETURN TO SENDER
Elvis Presley Music, Inc.
OTIS BLACKWELL, WINFIELD SCOTT

RIDE - *Woodcrest Music, Inc.; Check-Colt, Inc.*
JON SHELDON, DAVID LEON

SECOND HAND LOVE
Merna Music, Inc.
HANK HUNTER, PHIL SPECTOR

SHAME ON ME
Western Hills Music, Inc.; Saran Music Co.
LAWTON WILLIAMS, BILL ENIS

SHE CRIED - *Trio Music Co., Inc.*
TED DARYLL, GREG RICHARDS

SHEILA - *Eager Music; Low-Twi Music*
TOMMY ROE

SHE'S GOT YOU - *Pamper Music, Inc.*
HANK COCHRAN

SHE'S NOT YOU
Elvis Presley Music, Inc.
JEROME "DOC" POMUS, JERRY LEIBER, MIKE STOLLER

SHOUT - *Warner Music Corp.; Avon Music, Inc.*
O'KELLY ISLEY, RONALD ISLEY, RUDOLPH ISLEY

SLOW TWISTIN'
Woodcrest Music, Inc.
JON SHELDON

SNAP YOUR FINGERS
Cigma Music Company
GRADY MARTIN, ALEX ZANETIS

SOLDIER BOY - *Under Publishing Co., Inc., Rexallan Publishing Corp.*
LUTHER DIXON, FLORENCE GREEN

STRANGER ON THE SHORE
Mellin Music, Inc.
ROBERT MELLIN, ACKER BILK

SURFIN' SAFARI - *Guild Music Co.*
MIKE LOVE, BRIAN WILSON

THAT'S OLD FASHIONED
Aberbach, Inc.; Lupp Music, Inc.
BILL GIANT

THINGS - *Adonis Music, Inc.*
BOBBY DARIN

TWIST AND SHOUT
Robert Mellin, Inc.; Progressive Music Publishing Co., Inc.
BERT RUSSELL, PHIL MEDLEY

TWISTIN' THE NIGHT AWAY
Anga Music
SAM COOKE

TWIST, TWIST SENORA
Rock Masters, Inc.
FRANK J. GUIDA, GENE BARGE, JOSEPH ROYSTER

UPTOWN - *Aldon Music, Inc.*
BARRY MANN, CYNTHIA WEIL

VACATION - *Merna Music, Inc.*
GARY WESTON, HANK HUNTER

VENUS IN BLUE JEANS
Aldon Music, Inc.
HOWARD GREENFIELD, JACK KELLER

WHAT'S YOUR NAME
Hill and Range Songs, Inc.
CLAUDE JOHNSON

WOLVERTON MOUNTAIN
Painted Desert Music Corp.
MERLE KILGORE, CLAUDE KING

YOU ARE MY SUNSHINE
Peer International Corporation
JIMMIE DAVIS, CHARLES MITCHELL

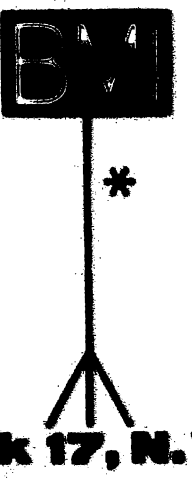
YOU BEAT ME TO THE PUNCH
Jobete Music Co., Inc.
WILLIAM ROBINSON, RONALD WHITE

YOU BELONG TO ME
Ridgeway Music, Inc.
CHILTON PRICE, PEE WEE KING, REDD STEWART

YOU DON'T KNOW ME
Brenner Music, Inc.
CINDY WALKER, EDDY ARNOLD

YOU'LL LOSE A GOOD THING
Junie Music Publishing Co.; The Cajun
BARBARA LYNN OZEN

YOUNG WORLD - *Four Star Sales Company, Inc.; Hilliard Music Co.*
JERRY FULLER



BROADCAST MUSIC, INC. · 589 Fifth Ave., New York 17, N.Y.

Japan's Top Indie Disk Importer Sees No Boom From Ease on O'seas Wax

By DAVE JAMPOL

Tokyo, Jan. 22.

Japan's top indie importer of record lines that the import liberalization [illegible] for the [illegible] and the [illegible] banks [illegible] Cole of the press, says that although [illegible] can get import licenses [illegible] jacket's [illegible] applying to the Ministry of International Trade and Industry. Still there's not much to it, said.

Part of the reason is the high cost of shipping, import duties and commodity taxes. Of significant importance too is the preference for records with Japanese-language liner notes and often translations of the lyrics.

In addition, Cole points out, LP's pressed here from imported masters can have selection of their songs guided by Japanese tastes, instead of having a number of songs that may have scant local appeal.

Considering costs alone, Cole said that an imported stereo [illegible] 12-inch LP, which might sell here for $3, would cost a minimum of $2.22 to land in Japan and absorb the import duties and commodity taxes. Add the dealer's 20% profit margin and there would be only 58c per sold record left for the importer, distributor and their promotion, he noted.

Cadet is the exclusive franchise holder for Japan, and in most cases for the entire Far East.

for about 20 foreign labels including Dot, Reprise, Atlantic, Imperial, Vee Jay, Roulette, Prestige and Vee Jay.

Cole says that the liberal [illegible] has effectively opened [illegible] to more foreign [illegible] [illegible] to handle [illegible] and [illegible] with a new toward promotion of the label rather than profits. These would be records with acceptance limited appeal in Japan.

Once that point to the rules it was possible to import a small number of "complete" records. Cole said that such ventures were generally unsuccessful. He mentioned the case of two stereo Dot LP's with Billy Vaughn's music packaged as "The Big 100." This set cost $6.27 to land in Japan. With the addition of duties, taxes and the dealer's profit, the cost to the consumer became prohibitive despite Vaughn's substantial popularity here.

Cole, who utilizes the facilities of Victor of Japan for custom pressing and distrib, explained that the main reason why consumer costs of records in Japan are higher than in the U. S. is that records are pressed here in smaller quantities. He disclosed that the largest initial pressing he ever ordered was 20,000 for "The Longest Day" soundtrack album. A minimum number of pressings, Cole added, would be about 500.

Another factor that makes the cost of foreign records pressed in Japan higher than in their country of origin, Cole offered, is the greater number of plant rejects here to meet standards he describes as "just as good if not better than in the U. S."

In the face of steep record costs and the comparatively small earning power of the Japanese record buyer, Cole said that Japan's disk industry is meeting its goal of an annual 20% increase in sales volume, with about 60% of the total earned by imported labels.

He attributes the steady hike in sales to the increased spending capacity of the Japanese, the availability of lower-priced players and augmented promotion through such allied media as films and TV.

Cole naturally believes that sales of foreign labels could be boosted even more if the commodity tax were reduced and a saving passed along to the consumer. Still another factor in the high cost of disks here, he said, can be traced to Japanese dealers being more powerful than their American counterparts. "Because of this we have to be more liberal with credit extensions," he noted, noting that 90 to 120 days is the usual credit period.

"They are prone to take advantage of their position," declared Cole. "This can be a tremendous headache. It means we have larger inventories in the stores. And when we get returns for credit, rather than re-issuing them, we destroy the records and try to salvage the vinyle."

Cole also asked for a modernization of retail outlets, particularly for better listening devices. Under present circumstances, he said, there is very little browsing in Japanese record stores.

Six months ago Cadet opened an office in Hong Kong. The outfit is about to launch Cadet Philippine, Inc. in Manila, to press and distribute records in the Philippine Islands.

British Disk Best Sellers

London, Jan. 22.

Next Time (Columbia)	Richard
Return to Sender (RCA-Victor)	Presley
Dance On (Columbia)	Shadows
Guitar Man (RCA-Victor)	Eddy
Lovesick Blues (Columbia)	Ifield
Sun Arise (Columbia)	Harris
It Only Took a Minute (Piccadilly)	Brown
Telstar (Decca)	Tornados
Go Away Little Girl (Pye)	Wynter
Bobby's Girl (Pye)	Maughan

Bandleader Leon Prima Facing Sentence in N.O. For Income Tax Evasion

New Orleans, Jan. 22.

Bandleader Leon Prima pleaded nolo contendere Wednesday (16) in Federal Court to one count of a two count indictment charging him with income tax evasion.

Prima entered the plea to a count charging that he filed a joint return for himself and his wife for 1954 on which he stated that their taxable income was $6,002.98 and the tax due was $1,400.64 when actually their income was $25,613.02 and the tax due was $7,091.96.

A second count was dismissed by Donald Hansen, special attorney for the department of justice's tax division, after the plea was entered to the first count.

The second count had charged that Prima filed a joint return for 1955 on which he stated taxable income amounted to a loss of $1,531.91 and there was no tax due when actually the joint income was $9,097.68 and tax of $2,224 was due.

Federal Judge Robert Ainsworth deferred sentencing Prima until he receives a pre-sentence report from the federal probation officer.

On the Upbeat

New York

Andrew Gerber, a member of the legal staff of ASCAP general attorney Herman Finkelstein, has resigned from the society to become affiliated with the law firm of Margulies & Heit. . . . Erroll Garner guests on Perry Como's NBC-TV show next Wednesday (30). . . . Keely Smith has been set to tape a Garry Moore Show in New York Feb. 1, then wings to Miami for a nine-day engagement at the Eden Roc beginning Feb. 6.

A Salute To Southern students, celebrating the third anniversary of sit-ins by Negro students in the South, will be given in a concert at Carnegie Hall on Feb. 1. Among performers set to appear are Tony Bennett, Thelonious Monk, Charlie Mingus, Herbie Mann, Susie Davis and Ruby Dee.

Forrester & Teicher set for piano pops" recital at Lane's Auditorium, Syracuse, Sat. (26) under Famous Artist banner. . . . Flamenco exponent Carlos Montoya plays Syracuse U. Regent Theatre Feb. 9 as part of its Celebrity Series.

Gene Shefrin back at his corpse desk at the David C. Miller office after a visit to client Guy Lombardo's Port O'Call in Tierra Verde, Fla. . . . Earl Wrightson and Lois Hunt team up for a Carnegie Hall concert Feb. 16. . . . RCA Victor dicker H. B. Barnum scheduled for a European trip during Feb. which will include U. and personal appearances in Italy, France, England and Spain. . . . Tony Bennett begins a one-nighter at Puerto Rico's El San Juan Hotel tomorrow (Thurs.). . . . Lionel Hampton, currently at the Flamingo, Las Vegas, takes his band to Japan in mid-March for four weeks of entertaining. . . . Ben E. King, Atco dicker, on a week's promotion tour of Rome.

Brian Hyland takes off Friday (25) for a month's tour of England. The ABC-Paramount dicker opens in Brighton on Feb. 3 and ends the tour in Worcester on March 3. . . . Cameo-Parkway dicker Bobby Rydell is filming a Screen Gems TV pilot, "Rockabye The Infantry," on the Coast.

Inside Stuff—Music

The story behind the song: Tony Bennett's current Columbia disking, "I Wanna Be Around," is the bizarre writing effort of Mrs. Sadie Vimmerstedt, a Youngstown, O., housewife. About four years ago Mrs. Vimmerstedt sent Johnny Mercer, whom she has never met, a letter containing a song title and an idea for the remainder of the lyrics. The song title, especially, appealed to Mercer and he wrote a tune using her title with his own music and lyrics, embodying the original idea which she had submitted to him.

After many unsuccessful attempts to interest recording artists in the song, it was presented to Bennett in Las Vegas in the summer of 1961. At that time Bennett was uncertain of his record company affiliation (there had been rumors that he would be leaving Col for a berth at Reprise), but he approved the song and promised to record it sometime in the future. In the summer of '62, while looking for a follow-up to his click, "I Left My Heart in San Francisco," Bennett decided to do "I Wanna Be Around." The disk has been around the record market for about five weeks now and has already taken the shape of a top seller. Mrs. Vimmerstedt, who still hasn't met Mercer, as his equal partner on the song.

When some time back the Saturday Evening Post profiled tenor Richard Tucker as "The Met's Second Caruso" the theme of subsequent publicity for Tucker was established at the Alex B. Williamson shop in Manhattan. At the recent fashion pageant in Lincoln Center Tucker appeared in Caruso's old "Pagliacci" costume, taken from the Met's collection for the occasion. It was stated Tucker would not sing Caruso's trademark "Vesti la giubba" aria out of respect to its unique identification. Wistfully Tucker expressed hope that one day his own Pagliacci costume would inspire similar nostalgia. In the same connection his recent popular album for Columbia is cited as Tucker doing what Caruso did before—singing such light stuff as "Over There," "Dream," "Goodbye" and "Because," pops of his day.

A grant from Broadcast Music Inc. (BMI) is supporting the 1963 National Music Week Essay Contest conducted by the National Federation of Music Clubs. Students in grades 10, 11 and 12 may participate in a contest which will award $250 worth of LP records to winning writers—one from each state—of an essay on the subject "How I Broadened My Musical Horizons With Records," with an additional $250 set of records going to the school of each state winner's choice. Deadline date on contest is March 15.

An AP dispatch from Tokyo gives this information: The president of the Kyoeisha Musical Instrument Co. in central Japan, 32-year old Munenaki Kitahara extends a small monthly allowance ($1.50) to those male and female employees who announce "going steady." The money which pays for a couple of movies and a snack afterwards is called "dating money" and the system has resulted already in one marriage and four engagements among 130 workers—there seem to have been no break-ups either, so far. This idea is to promote "productive efficiency and harmony."

MGM Distribs 8 Labels With Ramrod Takeover

With the takeover of distribution for Ramrod Records, MGM is now handling eight disk lines. The Ramrod deal began early this month with Eddie Fisher's "Winter Garden" album and a Fisher single which was released last week.

The labels now in the MGM distribution fold are MGM, Verve and Cub (MGM-owned lines); Parker Records, owned by the Charlie Parker estate; Ava Records, Fred Astaire's disk operation formerly known as Choreo; Verigate, an Italian line, and Ramrod, which is Fisher-owned disk operation. On the classical end, MGM distributes Deutsche Grammophone.

Although several companies have been moving into the multi-disk distribution field, London Records is still the runaway leader with at least 25 labels.

AVA's Master Buy

Hollywood, Jan. 22.

Fred Astaire's AVA Records boarbt master of Buck Stewart's "I Believe" recorded under his own Pendock label, and will distribute it nationally.

Stewart, Prince drejay and tv personality, also has been inked to an AVA contract. He makes a fiery bow Jan. 28 for three weeks at Park's in Bay City.

Verdi Operas

Continued from page 2

ver to the Verdi home for Retired Musicians in Milan.

Verdi died in 1901 and, under the international copyright convention, his operas should have gone into pd in 1951. However the Italian parliament ruled on special occasions that the copyright should be extended, partly to make up for revenues lost during the war and partly to ensure continuation of the musicians' home, which was originally endowed by Verdi himself.

Three of his operas are still protected by copyright because the man who wrote the words, librettist Arrigo Boito, did not die until 1918 and Ricordi's exclusive rights will hold until 1968.

POLE ORCH'S JAPAN TOUR

Tokyo, Jan. 22.

The 105-member Poland National Great Radio Orchestra will launch a tour of Japan here on Feb. 17 under sponsorship of the Mainichi Newspapers.

The HIT! OF THE WEEK

BONNIE FRANCIS

Sings

I'M GONNA BE WARM THIS WINTER

b w

AL-DI-LA

K 13116

MGM Records

THE HIT from MEXICO

THE SUMMER

(El Pescador)

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DEAN MARTIN

Sings

WHO'S GOT THE ACTION?

From

Paramount Pictures'

"Who's Got the Action?"

on REPRISE RECORDS

FAMOUS MUSIC CORPORATION

WORK RESPECT

THE FIRST LADY WALTZ

By

JIMMY McHUGH

NED WASHINGTON

N.Y. HOTELS IN AUDITION STAGE

So. Korea Building $3,000,000 'Vegas' As Tourist Lure to Prop Economy

Hollywood, Jan. 22.

The Republic of South Korea which for a year has been trying to devise a means of attracting tourists to shore up its badly sagging internal economy, is going to use American show biz names.

Booked firmly for two weeks starting April 8 is Louis Armstrong combo—at flat $30,000 weekly—to play the new developing Walker Hill tourist layout South Korea is building at cost of $3,000,000 just south of Seoul.

The $30,000 weekly probably is the most coin Armstrong ever has drawn—and the veteran bandleader always gets more out of the U. S. than he does inside since he has became a top international name following his highly exploited and successful "cultural" tours under State Dept. auspices.

Walker Hill, a complex of hotels, casinos and one large, modern nitery-theatre, occupies an area on which Korea's now-deposed President Syngman Rhee once was ensconced on lavish 136-acre estate replete with private lake.

The South Korean government hopes to lure tourists from all over the world, and to handle entertainment phase of the enterprise Steve Parker has been hired. Parker, an aficionado of Oriental entertainment three years ago imported into U. S. a nitery revue, "Holiday In Japan," which played Las Vegas, L. A. and other keys. He also co-produced Paramount's "Geisha" feature in which his wife Shirley MacLaine starred in title role.

Parker booked Armstrong, and, to follow, will put a girly show into the Walker Hill theatre-nitery. Door is open to buying other American name talent.

Col. Peung Joo Lim, of the South Korean Army command is top kick over all the Walker Hill compound. He shortly will arrive in Hollywood, thence to New York, to give other American talent also to set an American Hackery to rubberstamp Walker Hill in this country.

Walker Hill eyes revenue from the 50,000 American troops in South Korea, who regularly hot-foot it to Japan on their periodic "rest-and-recreation" furloughs. There is not U. S. Army law a unit troops gambling in areas where it is permitted by local state governments.

In all the Orient on the Free World side of the Bamboo Curtain open gambling is permitted only in Portuguese Macao, and that is small time by French Riviera or Las Vegas standards. Walker Hill is pinning to attain Vegas standards including use of top talent.

Parker's purchase is first breakthrough of what has been rather a roadblock for U. S. talent in Korea. The country had no spots operating which could afford top Yankee names till now. Korea then will be another link in rapidly developing "circuit" American acts of prominence can play in the Orient.

Japan has been using Yankee names for some years and nearly six weeks of playing time now is available there. Hong Kong is good for split-weeks, as is Manila and Okinawa. These booking avenues are usually linked with Australian and New Zealand dates, providing for some acts a total of three months playing time.

Sophie Tucker Inks For London's Talk of Town

Sophie Tucker, who recently returned from a round-the-world trip which started in Australia, has signed for another overseas trip. She will play the Talk of the Town, London, starting July 1 for six weeks. It's likely that she'll play several other European engagements before returning to the U.S.

Talk of the Town, operated by Bernard Delfont, has also set comedy teams of Ford & Hines for four weeks starting April 15. Both booked through the William Morris Agency.

Laine's So. Africa Tour

Frankie Laine has been pacted for a tour of South African theatres to start June 21. He'll head a unit which will carry several acts on a booking made through the Eddie Elkort Agency.

Itinerary calls for a Johannesburg opening with subsequent stops at Capetown, Durban, Port Elizabeth, Bloemfontein and East London.

Hawaii Fears New Expense Rule As Blow to Tourism

Honolulu, Jan. 22.

Isle tourism may be hit by the new U. S. expense account tax deduction squeeze, resort executives agree.

Edwin K. Hastings, general manager of the Hilton Hawaiian Village, says he's concerned that the ruling may shrink convention bookings, although no specific evidence of this has yet been evidenced. "We are watching carefully; our tourist industry cannot live without the large groups," he said.

Richard E. Holtzman, general manager of the Sheraton Hawaii hotels, says the rules "unquestionably" will hurt tourism, partially in view of a psychological impact.

Private clubs, including country clubs, estimate they may lose up to 20% of their hometown membership though the manager of a major beach club anticipates no loss of membership.

A major restaurant chain foresees no loss of business because it's already converted "grab appeal or expense account type" restaurants to fit the budget-tourist trade.

The tourist industry incidentally, faces other problems, both immediate and long-run. One of these is visitor dissatisfaction," as reflected by the tourists who are disenchanted to learn that Waikiki despite its assets, is becoming increasingly crowded and commercial.

Importance of visitor satisfaction in Hawaii's broad travel and tourism industry is stressed by a Honolulu Star-Bulletin editorial which notes that the H.V.B. Visitors Bureau is in no position to police "the gougers, the cheaters and in general all who tend to make Hawaii less attractive than it should be for the visitor."

Functions of promotion and policing are distinct and separate and both functions are essential to a healthy visitor industry and should be pursued with vigor, the paper said.

4th N.O. Strippery Falls Victim to Crusading D.A.

New Orleans, Jan. 22.

The Flamingo Club in the historic French Quarter was ordered padlocked Wednesday (16) by Civil District Judge Alexander F. Reinold. It became the fourth consecutive striptease spot that District Attorney Jim Garrison has closed in the past several weeks on grounds they constitute public nuisances by allowing B-drinking and obscenity.

Judge Reinold however, is permitting the Flamingo to remain open while its attorneys appeal his decision. Previously padlocked were the Jazz Ltd., Guys and Dolls, and the El Morocco.

On Thursday (17) the city was ordered to issue a liquor license to Guys and Dolls to permit the nitery to operate pending outcome of a suspensive appeal. In issuing the order, Judge Clarence Dowling granted a mandamus sought by attorneys for the club.

STRIKE MAKES IT A TRYOUT TOWN

The newspaper strike in New York is forcing an era of experimentation on Gotham's hotels. Two factors are involved. First is the natural loss of business due to the information blackout, which is causing operators to try inexpensive talent. The second is the possibility of exploitation with new faces.

In former years, these policies took effect in the summer which is the normal season for offbeat bookings. However, hard economics forced on the hotels by the loss of news information media has caused a shift to lesser priced acts for this time of year. At this point, operators appear to be reconciling themselves to a long siege of operating in the dark, without newspapers.

The New York hotels, which had a fluid schedule, were among the first to recognize that they would have to change their ways during the strike period. The Waldorf-Astoria closed its Empire Room pre-Christmas, then booked heavy artillery for a period when it originally believed the strike would be over.

Sergio Franchi current, and Lena Horne, opening Feb. 4, will occupy the Waldorf, respectively, until March 16. Roger Williams, who can be exploited through channels other than newspapers, comes in at that time. Pianist has been hitting on the concert and jazz circuits. Thus he is a good subject for radio exploitation, should the news strike continue until March.

The Plaza had booked Russell Nype and Felicia Sanders. It also set Japanese singer Izuma Yukimura in her first N.Y. date on her own. The Royal Box of the Americana has solved its exploitation problems by closing the room, following the Janet Blair stand, for refurbishing.

'Ice Follies' 525G, Beat Show Lead In News Hiatus

New Yorkers are showing signs of being able to get around even without help of newspapers which are still on strike. "Ice Follies" left Madison Square Garden Sunday 20 with one of the biggest grosses in its history, hitting over $525,000 for 13 days.

The Motor Boat Show at the Coliseum, which also wound up Sunday did comparatively big garnering 376,200 admissions which were only 5% less than last year's figure. It was originally figured that the deficit would be greater than last year.

Showmen feel that both these shows were able to hit sizable figures because of the fact that they are well established. Both have been coming annually into New York at approximately the same time of year, and there is a steady audience for both shows. Also, both layouts did considerable advertising in out-of-town newspapers and there was heavy exploitation on radio and television.

"Ice Follies" surprised all concerned with its take since it was felt that it would be hurt during the news hiatus. However, the show started with a good advance albeit not quite up to last season.

(Continued on page 70)

UGBY TO PREXY MINN. FAIR

St. Paul, Jan. 22.

The Minnesota Agricultural Society has elected John E. Ugby secretary and general manager of the annual 10-day State Fair. He succeeds the late D. K. Baldwin, who held the posts for 3 years before his death in December and to whom he had been assistant.

Ugby has been with the Fair since 1960.

N.Y. City's Appeal Blocks Court Writ Directing License for Playboy Club

The N. Y. Supreme Court's order to the N. Y. City Dept. of Licenses to issue a cabaret license to the Playboy Club has been stayed by an appeal filed by the N. Y. Corporation Counsel which handles the city's legal matters.

Order to issue the permit was served on License Commissioner Bernard O'Connell on Fri. (18), but appeal automatically stays any further bid for the permit until issue is adjudicated. Case will now be heard by the Appellate Division of the N. Y. Supreme Court. No date has been set as yet.

Last week Supreme Court Justice Arthur G. Klein handed down a decision which overruled O'Connell's refusal to grant a cabaret license to the Playboy Club stating that the department's decision was based on O'Connell's personal moral code rather than on law.

The Corporation Counsel's appeal is based on what it considers to be several errors in Justice Klein's decision. The appeal takes exception to the statement that O'Connell based his rejection on adherence to a personal moral code. It's pointed out that O'Connell is a professor at Fordham U. Law School where he lectures on evidence, and his action is based on law.

The appeal also contends that the court erred in refusing to admit a tape of a Barry Gray radio show into evidence. It was pointed out that Hugh Hefner, head of the Playboy empire of key clubs, publications and merchandising, was present when the venture was attacked and didn't rebut the points made.

It's also alleged that Judge Klein's opinion touched on matters not contained in any of the presentations made by either party such as a commentator on the American Civil Liberties Union to its interest in the case. It's claimed that the ACLU has never served in the Latin Dept. or in the Corporation Counsel.

It's also argued that O'Connell didn't consider the [illegible] objection to issue [illegible] cabaret license because [illegible] could be available for [illegible] Dept. considers [illegible] proper [illegible] would be [illegible]

The License Dept. also feels [illegible] it has come [illegible] Park Ave. [illegible] and [illegible] future it plans [illegible] short hours. It stated that the [illegible] application had been [illegible] by the N. Y. Police Dept. [illegible] [illegible] recommendations [illegible] [illegible] figures [illegible] Since the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] it passed judgment.

Playboy Club faces another rocky obstacle before it can hit smooth seas. A review of its license will be heard by the State Liquor Authority on Feb. 28. Originally, the Playboy applied for a license that would permit it to operate along lines of a membership or key club. This was turned down by the SLA but it granted a license that leans it to admit all comers.

The Folksy Tug

Ottawa, Jan. 22.

Katie Lee, folk canary, is half-way through her book on folk singing, with a December 1963, deadline. Tome is the result of a story Miss Lee by-line in the Feb. 1960, edition of "Arizona Highways," seen by Knopf who asked her to expand it to book length. Miss Lee switched from folk just before they became the rage and went into comedy, producing three albums and doing nitery chores. Now she's edging back into the folk world, where she feels more comfortable, and feels the book will help.

Webb Corp. Plans New Hotel-Casino Unit for Tahoe

Lake Tahoe, Jan. 22.

Plans for construction of a multi-million-dollar hotel-casino at the south shore of Lake Tahoe have been revealed by the Del Webb Corp., which owns the Sahara Hotel in Las Vegas.

To be known as the Sahara Tahoe, it will ultimately be one of the largest in Nevada. The hotel will be located on U.S. Highway 50 just east of the present casino complex.

According to Webb's engineers who outlined the plans before the Douglas County Commission which must grant a building permit for the structure, the hotel should be opened with more than 1000 rooms sometime in the spring of 1964. A 700-room addition is planned three or four years later.

Allen Lubin, consulting engineer from Beverly Hills, Cal., said the hotel will be built on a 1,240 by 1000 foot lot and will have a showroom similar to the one at the Sahara in Vegas. [illegible] plans of construction [illegible] a restaurant [illegible] showroom, [illegible] rooms and a [illegible] 704 rooms. Parking will be [illegible] for 1,645 autos.

Some county and state officials have expressed doubt that construction of the additional [illegible] which would double the existing sewage load at the south end of the lake, will be allowed until the pressing sewerage problems have been solved.

Scheduled for opening later in the year at the south shore is an 11-story addition to Harvey Gross' Wagon Wheel. Final work is now being completed on the new structure, the first high-rise building in the Lake Tahoe area.

Tycoon's Sentiment Saves 80-Yr.-Old British Theatre

St. Helen's, Eng., Jan. 22.

The 80-year-old Theatre Royal here is being almost completely rebuilt at a cost of $300,000. Coin is being laid out by the glass manufacturing firm of Pilkington Ltd., whose chairman, Sir Harry Pilkington, headed the recent controversial Pilkington Committee's probe into future of U.K. broadcasting.

The Theatre Royal shuttered in 1957 because dwindling support, and the local council mixed suggestions that it should buy it as a civic theatre. Then Sir Harry Pilkington, who had attended the theatre as a boy, announced that his firm would take it over.

House will now be used by the glass firm's dramatic group as well as being made available for local theatre troupes.

Knoxville Aud Nets 195G In 1st Year's Operation

Knoxville, Tenn., Jan. 22.

Knoxville Civic Auditorium and Coliseum earned $195,812 during 1962 according to a report issued by Fred McCallum, manager of the facility. The year-end report listed 304 separate performances during the 12-month stretch.

Largest income producer was the weeklong world premiere of "Holiday on Ice." McCallum said. The biggest single event was the Dave Gardner show at the auditorium on a one-night stand. The report covered the new structure's first full year of operation.

Hottest LP on Market No Guarantee Of Concert Circuit Hit, Meader Finds

[illegible] the hottest [illegible] on the market is Vaughn Meader, The First Family satirist for the Cadence label. Trade is to be made [illegible] against its [illegible] the [illegible] of its [illegible] weekly sales.

Meader, [illegible] Gregory [illegible] and [illegible] are [illegible] to be [illegible] [illegible] [illegible]

Belle Barth

VARIETY
Wednesday, January 6, 1963

Frolic, Revere

The unusual thing about Belle Barth in her second engagement here is that **she is selling out completely for her three-week stand in the face of bad biz all around the circuit.** From a New Year's Eve opening, so cold it forced beaucoup cancellations in other spots, **Miss Barth reigned supreme.** Smash biz continues at the 450-seater across the bay from Boston **with lines every night and even big second show groups.**

Miss Barth, whose fame has preceded her and whose week stand last fall whetted customer's appetites, gives 'em what they came to hear. She laces it together with a nostalgic ride down memory lane recalling the greats of yesteryear, Harry Richman, Al Jolson, Sophie Tucker, Bonnie Baker, Helen Morgan, as she pounds the ivories and carbons in fine style.

She updates her act with a bit of the Twist, and has a wry takeoff of a stripper. But it's "original material" that the patrons applaud for. Sitting at the piano, Miss Barth tinkles the black and whites with tongue in cheek putting out her purple ditties with insouciance.

Guy.

SPECIAL THANKS TO THE MILLIONS ALL OVER THE WORLD WHO HAVE LAUGHED WITH ME.

—Belle

ASSOCIATED BOOKING CORP.

Personal Management
SHIRLEY WOOLF

See Court Test on Personal Mgmt. Bookings of Unaffiliated Talent

Talent agencies' concern on encroachment of personal managers has flared up anew with the lawsuit of Allen & Rossi from the William Morris Agency. Affairs of this comedy team will be handled by personal manager Harry Adler for the time being.

Situation has taken a turn where agencies are getting to be worried about the removal of easily booked name acts from their rosters by the managers. Talk is now veering toward a test case of a personal manager's right to secure employment for performers.

In this regard, the agencies expect to get the backing of the American Guild of Variety Artists along with the New York City Dept of Licenses. Some feel that a test case should be instituted with the union before any court action is taken, others want to file complaints with the Dept. of Licenses to force an immediate court test.

The issue is becoming increasingly acute to the agencies since the closing of MCA's agency activities last July. Many acts left their affairs in the hands of a personal manager until they studied the situation. Since then, many managers have found that they could go back to the old places of employment and get offers on their clients. As a result many acts are now being booked direct by the personal managers.

Connie Francis, for example, was being booked by manager George Schenck in many situations even when there was an alignment with General Artists Corp.

The managers' defense is their claimed right to act in any direction on behalf of their clients. They say that they are acting in their charges' best interests by assuming agency shoes in some situations. They feel equipped to spend more time on the problems of their acts than the offices. They claim any challenge to the right of an act or his personal rep to solicit employment would greatly damage the entertainment industry.

JOSE PONEIRA

His PIANO, His SONGS, His ORCHESTRA

"DISTINCTIVE APPEAL TO PEOPLE OF TASTE"

— 1963 —

THE EMBERS
THE WESTBURY
THE MAISONETTE
(New York)

HENRY W. HERRMANN
Rockefeller Plaza
Circle 5-6998

The Fabulous Voice of
LONNIE SATTIN
LONNIE ENTERPRISES, Inc.
N. Y. C. 8-V-2
Agency—[illegible] Booking
Joe Glaser

RICKI DUNN IS A THIEF!

No Nite Life in Twin Cities' Plushories Spotlights Ops' Rough Financial Handicap

Minneapolis, Jan. 22.

Attesting to how much nitery life has changed in the Twin Cities, with their 1,523,000 area population, is the fact that there's now no floor entertainment in the two swankiest supper clubs, the local Hotel Radisson Flame Room and Freddie's. They're the only name acts regularly. Now there are none.

The Flame Room "may or may not" resume shows later in the year, according to manager Bob Moore. Some consideration is being given to resumption, but it'll probably be several weeks before a decision is reached, he says.

Moore puts the reason for what has happened here to make this difference in plush supper club conditions this way: "Any way that you look at it, making ends meet for us under present condition is a rough, tough job. With the new income tax regulations and with the prices we have to pay name acts, it's a financial handicap for us and also hard on the public that necessarily must dig deeper into its pocketbook to help foot the bills."

As far as lesser nitery floor entertainment is concerned, there's no dearth of it in the Twin Cities. A considerable number of nightclubs seem to be getting by and some of them occasionally bring in name acts. They don't have cover charges or minimums and their beverage and food prices are, of course, much lower than the Flame Room and Freddie's used to exact.

PHOEN DELAY COSTS N.Y. HILTON LOTSA DOUGH

The New York Hilton Hotel, under construction, faces the loss of many functions booked for the opening period. Proem, originally set for Easter Sunday, now may be around June. Delays have been caused, it's said, by weather and shortage of materials due to the longshoremen's strike.

Meanwhile, the inn is attempting to steer the functions already booked from the Hilton to its sister Waldorf-Astoria and the Statler Hilton. There remains the possibility that some of the events booked will be postponed so that they can be held in the new hotel.

Tokyo's Golden Akasaka Settling Talent Debt With Promoter Eddie Sereno

Tokyo, Jan. 22.

Promoter Eddie Sereno dropped plans to sue the Golden Akasaka when the nitery paid him $6,500 and promised additional monthly installments of around $2,000 for one year in settlement of a debt owed the showman.

Sereno, who was the Golden Akasaka's exclusive show booker since its June 3 bow, claimed the club was delinquent in talent payoffs from its opening, while he had to meet regular talent payrolls himself. He charged that he had not been paid, or had received only partial payment, for supplying entertainment which included the Machito band, "Las Vegas on Ice," "Lee Leonard Show," "Spanish Ballet," singer Bobby Gonzales, "Tito Puente Show" and the vacationing Cuarto Diablos.

On the night of Dec. 22, Sereno pulled the Puente show from the main room and the Cuarto Diablos from the Golden Akasaka's lounge when the club's management failed to respond to his demands for some immediate payment.

Several days later the Golden Akasaka management contacted the promoter and initiated discussions for settlement. The club's operators pleaded inability to pay the debt in a lump sum and an installment plan was arranged.

The Golden Akasaka is paying Sereno over $41,300, including his legal costs and compensation for the seven days the Puente unit and the Cuarto Diablos were idle after their pullout. Sereno is charging no interest.

The showman considers dissolved

Continued on page 70

AGVA Demands Rehearsal Coin In Vegas Dickers

Hollywood, Jan. 22.

Complete elimination of free rehearsals by members working in Las Vegas is asked by American Guild of Variety Artists. The move is first of its type anywhere by the vaude-nitery union and demand is being made today (Tues.) at two p.m. when AGVA's western regional rep, Irvin Mazzei, presents operators of Vegas nitteries with terms the union will seek in a new three-year contract. Old ticket expired Dec. 31.

Pay demands for the new pact will ask that the chorines' salary minimum be lifted from the present $125 weekly to $200, and principals from $175 to $250. These asking figures will be tops nationally for AGVA—but the union's minimum for industrial shows is steeper, $225 for chorus, $300 for principals.

At present, chorines working Vegas productions regularly can do 25 hours of free rehearsals for subsequent shows. New demand would set $150 for first week spread of 25 rehearsal hours and full pay thereafter.

Mazzei, at membership meeting yesterday (Mon.), disclosed results of mail balloting for new L. A. branch exec committee. Voted in were Vince Barnett, Candy Candido, Joaquin Garay, Nick Lucas, Patti Moore, George Riley and George West. Alternates include Marlee Faye, Lenny Kent, Matty King, Jennie Lee, Sid Marion, Harry Meadows and Arthur Lee Simpson.

Mazzei told the meeting that he further aim is asking national AGVA to reserve the L. A. branch of the trusteeship axe which the national union lately placed the branch here. Mazzei wants an okay from the parent to enable the newly-elected committee to name its own chairman.

Inside Stuff—Vaude

Directors of Glasgow's Pavilion Theatre, independent vaudery, have denied reports that the theatre's future is in doubt. They revealed that the Pavilion has booking contracts stretching over the next four years. Management, at same time, voiced the viewpoint that theatre artists, "and particularly those of star class," should appreciate more that both the performer's and theatre's are "mutually dependent," and a more helpful spirit of cooperation from the artists might make it easier to secure the future of theatres.

Vaude, Cafe Dates

New York

Russell Swann has signed with Connie Francis for her South African tour which starts March 28. . . . Milton Berle has lined up Leonard Sues, Dunhills, Annie Bren, and La Sonia Quartet to accompany him on his series of nitery stands. . . . Cal Rorlin opened at Room at the Boston Monday (21). . . . Peter, Paul & Mary due Saturday (26) at the Salt Lake (City) Ballroom. . . . Vaughn Monroe inked for the Holiday House, Milwaukee, April 6 for two weeks. . . . Tony Martin into the Cork Club, Houston, June 2.

Noreen Parker posted for the Elegante, Brooklyn, Feb. 27. . . . Teresa Brewer set for the Shamrock, Houston, in July. . . . Andy Williams hits the Desert Inn, Las Vegas, July 15. . . . Highwaymen go into the hungry i, San Francisco, Feb. 28. . . . Steve Lawrence set for the Minneapolis Home Show, March 16. . . . George Hicky down for the Colony, Omaha, April 4. . . . Mike Clifford to the Playboy, St. Louis, Feb. 28. . . . Ben Cassell assigned to the Holiday House, Pittsburgh, May 26. . . . Ford & Reynolds into Ridgar, Kansas City, March 15. . . . GAC continues to book Jackie Mason in the variety field.

Chicago

Patty Clark plays the Palmer House March 9-30. Kim Sisters set for the same spot April 20-May 30, and Mimi Kennell Aug. 17-31. . . . Rusty Warren returns to Mister Kelly's Nov. 18-Dec 15. . . . La Vern Baker down for the Regal Theatre, Chi, Feb. 22-28. . . . Dorothy Shay set for the Edgewater Beach Hotel Feb. 28-March 14. . . . Gus & Ursula and Dick Byrd & Janice slated for Sutsmiller's, Dayton, Feb. 25-March 2. Glenn Haywood and Sherry Stevens play the same club Feb. 4-6.

Bill Henderson into the Town Tavern, Toronto, Feb. 18 for a week, and the Embers, Indianapolis, April 1 for two weeks. . . . Julius LaRosa shedded for the Embers April 15 for a week, and Pallois Sanders April 22 for a fortnight. . . . Johnny Desmond into the Roostertail, Detroit, April 29 for a pair. . . . Jose Greco Troupe booked for the Vapors, Hot Springs, June 10 for six days.

MITCHELL UNIT'S CLICK AT PORT. HOME SHOW

Portland, Ore., Jan. 22.

The Guy Mitchell Show pulled 70,700 customers through the 1963 Home Show turnstiles at the Memorial Coliseum last week (12-20) in nine evening performances and four matinees. Sudden snow storm and near zero temperature cut deep into first two days' take. Below freezing weather continued throughout. Attendance was only 24,000 less than 1962 despite the cold.

In addition to Mitchell, the 70-minute vaude layout included Jo Ann Castle, Three Bruggemans, Maurice May Jr., Anden's Poodles and George Arnold's Orchestra (12). $1.50 main gate adult stub and $1.00 for students admitted to everything. Kids under 12 entered free.

The near 200 exhibitors reported brisk biz for the nine day soak. Tommy O'Loughlin produced the Home Show. He's now working on the Sport Show for Feb. 15-24 and the 1963 Rose Festival for early June.

Court Stays Mpls. From Folding Key Club Nitery

Minneapolis, Jan. 22.

The State Supreme Court has issued an order restraining this city from closing the local Key Club nitery until it rules on owner Henry Kaber' appeal from a lower court ruling which upheld the city council's revocation of its licenses.

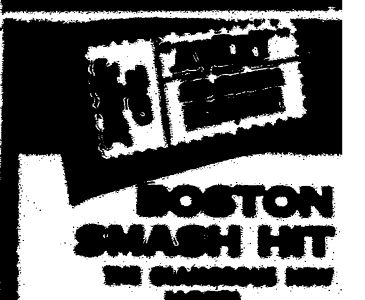
Reason for the revocation were police department reports alleging that the spot was a hangout for prostitutes, dope addicts and panderers. The Key Club has booked a number of name performers during its long career.

Miss Diller Into Angel, N.Y. After Americana Rebuff

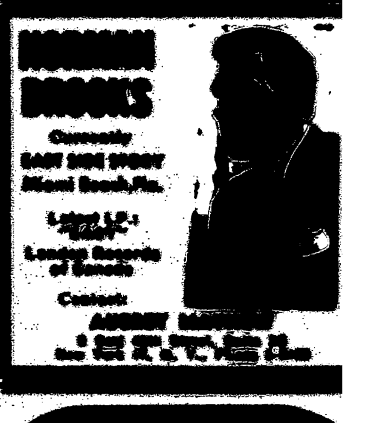
Phyllis Diller has signed for the Blue Angel, N.Y., as a replacement date for her projected stint at the Royal Box of the Americana Hotel, N.Y., which is slated to close at the end of the month for extensive overhauling.

Loew Hotels, operator of the Americana, offered to play her for the Jan. 20 period at either the Americana Hotels in Bal Harbour, Fla., or San Juan, Puerto Rico. But it is, the New York spot has slotted her tentatively for an October date.

However, Miss Diller asked that she be released from her N.Y. commitment at the Americana, so she took the date at the Blue Angel where she played previously. The full date at the Americana is indefinite.



BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.



HERMAN BROOKS
Currently
EAST SIDE STORY
Miami Beach, Fla.
Lounge Records of Canada
Contact:

BARBRA STREISAND
"Blue Angel"
Opening June, Jan. 20th
PHYLLIS DILLER

LENNY BRUCE
VILLAGE VANGUARD

Thanks
JOHNNY MATHIS
for introducing me
Gina

Aussie Saloons Doing Big Biz Thanks to Names, Imported Talent

By ERIC GORRICK

Sydney, Jan. 22.

Twelve months ago there were more waiters than payers in Aussie nightclubs, and key operators were deeply in the red as business hit the skids and left juicy steaks on the grills with no takers. It was a mighty gloom picture, with a lean payoff for the dish washers, hat-check gals and cigaret vendors.

When homebuyers flour shoes slapped into the doldrums, key nightclub operators decided to make a bid with imported talent as a last desperate try to win back the after dark trade. The move has paid off with nightclub biz presently booming and it should continue tops as long as big-name talent jets in for plush dates.

Ruth Wallis started the upswing here, with Nelson Eddy continuing the payee pressure. The key nightclubbers in the Sydney zone are Chequers, Andre's, Chevron-Hilton and Latin Quarter, with the quartet bedding high for overseas' talent right through 1963.

Dorothy Shay is currently topping at the Chevron-Hilton to solid returns. Next in is Edgar Bergen for a two weeks' span, with Nat King Cole following.

Currently at Chequers is Carmen McRae, with Della Reese to follow. Star of the Latin Quarter presently is Wenda Gailer. Shirley Bassey comes into Andre's for a holdover date.

It's understood that overtures are still being made to Judy Garland to do a Down Under nightclub rounaround next April (the Aussie fall) at a record figure. Also on the try-to-get list are Bing Crosby, Frank Sinatra, Dean Martin and Ella Fitzgerald.

Fred McCallum, manager of Knoxville Civic Auditorium, has been named chairman of the Chamber of Commerce's Convention and Visitors Bureau.

Milw. Arena Nets $56,594 In Quarter Ended Dec. 31

Milwaukee, Jan. 22

Milwaukee Auditorium-Arena racked up earnings of $56,594 in the quarter ended Dec. 31, it was revealed last week by city treasurer Joseph J. Krueger at a meeting of the Auditorium board. Figure represents a $19,274 rise over the similar '61 quarter.

Gross income for the '62 final quarter, according to Krueger's report, was $189,586 or a $33,000 boost over the equivalent '61 period. Profit for December was $37, compared with a $9,439 loss in December, 1961.

RAPID CHANGES ALTER TOKYO'S NITERY SCENE

Tokyo, Jan. 22.

Publishers including Tokyo in their guide books are facing extensive corrections to keep up with the rapidly changing landscape of this city. Most recent adjustments on the local scene was the Club 88 reverting to its former Golden Gate name at the Roppongi location noted as much for its brawls and loose babes as for its food fare and popular joint atmosphere.

Wiped from the face of the city was the Shirakaoba coffee shop, a fave Ginza spot for both tourists and local residents with its plush upholstery, stringed bands and curio displays. Among the preferred eateries, Frank's steak house has temporarily shuttered and the Bangkok, featuring Thai fare, is no more.

But with the city taking on a boom attitude, with the coming of the 1964 Olympic Games, restaurants and hotels are being built at a record clip. Only nitery construction seems to have stalled, with the existing clubs generally downbeat at this time.

Busy Cliff Richard

Blackpool, Eng., Jan. 22.

Cliff Richard & The Shadows, probably the strongest b.o. draw with Britain's teens, are pacted for an 18-week summer run at the new ABC Hippodrome here from June.

Richard and the singing group are also mulling a tour of Australia and New Zealand in the fall. They're now on a five-week trek of South Africa.

Minn. State Fair Reaped Peak '62 Operating Take But Net Dipped to 1356

St. Paul, Jan. 22.

The annual 10-day Minnesota Fair last year enjoyed the largest operating income, $1,547,342 in its long history. But due to all-time high operating expenses of $1,411,752.00, net profit was pared to $136,500.

This compares to earnings of $155,367 in 1961 when the Fair's previous record income $1,445,083, was attained.

Reporting to officers and directors at their 104th annual meeting, John F. Libby, acting secretary-general manager, pointed out that the 1962 attendance of 1,070,284 was affected by rain on six of the 10 days. Hence it was lower than 1961's 1,119,595.

But operating income rose, he said, because of a boost in outside gates' admission from 50c to 75c. Another helpful factor was putting name acts and thrill events into the night grandstand show, resulting in its largest draw since prior to World War II and a nearly 10% increase over the preceding year's attendance.

Last year the outside gates, grandstand and Hippodrome grossed $966,347. This set an all-time high, exceeding the previous $933,464 in 1960.

Meantime, the Minnesota State Fair expects to be the first such exposition to have a mono-rail promotion. Plans are now being drawn for it. It'll be modeled after the one at the recent Seattle World's Fair.

Gov't Starts New AGVA Probe For Landrum-Griffin Act Violations

The American Guild of Variety Artists is again under Federal scrutiny. The union's books are being pored over by an investigator from the Landrum-Griffin Act enforcement section. Just what he's looking for is not being revealed.

This is the second time that Feds have been inspecting AGVA records. The first was the one given the union by probers from the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D-Ark.), which resulted in a Congressional hearing that caused an overhaul in the AGVA government. The gamble is continuing. A case is being plotted by the Committee, and reportedly several subpoenas have been issued.

The probe by the Landrum-Griffin section is seen as resulting from the recent Holcombe ruling which held that all locals of AGVA are autonomous units which should have their own local governments and should make separate reports under the terms of the L-G labor-management reporting section.

Several other affiliates of the Associated Actors & Artists of America, of which AGVA is one, have already filed reports. Actors Equity Assn. and Screen Actors Guild are now complying with that order.

Because of the Holcombe ruling, several locals are seeking to form their own governments by electing a full slate of officers and not merely local boards as the AGVA national office has ruled. As a result, Penny Singleton, former AGVA president, who led a movement to make the Los Angeles local completely autonomous, has been brought up on charges that she conspired to bypass the authority of the national office.

It's significant that the prober now going over the AGVA books is one of the crew that aided the union's bosses for the McClellan Committee.

Miami's New Doral Hotel A Dock Strike Casualty

The longshoreman's strike has forced postponement of the opening of the Doral Beach Hotel and Country Club, Miami Beach. It's reported that a ship anchored in Miami's harbor contained much material for the entertainment development cannot be unloaded.

Originally, opening was to have taken place Jan. 28. It was then deferred to Feb. 3, and now the preem has been postponed indefinitely. Even if an early settlement of the strike occurs, it's felt that the Doral may have to forego the better part of this season because of loss of many artisans and workmen who have gone to other projects.

PACIFIC EXPO PROFIT NET $134,821 IN '62

Vancouver, B.C., Jan. 22.

Vancouver's Pacific National Exhibition chalked up a profit of $134,821 in 1962, with revenue up in almost all departments. Figures disclosed to PNE directors last week reveal that revenue in '62 totalled $1,007,343, an increase of $126,081 over the 1961 total of $971,662. Attendance for the 14-day fair was 976,448, still short of the 1,000,000 mark which has been the goal of the PNE for the past few years.

The 12-day grandstand show, which featured the RCMP Musical Ride, attracted some 90,000 customers who paid in $71,000. Expenses for the show came to $55,000, leaving a profit of $16,000. A 1963 budget of almost $1,000,000 was approved by directors. Expenses of $900,000 are estimated on a revenue of $750,000, not including the revenue from next year's two week fair.

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S

Hotel Astor, N.Y.

Floyd Ackerman production of "The Best of Everything" with Barbara Mary Rausch, Kenny McMillan, Dick Woody, Gene Casey. $2.50 minimum.

The Hotel Astor's Emerald Room has been on an assortment of policies since its recent entry into talent. The latest is an intimate revue, "The Best of Everything", produced for the Astor by Floyd Ackerman. This policy, entertainment-wise, is the best that the Astor has brought in to date.

It's a witty and amusing show with humor tastily understood and sans inside stuff pertly only to show hunters. The sketches and songs are universally good, while the layout ranges a wide range of subject matter to provide something for everybody.

The Emerald Room, however, has to fit into this type of operation. It's on a supper club policy with sessions fitted into times more favorable to dinner shows. Thus, with its 8:30 start for the first show, it's in competition with the hotel's rooms serving dinners plus the legit shows. A later advertised start could make the room a haven for those who have finished repasts or who are disappointed because they couldn't get dreams to the legit show of their choice. Perhaps serving dinners in this room would also help the early business.

The show has a youthful and talented cast comprising Mary Rausch, mono-manicured Bunni, Kenny McMillan and Dick Woody, who work energetically and avidly. They have a lot of material to work with, and much is on the plus side.

Bunni, the comedienne of the company, has her moments in an odd item entitled "Rape on the Cape" and is also involved in a couple of skits and tunes calling for a drunk scene, and a rib of "This Is Your Life." She has a pliable face coupled with a funny mien and a knowledge of how to extract laughs. The other femme component, Miss Rausch, has a good legit voice and as well as looks and jokes on a wide variety of assignments.

The lads similarly score strongly. They are equally adept in knocking off a humorous song as at handling a sketch. Woody has his prime moments in a tune on Fort Lauderdale. One of the top numbers is an item based on the Peace Corps, there's also a description of our basic situation as interpreted on various social levels, and a funny item called "Westport." Gene Casey showcases on the Steinway and participates in one sketch.

The show needs some tightening in some places but essentially, it's hot material. All the elements, including costuming and pacing come out well. It's probably the best entertainment bet on Broadway with a $2.50 minimum.

Jose.

Chi Chi, Palm Springs

Palm Springs, Jan. 14.

Joe E. Lewis with Austin Mack Entertains, Wilder Taylor Trio, Bill Alexander Orch (7), $2 cover.

Acts opened cold across the land in January and the Joe E. Lewis opening at the Chi Chi Starlite Room was no exception. Tempo on opening night was 25% and there was frost on the carti.

Most of the habitueés preferred to see the frost from the fireside inside their desert villas, but those who braved the icicles caught a Lewis at his timid best. His act builds to a climax that had a most serious and surprising note.

"It is a recession about drunks and nondrinkers. It was the sober folk who built the Berlin wall. He points out, who built the planes and tanks. . . . It was sober folk who led us into war and not the drunken ones. . . . So be quick to the alcohol . . . [illegible] hope of peace."

He keeps [illegible] rolling some of them [illegible] through his next joke. And at the stumbles on a few, which he does now and then he just throws it away and goes on to a better gag. Most of his routines are familiar material but he can make a repetition sound like an ad lib.

Singer on the bill is Estelita who opened her career years ago at the Copa when she was 13 years old on a bill starring Lewis. She sizes well draped in a skin tight metallic white damask dress which goes well with her black hair. Her "Bullfighter's Prayer," a serious and beautiful number, is her best and she closes on a warm hand.

Bill opens with the Wilder Taylor Trio of two boys and a girl. All are dressed in black, the girl in a particularly scanty costume, and dance several modern sexy numbers. Femme can't sing, but they all dance well.

Show is in for 11 days after which Joe Lewis goes to Oleen McCarthy's Bottle Club in Houston and Pearl Bailey follows him into the Chi Chi. *Seul.*

Sahara, Las Vegas

Las Vegas, Jan. 18.

Connie Francis, Davis & Reese, Dale Harris, Sally Castle, Moro-Landis Dancers (18), Louis Basil Orch (17), produced by Stan Irwin; presented by Milton Prell, $4 minimum.

Although Connie Francis was suffering with a sore throat on opening night, she did a splendid job of keeping it from having any ill effect on her usual distinctive tunes which are potent songsellers. The youthful chirp, on each new gig here, seems to have developed more poise, grace, and the beauty which goes with them.

On this outing, she offers such as "In The Still Of The Night," "Heart In San Francisco," "Who's Sorry Now?" a medley of standards, a Jolson medley, and her w.k. "Mamma." Louis Basil's orch (17) is just right for the star's songsing, and good assistance comes from her conductor-fiddler Joe Mazza and drummer Bob Crosse.

Pepper Davis and Tony Reese are comedy stars of the bill, and show here that their very funny dialog, physical antics, dancing, and drumming have been keyed to a new high in misery humor—and the turn can be adapted to any situation off the cabaret beat.

Handsome singer Reese and character comic Davis are a good bet for headline teaming in filmusic, or musicomedies. Especially appreciated here is their spoof of the Hollywood femme film star who comes to Vegas with an act saturated with dancing boys.

Singers Dale Harris and Sally Castle are featured in the colorful holdover circus production number by Moro-Landis, which has the 12 "Most American Girls In The World." Harris is a fine photogenic-type vocalist who should do well in front of the cameras.

This program, produced by Stan Irwin, is until Feb. 12 when Pat Boone returns. *Dale.*

Blackhawk, Chi

Chicago, Jan. 16.

Toni Carroll, Franz Bentzler Orch; $1.50 cover, $2 weekends.

Chi clubs are still benefiting from the free-spending ways of the housewares conventioneers following on the heels of the furniture men's confab, the number one and two business gatherings of the year in terms of entertainment outlay. The Bonaparte Room of the Sheraton-Blackstone is proving a lively lure for the visitors, and Toni Carroll is a curiosum and charming attraction for the expense account crew.

The outing is Miss Carroll's first Chi appearance, but there's little doubt that she's broken the ice on the Windy City supper club circuit and will be a welcome returnee. An eminently lookable brunette, she exudes vivacity and seems to be having a lot of fun with her songs and in her by-play with the customers.

In sum, Miss Carroll provides much show in a half-hour list-off. "Everything's Coming Up Roses" is zestful and makes for a nice segue into an appropriately brassy rendition of "Let Me Entertain You." She also clicks with a wry version of "Cry Uno Baby" and a hip "[illegible] dances of "Never On Sunday."

On her novelty numbers, she draws good audience participation with "I Want To Know," a mock r&r number with ringsiders as the chorus, and she also scores with a sunglasses medley of old time tunes from her MGM record.

The Franz Bentzler house ensemble purveys excellent backing for the songstress, and provides a pleasing Continental beat between shows.

Bill is in for two weeks. *Mar.*

Village Vanguard, N.Y.

Lenny Bruce, Nikki Price & David Mackay Trio; $2 minimum.

The current Village Vanguard engagement of Lenny Bruce represents this reviewer's third catch of the fight-'em-all comedian over a period of three or so years. It must be said that the diminutive B. S. Fully-on-the-mount has reached new heights of profanity.

In an hour turn, Bruce eschews virtually all of the standard routines—the white-collar drunk; Norman Thomas finally makes president; Religious Inc. on Madison Ave.; Jewish agents in Germany signing a certain paperhanger for a show biz tour; and so on—for a canned, disjointed oratory of pure scatology. It ranges from a lengthy dissertation on an epithet which implies an activated oedipus complex on the part of the recipient to sadistics and frankcense insights into the sexual defiance of the comedian's ex-wife and how it was craftily circumvented.

Anyhow, Gertrude Stein said a rose is a rose is a rose, and similarly, rebellion is a rebellion is a rebellion and can be worn a little thin. Bruce has added "social significances" and "messages" (some representing thinking as fresh as Lucretius, who was operating in 55 B.C., in case you've forgotten) which often stack up as witty defenses for the lapses in taste that most folk would charge.

Incidentally, the Vanguard audience (the cult is large) takes the whole bit with enthusiastic aplomb. It seems the various obscenity restraints and bustings that Bruce has suffered around the country and across the border have been cheap against the price the comedian now commands and the bookings he's getting. One club owner told VARIETY that Bruce was asking $4,000 a week, and the Vanguard stint is rumored to cost around $3,000 a week.

Finally, it should be restated that profane or not, the Bruce projection as sick hip, hoppish flows is still remarkably contemporary and professional.

On the bill in a return is the husband and wide team, pianist David Mackay and singer Nikki Price Mackay, with rhythm backing, turns in a nice instrumental set and Miss Price is first rate with a sophisticated book song with jazz overtones.

Her act bounds from a slow start (most likely calculated) with a brace of tunes from "Wizard of Oz" to a very hip, upbeat special based on the famous Mae West line, "Beulah, peel me a grape." *Bi't.*

Flamingo, Las Vegas

Las Vegas, Jan. 18.

Bobby Darin, Bobby Ramson, Gloria Taupe Dancers (5), Russell Hart Orch (15), presented by Morris Lansburgh, lighting, Hugo Grant's special material, Darin and Steve Wanner, $4 minimum.

Bobby Darin, who broke the Flamingo Room's crowd turnaway record on his previous gig here, is back with a revamped act which is even better than before. The star, despite his youth, has a maximum degree of the ingredient which pushes a performer to prominence and keeps him there — showmanship.

Throughout his well-balanced songfest, he shows an air of independence and self-assuredness which keeps his delivery consistently exciting. He has an electrical spark exciting his excitement which is lacking in too many performers.

Darin initials his turn with "Just Once In A Lifetime" then segues into "Hello Young Lovers." This leads to "My Funny Valentine." The Gal That Got Away" and an expected and welcome medley of his standards. For a change of pace, he does a folk-singing bit, complete with open shirt, before going off with "The Ballad of Samson" his acting ability, plus the lighting of Hugo Grant, make this portion doubly dramatic.

At one point Darin conducts the Russ Black orch in while doing a rendition of "La Bamba" and does a fine scene of comedy. He does two songs which probably would bring complaints if he left them out—"Mack the Knife" and "What Kind of Fool Am I?" and adds accurate orieb impressions of Cagney, Grant, Brando, Brennan, Gable, Stewart, Matthau, Fields, Martin, Lewis, Groucho. Excellent teamwork is provided by Stier-comedian Richard Belzer, drummer Ronnie Zito, and guitarist Jim McCowan.

Standup comic Bobby Ramson, who has been a Vegas fave since he first introduced his "Dinners Club" routine, revives the very funny monolog for this program. Personable Ramson clicks with both new and familiar gags, making his contribution a strong asset to any show.

The George Tapps Dancers Tapps plus two male and two femme terpers) start the session with festive, colorful dance patterns which show grace and precision. Tapps himself dominates the brief curtain-raiser with flair and the proper savvy.

This bill, presented by Morris Lansburgh, is until Feb. 11 when Robert Goulet and Myron Cohen open. *Duke.*

Royal York, Toronto

Toronto, Jan. 13.

Saverio Saridis, Pepe Russell Dancers (3), Enchanted Strings (3), Marie Whitney's Royal York Orch (11), $2 cover.

Saverio Saridis, the singing cop who made the jump last November direct to the Persian Room of the Plaza Hotel from his New York beat, is making his first Canadian visit. He is in the Imperial Room (seating 450 of the Royal York Hotel, twice-nightly for evening fortnight.

Wisely sticking to pops and Broadway hit tunes, the Brooklyn-born tenor runs the gamut of a bouncy opening of "Granada," a ballad style of "If Ever I Would Leave You" and "Love is the Sweetest Thing," a belt stylings of "Over the Rainbow" and "Feel Am I."

Tenor has a strong set of pipes, which went over the capacity customers together with his striking appearance. All arrangements are by Hugo Montenegro and Jack Pleis.

Saridis is backed by "The Enchanted Strings" three girls on violin, plus the Marie Whitney Orch, conducted by Fred Rome, pianist. Latter is wielding the baton because Whitney is now in Lisbon, Paris and Rome, lining up fresh talent.

Pepe Russell Dancers (two boys, girl) start things off with a fast tap of an around-the-world medley of folk dances, complete with hats and spins. They switch into a soft-shoe with straw hats, and follow with a bengali of an eccentric, still peppy, up their fast tops. Act was well received.

Saridis is held over until Jan. 26 with "The Enchanted Strings" and "The Pepe Russell dancers." Hildegarde comes in Jan. 28 for two weeks, followed by "The Four Lads." *McVay.*

The Lancers, L. A.

Los Angeles, Jan. 14.

Allie O'Dee, Jack Laurell; two dancers, 2 pianos.

Anita O'Day, in her first local stint in more than two years, again shows her vocal proficiency as a top form jazz stylist but at this point appears to be in the "I don't care" area. Singer, at show caught, delivered a completely informal set in which she played back-to-audience constantly to her musicians, stopped the show momentarily to drink and chat with shoulder patrons and rarely settled into real work on any of the tunes she sang. But with a likable personality, she held the audience, an indication of the pro background that gives her strength even when playing [illegible] instead of working.

Singer retains her sweet, clear vocal sound and shows solid musicianship on vocal tricks, particularly [illegible] bits and staccato vowel gymnastics. She has good musical rapport and improvises easily into whatever mood strikes her on the spot.

Turn is aided well by John Poole drums, George Morrow, bass, and particularly, Ben Cornish, piano. Latter is a member of Johnny Mercer, with whom he wrote "A Touch of Dreams" which Miss O'Day records shortly for Verve.

Intermission entertainment is by Jack Laurell, who does commercial standards in folk style with own guitar backing. Laurell has pleasant voice that shows best in lower register but his upper tones need developing.

Show is on three weeks, followed by Duke Hartett. *Dale.*

Shoreham, D.C.

Washington, Jan. 18.

Vicky Autier, Bud & Cece Robinson, Bob Cross Orch (13), Shoreham Strolling Strings, (6), Steve Kisley Orch (6) Tee Carson Jazz Trio, $2.50 minimum.

The atmosphere of Paris is delightfully recreated through Vicky Autier's songs in her latest entree into Washington. Opening on a lively note, she quickly moves into the pattern of soulful love songs, winding up with "Sous Le Ciel de Paris," "Under the Skies of Paris".

She also does "Frere Jacques," "La Chanconnette," and others. With these Gallic tunes and the help of the Shoreham Strings, Miss Autier easily scores in the spacious Shoreham Blue Room.

Bud & Cece Robinson register with some fast terping. They click especially with a Charleston and a teenage jitterbug.

The Shoreham Strings make a big contribution to the continental atmosphere, wandering among dinner guests, their violins setting a mood. Bob Cross' orchestra provides everything from the Twist to Latin-American rhythms. The Tee Carson Jazz trio has the New Orleans flavor and Steve Kisley adds a dash of American ballroom numbers.

Miss Autier stays through Jan. 30. *Chuck.*

Roosevelt Grill, N.Y.

Lenny Herman Orch (5), Al Conte Trio, $4.50-$5 cover.

This is the 11th engagement at this Hotel Roosevelt room for Lenny Herman and his compact crew. And it bows a smart booking by John G. Herriman, hotel general manager, judging by the box it is attracting despite the newspaper blackout. Herman's orch always has had danceable music, and currently he's in top form.

Herman's present outfit is the same as on his last appearance here except for Al Aslanian, who is now at the traps. Otherwise, it's Charles Shaw, at the piano and organ, Alan Shorr, with the sax and clarinet, and Early (Gumpy) Comfort on bass viol and violin. Herman still sticks principally to his accordion, but often swings out with a ballad—or joins Shorr and Comfort to make a sweet warbling trio. Herman and Shorr, who does as much solo singing as the maestro, also provide some smooth duets to vary the routines.

Wade Herman's orch retains some of his old faves among the pops and tunes from musicals, he has a fine sprinkling of new ones. He still does "Bill Bailey" with a novel arrangement, "It's been a Long Time" and "Mack the Knife." New entries that click include "Take Me Along" and a fresh version of "Ragtime Cowboy Joe," among others.

Al Conte's Trio, a fixture in the Roosevelt Grill, is providing the relief for Herman's crew in top-flight fashion, per usual. He's going in more for Twist and bossa nova tunes in keeping with the current trend. Frank March, at the bass viol, continues to supply the vocals. *Wear.*

Eddy's, K.C.

Kansas City, Jan. 18.

Danuta Jo & Co. (4), The Comedian's 3, $1.50-$2 cover.

Singer Danuta Jo and her trio are at Eddy's for their first time in these parts, turning out a nifty session in 35 minutes. Rhythm group backing her songs includes Albert Dailey on piano, Curtis Miller on bass and Lewis Miller on drums. Much music is packed into the short time, with 15 numbers ranging from a very sacred "Ave Maria" to very lively "After You've Gone."

Danuta Jo warbles half a dozen numbers before she has a word with the audience. She shows a distinctive style and rhythmic style on such oldies as "Together," "Rockabye Baby" and "Bill Bailey," as well as the newer ditties. A number of others are especially modern in arrangements all displaying her fine voice and style.

Goodly house, despite zero temperatures, showed appreciation. Route makes the most of the fast pace, squeezing sharp rhythm arrangements toward the close to build to fine hand at the turnout. Group is living up to advance notice via its Mercury albums. Stays through Jan. 31. *Quin.*

Nugget, Sparks

Sparks, Nev., Jan. 17.

Georgia Gibbs, Johnny O'Brien, Gali-Gali, George Arnold Singers & Dancers (17), Leighton Noble O (10); produced and staged by George Arnold, $3 minimum.

Current edition of the Nugget's "International Follies" achieves good balance with Georgia Gibbs in the headliner spot, comic Johnny O'Brien and sleight-of-hand artist Gali-Gali in supporting roles, and the colorful productions of the George Arnold singers and dancers.

Miss Gibbs, in her first local outing in several years, has lost none of the verve or enthusiasm that put her trademarked titles ("Kiss of Fire," "Tweedle Dee" on the best-selling disk lost a few years back. She's proving in this date she has lost none of her faithful followers. Miss Gibbs is a pro, and it shows through to full advantage.

On the uptempo titles she is in full authority and belts to the far reaches of the 600-seat show room. In addition to the evergreens ("Rock-a-Bye," etc.), she essays such newer tunes as "What Kind of Fool Am I."

Best score, however, is racked up on the likes of "Mack the Knife" and "Ballin' the Jack." "Her Kiss" also rates on the plus side for audience rapport and just the right amount of chatter to bridge the vocal offerings.

Johnny O'Brien, slow talking and standup, earns much tabler reaction with his folksy stuff, albeit most of the material is vintage. He has a winning way with a story.

Gali-Gali, a master of prestidigitation, wins full attention manipulating corks and live baby chicks under three metal cups, planting the chicks in pockets of male auditors entered on stage, and skillfully working knots in and out of handkerchiefs. Big hit is his hard-to-believe routine of removing initialed currency from orange, after the money had been placed in an envelope and burned.

George Arnold, in his first turn at staging and producing the "International Follies" productions, comes through in commendable fashion. Opener could be more imaginative, but closing production showcases Arnold's talent for top reaction. Based on "Jamaica" theme, music includes "An Occasional Man" with Susan Lavell on vocals, "Having a Heat Wave" with Eddie Albert at the mike, and "Dance of Bamboo" with Regina, Bonnie Dean, and Ronnie Daniels as featured dancers.

The Nugget's performing elephant, Little Bertha, for this edition follows the "Jamaica" theme wearing a fruit basket headdress, colorful Latin skirt, and works with Elaine Chantal, dancer from the line Femme, at one point, lies on floor with the 4,000-pound pachyderm kneeling over her Bertha, at the command of trainer Jerald Smaha, also shakes the maracas in tempo with the Foster Edwards house band, and proves a natural show stealer.

Duck Shawn due in Jan. 24.

Lyon.

Slate Bros., L. A.

Los Angeles, Jan. 17.

Gary Crosby, Kay Carole, Herb Dell combo (4); $2.50 cover, food-drink minimum.

Gary Crosby and Kay Carole, a comedienne-ventriloquist from down Miami way, have launched a three-week stint at the Slates'. Booking marks a solid Coast debut for Miss Carole. She tunes her comedies to celebs in the audience—but her gimmick is a Yiddish-dialected dummy. Miss Carole is Italian. A neat bit of flawless vocal work on her part.

The comparison between Miss Carole's modus operandi and that of Ricky Lane is inevitable. She is, of course, less bombastic, and much nearer (also easier on the ears). The young femme ventro, in her debut performance, showed an acute awareness of everything in Hollywood. She should draw a "name" crowd which enjoys the insult routines a la Jack E. Leonard and Rickles. Miss Carole is also a natural for Vegas.

Young Crosby is improving as a single, gathering poise and savvy with each exposure. His natural vocal equipment remains limited, but he has compensated for these technical shortcomings by polishing and refining other aspects of his work.

Of particular advantage in easing himself out of pure vocal traps and hazards is his keen ear for bluesy tones and pop jazz phrasing, although traces of other stylists such as Satchmo Armstrong and Sammy Davis Jr. have a tendency to seep into his approach. Rhythm numbers he handles with drive and assurance, but the slow ballads are a see-saw struggle.

Crosby offers, in his compact turn, five or six standards and several specialties. In the latter category, he features a rather half-hearted twist routine, a takeoff on nitery entertainers who tote tumblers of happy juice onstage, and his own traditional medley of songs associated with dear old dad. Top vocals are his intricate blues delivery of "Round Midnight" and a furious "Walk On The Wild Side."

Tabe.

Establishment, London

London, Jan. 16.

Agnes Bernelle, Brass Doe band; $3.50 minimum.

Agnes Bernelle's show is described as "a cabaret of Savagery and Delight," but only the first part of the description is apt. The pleasure of her performance begins to wane long before her 50-minute stint has come to an end, largely because lack of variation in style, content and delivery induces some measure of monotony.

Dressed for the part in a loose fitting black sweater, black skirt and black stockings Miss Bernelle bases her routine largely on the works of Brecht and Weill, and their predecessors as well as their successors. She has a deeply intense style, and her voice, though adequate, is not dramatic enough to sustain a program of this character.

Strangely enough, her first impact on the audience at this Soho club is excellent. She starts with a brief excerpt from "Mack the Knife" and then switches sharply to a satirical parody of "Lilli Marlene." From then on, her numbers are largely of Brechtian origin, including "The Bilbao Song," "Surabaya Johnny," "Ballad of a Soldier's Wife," which is illustrated by some well chosen slides, and a variety of songs from "Threepenny Opera."

Miss Bernelle's act would benefit by generous scissoring and a shakeup of the content. The pianist in the resident combo gives her sterling accompaniment.

Mono.

Duplex, N. Y.

Shelton Price & Mary Dutton Logan, Mark Malone trio; $1 minimum.

This is a first anni show for co-managers and performers Danny Logan and Mark Malone in this upstairs Greenwich Village setup.

Spread showcases three young talents—singer Beverly Shelton, comedienne Phoebe Wray and Sam Blake, piano accomp. The act takes the form of a miniature revue with the girls ducting and soloing on standards and a good deal of special material.

Miss Wray is responsible for the originals, and her forte for the time anyway, would seem to be the poignant ballad. Her best number done by Miss Shelton, was a song called "That Tuesday in the Park," which had some affecting poetic touches in the lyrics.

Her comedy is something else. A number re the economic problems of the city's inmates from off the Greyhound, "Temporary Typing," for instance, is a rather wide-eyed jive satire of narrow interest.

The team's ducting is effective and Miss Shelton should develop into a strong single. Her voice has unusual warmth and clarity, while her dramatic poise, particularly on the melancholy lyrics, is impressive. But a professional hand in the gowning and hairstyling department are in order.

Co-host Danny Logan opens with comedy songs and impressions built into a satirical routine on 20th-Fox's "Cleopatra." The humor is sporadic, his best bit being a murderous parody of the Judy Garland song style.

Logan closes with a varied song slog of ballads, including a "request" for a number from "Rub-wags Are for Sleeping," which could be another David Merrick stunt.

Bill.

Marty Rose

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New Orleans, Jan. 18.

Dukes of Dixieland (7), Leon Kelner Orch (11); $2.50 week-night minimum, $4 Sats.

The Dukes of Dixieland, marking their first home town visit in several years, have a turn that's relatively the same as on previous visits. But judging from and enthusiasm opening night Thursday (17), Seymour Weiss' plush Blue Room is in for two weeks of hefty biz.

The Dukes came in with a tailor-made following. Since achieving their initial success at the Famous Door in the historic French Quarter some 10 years ago, the group has stirred plenty of noise in disk circles. Individually, the Assunto freres and pere were in top form at the preem.

While Frank Assunto is a hot trumpeter, leader and speaker for the aggregation, it's Fred's florid showmanship and sandpaper-rough style on the slide horn that makes the most of the visual and musical excitement.

Papa Jack Assunto's banjo filtering on several tunes is fast and is aided by a ring of authenticity. Kenny Davern's clarineting is also slick. Jack Six is a solid bass man while Gene Schroeder shines at the piano. Charles Ludica scores on the skins.

Dukes dish out an energetic dixieland best that's letter perfect. Tunes include "St. James Infirmary," "Slide Frog Slide," "Bourbon Street Parade," "High Society" and "The Saints Come Marching In."

They stay for two weeks until Jan. 30.

Lit.

Adolphus Hotel, Dallas

Dallas, Jan. 18.

"Razz-Ma-Tazz," musical comedy produced by Brock Wall, Joe Peterson; directed by Wall, Bill Fanning; book, lyrics and music by Fanning, musical arrangements, Johnny Thompson, choreography, Carl Tressler, costumes and sets, Peterson; features Fanning, Kay Sutton, Wall, Carl Tressler, Shirley Murray, Pat Reeves, Judy French, Suzanne Malone, Billy Williams Orch (7); $1.50-$2 cover.

After six successful intimate revues produced locally by the successful Brock Wall-Joe Peterson team, they score again with their first book show — again ably abetted by the multiple talents of performer-writer (and now composer) Bill Fanning. Latter has enlarged his previous "Razz-Ma-Tazz" revue, seen three years ago in a local club, with a story line and contributed his finest efforts in a barrage of fresh, funny skits (with a Roaring 20s theme). Material, embellished by 16 original songs, smartly interlarded in the 85-minute hit show, scores and had a capacity crowd generous with palm praise opening night Thursday (17).

The capable cast did lotsa woodshedding, obvious in the smooth, jet-paced performance and the tablers alertly responded to the frenetic spoofing, via new risible razzing of another era. The lusty mitting augurs hefty biz in the show's long date. It should pull the younger nitery fans who didn't witness the raucous era. There are mucho risque and suggestive bits, none blue, and they rate continuous laughs and some yocks, as the eight competent local talents sing, dance and skit away to a begoff.

Author Fanning is a standout as the slightly shy dean of Rockaway U. who digs Bertha de Blues, Suzanne Malone, sexy owner of a combination tea room-speakeasy, where students "have a good time just thinking they're stinking, on sarsaparilla." Wall projects annoyingly as ugliest man on campus, whose love for Kay Sutton is spurned and he finds a mate in unattractive coed Shirley Murray.

Thin story line has hooker Mrs. Sutton in love with a student prince, ably played by Carl Tressler. Pat Reeves, Judy French and the other femmes make fetching, animated flappers, but sometimes the posing and prancing is overdone.

A sextet clicks with vocal of "Valley Ball," but best song receptions come from Tressler's "Millie Millford," Wall's "Ugly," Miss Murray's "Why Not?," Miss Sutton's "Sweet and Precious" and Miss Malone's lusty "Great Big Hunk of Love." Fanning neatly pipes the sole serious, "Life Isn't Just a Bowl of Cherries."

Peterson's authentic period costumes are brief, garish and colorful, allowing mucho gam display by the five femmes. His sets include a proscenium-type stage, behind which the Billy Williams orch provides topnotch showbacking via the Johnny Thompson scores. Singing maestro Williams leads the floor for terp sessions.

Burk.

Tidelands, Houston

Houston, Jan. 14.

Wanderers Three, Stagg McMann Don Cannon Orch (4); $2 cover or minimum.

Wanderers Three (Tim Evans, John James and Ernie Mills) began their professional careers here a year or so ago, and are making third appearance at this Tidelands Motor Inn nitery. Boys always had talent, but now are far more hep. Backing themselves with two guitars and a banjo, they have a good sound, but rely mostly on own special comic material and folk lyrics.

Boys sing well together through few legit folk tunes and spirituals, and are shaping for the better bookings. Their first Dolton album is just out.

Stagg McMann, unknown here, is unusually adept at drawing socks. He has appearance — and style — of hardware store owner making treasurer's deficit report at smalltown Rotary Club banquet.

Humor is fresh, sharp and at times sneaks up on listener. In addition, he is adept at playing harmonicas, one with a keyboard. He looms a good bet for an album.

McMann was timed at 23 minutes, Wanderers at 34 minutes. Cannon group cut usual good show, which will play for two frames.

Slip.

Oyster House, L. A.

Los Angeles, Jan. 16.

Kitty White (2) cover, no food min.

Kitty White makes her first local appearance in several years, feeling off new entertainment policy at the Oyster House, La Cienega Blvd. eatery continues to maintain its midnight closing time but apparently is looking to bigger share of the early bar crowd with establishment of entertainment.

Miss White, who made a name locally several years ago on lengthy engagement at the Hob Nob (now Ye Little Club), remains among the finer singer-pianists working today. Her soft, easily styled delivery suits the Oyster House well, fitting both bar and dining requirements.

Material in show caught was mostly in standard vein and identified to her. New a capella "Black Is the Color," from her new Horizon album, gets into folk vein but the jazz background is evident. Vocally, she delivers in throaty, sometimes velvety tones, concentrating on lyric intonations and crisp stylings.

She has a solid use of speech and a good command of lyrics. Singer holds herself back for low key of the room and could come on stronger if in a regular nitery turn.

Run is indefinite.

Dale.

Copacabana, N.Y.

Jackie Mason, Jeannie Sommers, Mardi Triplets, Copa Girls, Joseph Mele and Frank Marti Bands, staged by Douglas Coudy; music & lyrics, Jack Adler; [illegible] cover, $10 minimum.

Jackie Mason has become a hot commodity on the nitery circuit. Not so long ago he worked as a supporting act for singers at the Copa. Now a singer is supporting Mason at the Copa, where the crowd is in complete rapport with this brand of offbeat comedy.

Mason delivers his material masterfully, even though his routine is substantially familiar to those who have caught him before. Mason's uncanny timing of his punch-lines continues to have remarkably strong impact.

Yiddish-accented but not a dialectician, Mason's comedy is spiked by philosophical overtones. He moves close to the crux of real ethical problems, but shifts from the lugubrious to the hilarious with some involved verbal double-clutching that pile up the laughs.

Mason also does some impressions, including a fair one of President Kennedy and a much more effective parody of Alfred Hitchcock. He also does a good takeoff on Adlai Stevenson and wraps up Bing Crosby, Dean Martin and Perry Como in another nifty bit.

His version of Ed Sullivan, while very good, is carried too long, especially since this vein has been tapped extensively by other comics as well. But when Mason is himself, he's a crackerjack comic due to be around for some time.

Jeannie Sommers, the Warner Bros. Records songstress, registers nicely in her New York nitery bow. Equipped with a good voice she sells her turn with solid showmanship in the rhythmic projections and tricky vocalistics.

Miss Sommers hits with a varied repertoire, ranging from a slow-tempoed ballad like "Till There Was You" to a smart uptempo workover of numbers like "Hard-Hearted Hannah" and "Blues In The Night" and a sophisticated piece of material like "After The Lights Go Down Low."

The good-looking line of Copa girls are in a couple of standard production numbers featuring some okay vocalizing and a good grade of acrobatic hoofing for the young team of Mardi Triplets. As usual, the Joseph Mele and Frank Marti bands supply a hip brand of music for the show and for the customer dissipation.

Hern.

Troubadour, L. A.

Los Angeles, Jan. 16.

Clancy Bros. & Tommy Makem, Judy Mayhan; $1.75 admission (Fridays, $2 Fri.-Sat.).

These four roistering Irish lads, the Clancy Bros. and Tommy Makem, will be pushing the walls of this coffeehouse back a lot for the next few weeks with some of the strongest and sweetest voices this side of Dun Laoghaire.

As one expects from even one Irishman, let alone four, there's much in their songs and patter to let us know the Sinn Fein may rise again. One wonders what the Irish would have done for folk song material if the British hadn't come to dinner and decided to stay.

The Columbia Record artists, unabashed at plugging their waxed works, are more than generous with their offerings. If one number stands out, it's probably the low-keyed "My Singing Bird." Their patter is lively if not too original, their songs are presented with honest emotion and genuine artistry. Tommy Makem doesn't actually conjure up a leprechaun with his penny whistle but he does inspire a sort of Irish Twist or would it be a County Cork-screw?

A highlight is a medley which the lads claim to have sung as children in Eire, but some of the lyrics replete with gloom, violence and a bit of terror; make several of them sound like Charles Addams views Mother Goose.

Supporting act, folk-chirper Judy Mayhan, hasn't made up her mind whether she's going to replace Susan Reed, Buster Brown or the Traipsin' Woman. Her high-pitched, pleasantly nasal voice is fine for about two numbers, then grows steadily monotonous. The feather-plucked dulcimer is a clever touch but it takes more than an archaic instrument to make a good folk singer.

Show is in through Feb. 10 with quartet out Jan. 29-30 to do performance in Washington for President Kennedy. Oscar Brand Jr. opens Feb. 12 for one-week stint.

Rose.

CURRENT BILLS

WEEK OF JANUARY 23

NEW YORK CITY

MUSIC HALL [illegible]

AUSTRALIA

MELBOURNE [illegible]

BRITAIN

VICTORIA PALACE [illegible]

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM Lester Wilson, Lee [illegible]

CASINO EAST Ella Fitzgerald, Dave Astor

CHEZ CHEZ Woody Allen, Joan Rivers

BLACKJACK Lee Carter & Co., Ann Morton

BLUE ANGEL Bobby Short, Barbara Stevenson, Phoenix Sextet, Jerry Miller & Lee de Ly

BON SOIR Julie Wilson, "LMS"

CHATEAU MADRID Lee Chevalier & Baroque Trio, Carlos Orr

COPACABANA Jackie Mason, Jeannie Sommer, Mary Tripoli, Joseph Stein Orch, Del Castillo Orch

DUBONS Marian McPartland Trio, Harold Grimm Trio

HANNAHAN ROOM Judy Scott, Donna Bruce, Bonnie Brewer, Pat & Superiors

HOTEL AMERICANA Janet Blair, Lee de Lagart Orch

HOTEL ASTOR The Best of Every Thing," Eddie Lane Orch

HOTEL NEW YORKER Verna Lee Slate Orch

HOTEL PLAZA Felicia Sanders, Hoot Gibson, [illegible]

PLAZA 9 ROOM Julius Monk, Cot Cohen, Jack Fletcher, Lotty Matthews, Ron Holmes, Mary Leonard Wilson, Will Hare, Ray Robert Cameron

REGENCY HOUSE Lee Evans

HOTEL ST REGIS Peter Duchin Piano, Orch

HOTEL ROOSEVELT Lenny Herman Orch

HOTEL SAVOY HILTON Peyton Re Orch

INTERNATIONAL Lester Kent, Lee Dorsey, Wigwam, Lynn Wade Burns Orch

LA CHANSONNETTE Rita Bennett, Stanley Applebaum & Lydia Albert

LATIN QUARTER Kim Sisters, Frances Shaw, Chuck Trio Johnson, Fred Wallace, Barbara Heller, Jo Lombardo Orch, Lorelei Orch

LEFT BANK Larry Grossman & Annie Cat

LITTLE CLUB Ernie Warren Orch, Trio Forrest Orch

LIVING ROOM Matt Dennis & Cass, Bobby Ashby Lee, Bob Peters Orch

MAISONETTE [illegible]

OPEN AT THE BOTTOM — Wilmer Re Piano Orch, Barbara Rose

SAHARA "The Happy Land," Lee Ford, Line Most, Bobbie Bennett, Bob Phillips Orch

SHADY REST [illegible] Allen Arbus Trio, Clement Andrew Duncan, Bonnie Tinsdorf, Anthony Holland

TENDERLOIN Bill Henderson, George Hruska Orch, [illegible]

TOWN & COUNTRY Buddy Herbert, Ned Harvey Orch

UPSTAIRS & DOWNSTAIRS Mary Mc Grant & Lenny Hal Bartley, Arthur Hall Music Prod

VERSAILLES LANTERN Gloria Gill & Orchids Bruce Gilbert Orch

VILLAGE BARN Tom Mascari, Lori James Hosty, Little Pinto Pete, Ramona Duncan, [illegible]

VILLAGE GATE Larry Adler, Odetta, Brother Women

VILLAGE VANGUARD Lenny Bruce, Mimi Fine & Fred Walker

CHICAGO

BLUE ANGEL Calypso Picnic," Alberto Reyna & Dancers, Martha Parker, Lee Engleman, Tom Force Orch

CAMBRIDGE HILTON Carlo Carlo, Carlo, Ivy Nat Romeo & Clark, Manuel Del Toro, Ian Austen, Hunter, Pilarre Sm, Boulevard Room, Jimmy D Inner Orch

DEL PRADO HOTEL Men of Brand

DRAKE HOTEL Perkins Jimmy Wade Orch

EDGEWATER BEACH Don Jacobs & [illegible]

GATE OF HORN Oscar Brown Jr., Bill Cosby, [illegible] Trio Connie M

LONDON HOUSE [illegible] Red" Allen, Lars [illegible] Chairman Trio

MISTER KELLY'S Rich & Leonard, Willie Mac [illegible] Trio

PALMER HOUSE [illegible] & Nunes Bros & Rene [illegible]

PLAYBOY [illegible] Walker Minners, [illegible] Johnny Wilson, [illegible] Spencer Bros

SAHARA Ina Ray Hutton & Her Rita, Bobby Lee, Frank [illegible] & The Rita, [illegible]

SHORATAN [illegible] Tom Carr Orch, [illegible]

SHERMAN [illegible] Walking Piano

SUTHERLAND LOUNGE Redd Foxx

LOS ANGELES

CAFE AU GO GO [illegible]

CRESCENDO [illegible] Jacqueline Fontaine, [illegible]

DUKE'S [illegible] Frankie Harry [illegible]

MISHLUBA Wizard World of [illegible]

SLATE BROS [illegible] Crosby, Kay Carole

STATLER [illegible]

VE LITTLE CLUB [illegible] Jean Maimone, Jack Smiley Duo,

LAS VEGAS

DESERT INN Milton Berle & A [illegible] La Verde Four, Allan Drake, Lauretta Masiello, Dick Jacobs Orch, Ken Harvey Revue, Lounge: Dave Appleton, Lee Fontaine, Mickey Rooney, Johnnie Pineau, Jim Woods, Pompeii Three Sam Orch

DUNES Lena & Bobby" Betty Loomis, Rik Dalton, Jamie Rosenstein, Bill Reed Revue Orch, Lounge: Lena Les Lucia" Cuban Mixture

FLAMINGO Pearl Bailey Lounge: Jerome Maryon, Ruth Gray, Bob Nolan Orch, Lounge: Jack Jones, Johnny Mann Singers, Dick Stabile Orch

GOLDEN NUGGET Rose Maddox, Bo gleason, Cyd Lee

SAHARA Lena Horne, Juliet Prowse, Jacques Cassel, Lynn Wade Revue, Lounge: Mimi Toro Orch

SHOW Patty Chase

NEVADA Rebecca Rogers, Preston Sayre

NEW FRONTIER Monday Follies of 63, Marian Douglas, Shania Lynn, Lorraine Curtis, Terry Wilson, Norman Keller & Ki Lyman, Bobo Tyson, James Akundis, Melody Modern & Dancers, Bill Ramsey Lounge: Rob Crosby & Rebels & Lena Wood Dancers

RIVIERA Debbie Reynolds, Valentine Jack Cathcart Orch, Lounge: Billy Williams Revue, Roberta Linn, Sawyer Sisters, Dialogues

SAHARA Connie Francis, Dave & Reese, Jay Landon Dancers, Louis Basil Orch, Lounge: Don Rickles, Characters

SANDS Vic Damone, Allan Sherman, Harry Nadel, Copa Girls, Antonio Morelle Orch, Lounge: Buddy Costello, Harry Rand, Youngstown Revue, Dave Burton, Margaret Ann Revue Dancers

SHOWBOAT Tommy Jessel

SILVER SLIPPER Hank Henry, Spencer Ross, Buddy Jacobs, Eddie Imore, Nobi Kazamura Virginia, Hippopotamus, Jay Redman Orch, Lounge: Chan Toppenberg, Judy Lei, Island Trio, Allegra Berger

STARDUST Lido de Paris, Eddie Arcani Orch, Lounge: Roberta Sherwood, Murray Jaspers, Nelson Keys, Four Jet Road Aquatics

THUNDERBIRD — "South Pacific" Joan O'Brien, Stephen Douglass, Bonnie Baker, Allen Baxter, Mahaffeys, Ty Wiggins, Pat Rosenkranz Orch, Lounge: Katie Sisters Four, Bobbi Baker, Louis Bertram, Peggy Hayward

TROPICANA Felipe Borges "El Rio Navarro Orch, Lounge: Mary Kaye Trio, Al De Paolo, Du Bennet Trio

RENO-TAHOE

HAROLDS Wayne Bros., Joan Fairfax, Bob Cook Orch

HARRAH'S Reno: Louis Prima, Al Hirt, Diane Varsos & Johnny Travelers Three, Frankie Brent Revue, Red Cato

HARRAH'S Tahoe: Nat "King" Cole, Ford & Reynolds, Ashton Girls, Leighton Noble Orch, Lounge: Brothers Castro, Jerry Colonna, Top Notchers, Johnny Magri Room Open Plan One, Three Suns

HOLIDAY Jo Ann Jacobs, Harry Mac Wan Singers, Renee Richards and Penny Charles Gould and Ron Berman

MAPES Reno & Bob Frankie Lynch Group, Rudy Rudy & Joe Karnes

NEVADA LODGE (Tahoe) Buck & Bones

NEW CHINA CLUB Calvin Eagle Orch, Marilyn

SPANISH VILLAGE Georgia Gibbs, Johnny O'Brien & Delilah, Lorraine Arnold Dancers and Dance 5, Peter Edwards Orch

WAGON WHEEL (Tahoe) Garfunkel, Bobby Page Show Singers, Tobby Calvin Show Dancers, Don Rose

MIAMI-MIAMI BEACH

AMERICANA Jack Young, George Arnold's Artists and Models on Ice, March & Adams, Jane Clark, Phil Horn orch, Johnny Fuzzaman, Milton Chez Hal Mather Orc, Aquarius

CARIBE "Ooh La La," Julius La Rosa, Rue & Weldon Grange Dorian, Jaquar Diamond Orc, Lina Orch

CASTAWAYS Preacher Rudy & Jerry Gerardo & Lester Ralph Font Orc, Candi Carr, Jimmy Rowe, Bill Hayworth

DEAUVILLE Johnny Mathis, Bob Nelson, Lee Rhodes Orc, La Playa Sextet, Buddy Fondo Trio

DIPLOMAT Lucille Kirk, Chez Mambo, George Foster, Tom Smith Orc, Pupi Campo Orc, Ken Stevens, Eddie Barnes

EDEN ROC Slim King, Tom & Jan Arden, Lamonte Sr, Monroe Kanze Orc, Bonny Rowe, Jack Cathcart Orc, Line Vanessa Orc, La Vie Rodney Stevens

FONTAINEBLEAU Jack Carter, Sarah Vaughan, Clemente Gray Orc, Larry Hard Trio, Chevalier Del Prado Orc, Frank Natale Trio, Roger Lane, Lou Wills & Tropical Twisters, Buddy Bower Trio

LE B Irwin Capers, Jane Trans Sangers, Eddie Montgomery Trio,

LUCERNE Carlos Have Mambo" Tort Fields, Muriel Rosenbert, Sarah Rubens Phyllis Weller, Ray Abrams Orc

MONTE CARLO Kay Von Mars Eddie Schaffer, Norman Brooks, Burton Bros, Billy Medina, Esther Sutherland, Jane Campbell Sommers, Mel Henry

GAY GLEN Arthur Blake, Jackie Jackson, Tony Rosado

PLAYBOY George Carlin, Trubors, Anne Rachelle, Dante & Sylvia, Norma Calderon, Don Vincent Trio, Tarantinos Super Newton Trio, Bill Reeve

PLAY LOUNGE Bob Tremer, Brock Trio

SUNNY PLAZA Interludes

SEA GULL Lenny Holmes, Interpols 44, Jimmy Gregory

TROPICANA Frankie Sands, Pat [illegible], Tropicana Girls, Jack Cathcart Orch

TONY'S PUB MARKET The Tenders

SAN FRANCISCO

BIMBO'S 365 "Bedtime" Revue, Johnny Mann Singers, The Phoenix

BLACKHAWK Cal Tjader Quintet

CARNEGIE Sammy Blank, Marianne Mint

EARTHQUAKE McGOON'S Turk Murphy and his Band, Nancy Reeves

FAIRMONT HOTEL Tonia Armstrong, GAY 90's Ben Bar and Ray B

HUNGRY I Miriam Makeba, Ronnie Schell, Hungrys

JAZZ WORKSHOP Chico Hamilton 5

OFF BROADWAY Mel Torme, Jerry Granelli

PURPLE ONION "Carnal Show"

SHERATON-PALACE Pat Yankee & Her Dancers

SUGAR HILL Virgin Islands Steel Band

SAN JUAN

AMERICANA Midnight in Paris," Dominique, Chiquita & Johnnie, Pepe Lee on Harmonica Dominique 4

CASINO HILTON Marilyn Bernard, Berta Dreams, Marcelito Miranda Trio, Jose Trio

CONDADO BEACH — Marcos Perez, Del Campo Trio, Pepito Torres Orc, Osvaldo Barreto 5

EL CONVENTO — Rafael de Cardona Spencer Ballet, Pepito Arvelo 5 David Valentine 5

EL SAN JUAN Alan Kane, Cesar Concepcion Orc, John Gutierrez 5

FIESTA ROOM — Ana Maria Spanish B. V. Pepe Torres Orc, Osvaldo Barreto 5

LA CONCHA Isabel Sanchez, Nora Morales Orc, Nestor Torres 5

LA COPA Midnight in Paris, Dominique, Chiquita & Johnnie, Pepe Lee 4

CONDADO PENTHAG—Lee & Soledad, Sp dic Conchetas, Joe Liquenza,

PATIO DEL CASINO Chiquicuna, Marcos & Edwy de Grasse, Pepito Torres Orc, Osvaldo Barreto Five.

New Acts

LOVELACE WATKINS

Songs

30 Mins.

Riverside, Ottawa

Lovelace Watkins claims he has taken a considerable beating with a name like that, but the customers who hear his clicko pipes forget the tag. He's a tall, good-looking chanter who has nice elegance and showmanship throughout, collecting solid mitting.

Routine ranges from spirituals through "Moon River" to "Bill Bailey" and a wham handling of "Saints Come Marching In" with a string of tuba-tooters following him on a march around the room. Okay in both night and matinee departments. Watkins is also for interior lounges, clubs, AM and TV. Gorr.

THE LARGOS

Harmonica Comedy

45 Mins.

Executive Club, Knoxville

A Canadian import, The Largos feature ultra-sonic harmonica arrangements. The troupe consists of George Latham, Chuck Williams and Fred Strickland. Their 45-minute turn also contains interspersed comedy, always in good taste.

Their unusual self-contained sound system is of their own design.

Comedy hits in the musical routines combine verbal and visual presentation which promotes audience delight.

The team works well with jaw, classical material or just plain comedy. Opening in the southeastern circuit, the young team puts lots of energy into their act. The group is good with or without a combo. Brad.

TODD DOLENDER DEAL WITH COLOGNE OPERA

Cologne, Jan 22

Todd Bolender, of the N.Y. City Ballet has been offered the post as Ballet Director of Cologne's opera house and its attached Ballet Academy. The city of Cologne chose Bolender on recommendation of its outgoing Ballet Director, Aurel von Milloss, who has signed a three year contract with the Verona Arena Opera.

Bolender, who is at present in Montreal for teaching and tv assignments, will fly to Cologne on Jan 28 on invitation by the City Council to make detailed arrangements about his contract which should be for two-three years.

Meader

Continued from page 64

60' of press per pig. He is holding firm on that figure and his agent, GAC, consequently is standing pat.

However, prior to his platter smash Meader had been booked around the country in such niteries as Basin St. East, San Francisco, and Holiday House, Milwaukee, at his pre-"Family" figure, $750 weekly as a single. The hungry I had him for four frames which were to have started next Monday (28) at $750 per stanza, with option for four more at $1,250.

Al Alacri and Ira Okun, GAC bookers here, in confirming the Meader cancellations, reported that they understand Meader wants to buy off the hungry i date, but the spot's operator, Enrico Banducci, is holding firm. Meader, however, is set for eastern dates during that span.

At the comic's request, GAC has cancelled three one-nighters (at $3,000-ea), which has been set in Seattle, March 30; Portland, March 29, and San Francisco, March 27.

House Review

Music Hall, N. Y.

Andrew Frierson, Pat Henning, Lou Parks Dancers, Alan Cole, Marilyn Cole, the Rockettes, Corps de Ballet, "Days of Wine and Roses" (WB).

Having no particular seasonal aspect to work from, current bill at Radio City Music Hall, N. Y., has chosen to give its finale to the commemoration of the 100th anniversary of the International Red Cross. This theme isn't carried through the rest of the show, however, the balance being devoted to a variety of elements.

Big technical and costume effects are marshal'ed for the Red Cross finale, including a message by President Kennedy piped into the auditorium while a color picture of him is shown on a special screen, along with some scenes of the Red Cross in action.

Corps de Ballet gets its showcasing during a "Centennial Ball" staged in commemoration of the golden years of the organization. It acquits itself with flowing effectiveness under the direction of Mary Hiatt. Solos by Helen Wood and Eugene Slavin are expertly executed.

Andrew Frierson decks a big voice in "Glory Road," handling the tune with skill. A rah-rah Saturday night type number has the Lou Parks Dancers displaying their acrobatic terping styles in slick fashion, backed by a rocking

Fresno promoter is John Cornfield. Northern California promoters would note up the scam that Meader demanded for gate here, so there are no local cancellations.

Meader's Syracuse Date

Syracuse, Jan 22

Vaughn Meader appears here Thursday (24) when "The First Family" players present a two-hour show at Loew's State. Cast includes Nanci Brossart and Jon Rhodes.

Golden Absents

Continued from page 66

has one-year booking contract with the club. The niitery has been presenting local talent since Serena pulled his shows. He feels, however, that to keep pace with the competition, it must have foreign artists—but from other agents. He will not consider booking his performers there until the debt is paid in full.

Having been operating here for three years under his Serena Shalal banner, the promoter will continue to book talent into other clubs throughout the Far East. At present, he has Gonsales, fellow Filipino singer Boy Person and dancers Carlos and Nitie, held from the Purple show.

In the spring, Serena will have Baby Ward and his Dunsmuirs for four weeks. Also from Associated Booking, from April 9 in Japan, with additional dates in Honolulu and Manila, Serena will present the Lionel Hampton band for six weeks. Hamp will travel with nine sidemen, filling out with local musicians.

'Ice Follies'

Continued from page 66

but gate accelerated at a more rapid rate than last year.

Both shows were aided somewhat by the fact that there was a furniture show in town last week, which also caused a spillover to both attractions as well as to dinner dropins in some cases. The biggest recipient of this windfall was the Copacabana, which wound up last Wednesday (16) with Sammy Davis Jr.

The Latin Quarter got some upbeat at the dinner shows, but not too much for the late sessions. The Cupa business was all the more remarkable since the general impression prevailed that this niitery would be closed because of a suspension given it by the State Liquor Authority. However, the Cupa obtained a continuance. It's not yet known when, or if, this suspension will be carried out.

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Andrew Frierson decks a big voice in "Glory Road," handling the tune with skill. A rah-rah Saturday night type number has the Lou Parks Dancers displaying their acrobatic terping styles in slick fashion, backed by a rocking beat. They're big faves at the Apollo Theatre in Harlem, and rate a big nitt in this downtown appearance.

Comedian Pat Henning builds to a funny routine via a series of name impersonations and other bits. Although the act takes a bit long to warm up, he's an entertaining comic. The Rockettes strut their terping stuff on a number superimposed tagged 'Girl, Girls, Girl.' The unit's precision, as staged by Emelin Sherman, shows solid trip values and lotsa polish.

Marilyn King contributes effective vocalizing for a production number as does Alan Cole in the show's prologue. Music Hall Symphony Orch under direction of Raymond Paige opens the outing with a slick arrangement of Bourne 20s tunes, arranged by Rayburn Wright. It's a bright medley, presented with polish, as is the rest of the orch's work throughout the show.

Considerable use is made of the house Hall's multiple mechanical stages and production values, overall, are tops. James Stewart-Gordeen's settings are simple yet effective. Frank Spencer's costumes create a beautiful effect while Eugene Braun's lighting is particularly striking. Albert Hellman has provided some rightsounding special lyrics and Will Irvin has directed the chorus for pleasant strength.

It's a solid show, with plenty of the ork Music Hall effects on display. Kalz.

Unit Review

The Bronkard

Vancouver, B.C., Jan. 16.

With Fred Hill, Jeannie Belcher, Anne Cameron, John Russell, Hannah Cameron, Seymour Pupek, Al Ferguson. Written and directed by Vic Gunter.

This Vancouver version of the hardy perennial of melodramas has been rewritten by local author Raymond Hall to provide two endings, one wherein love licks liquor and the other with the demon rum prevailing over the armour of in bello amour.

Of the two endings, virtue triumphant is by far the most popular in spot showings held for service groups and divers clubs around town. For this latest short run at the Inquisition, the play has been adapted to the coffee house setting by director Michael Bothery and staged in conjunction with "The Men's Christian Temperance Union," formed especially for the occasion. The lack of alcoholic stimulation in the marks mares proves no barrier in electing audience enthusiasm and, if anything, enhances the play's traditional message.

While the cast has no big names as such, it's made up of good, competent local professionals who play it straight for loads of laughs. Company has a sure sense of timing and performances are well paced to take full advantage of the customary boos and cheers in all the strategic spots.

Top thespic honors go to Fred Hill as the villainous lawyer who leads young hero John Russell down the lapsed primrose path in an decidedly a detour as was ever devised. Jeannie Belcher, well cast as the beauteous young heroine with beautiful brunette tresses, and Anne Cameron as her distraught mother, carry their parts expertly.

Seymour Pupek makes a fine foil for the villain and Hannah Cameron performs his interlocutor duties with a fine declamatory style, and also serves as some shelter for the simple and effective sets. Costumes and makeup are in keeping with the mood of the piece while director Bothery's subtle hand takes every advantage of the opportunities afforded by this cornball classic.

Inquisition owner Ronie Bateman brought this show in on a limited midweek run between name acts booked for his folk-oriented operation. Present plans call for repeat showings here during the next few months, with other engagements set for minor local clubs. One such, the New Delhi, is currently negotiating for Sunday runs only for the rest of the year. Shaw.

Dublin Festival Had Lotsa Authors, But Few Works of Durable Power

By MAXWELL SWEENEY

Dublin, Jan. 22.

Dublin's International Theatre Festival in the fall proved that while there's plenty of playwrighting there's little of lasting value getting started. 'Stephen D,' a work of Hugh Leonard from the autobiographical novels of James Joyce, proved the outstanding piece and one that's booked for overseas, and that Norman Rodway is among the current leaders in the acting side of the business.

Abbey's crop for the year added a couple of promising pieces. Eamon Carolly, a first timer with family drama 'Brave Banner,' Brian Friel's 'The Enemy Within' and Jack McGowran's 'A Jew Called Sammy' were at the head of the list with Sammy probably coming out the best money maker of the year. Presentation of Eugene O'Neill's 'Long Day's Journey Into Night' at the Abbey was unusual venture and proved better box-office than anticipated.

There are several playwrights who show concern with current affairs but their technical skill has yet to develop and it's possible that Theatre Work-Top idea recently introduced may help in giving the new boys a workout.

Olympia Theatre, directed by Leo McCabe and Stanley Illsley, has provided opportunities for number of productions worthwhile and stood on top of the list for the year Ed put Eugene O'Neill's 'A Touch of the Poet' with a standout performance from Ian Bannen. Gaiety had its major works but Hilton Edwards' production of 'Othello' with Michael MacLiammoir was subsequently sent on a European tour. MacLiammoir himself repeated with considerable success his interpretation of Oscar Wilde in the one-man show 'The Importance of being Oscar.' He's still biggest b.o. draw.

Jay McAnall's is another Irish actor in the top bracket; he's an Abbeyite but has been doing some work in London and for films and

(Continued on page 75)

Granada Plans Theatre, Bobbies Prefer Station

London, Jan. 22.

Sidney L. Bernstein, head of Granada Theatres & TV, Ltd., hopes to construct a new luxury legit house on the site of the Metropolitan Theatre, Edgeware Road, which is to be demolished under a replanning scheme. Granada owns the present building so Bernstein figures that the London County Council will probably approve his scheme.

He faces opposition, however, from the Metropolitan Police, whose station will disappear at the same time as the theatre. They want to build a new station and section house on the site but there won't be room for both projects under the present plan.

It is expected to be two or three years before the LCC makes a decision.

Decree Accepted By Scenic Union; KO's Closed Shop

The scenic artists' union has accepted the terms of the consent decree filed by the Government in N. Y. Federal Court last month. The judgment terminates the anti-trust action instituted by the Government in 1957 against the United Scenic Artists, Local 829 of the Brotherhood of Painters, Decorators & Paperhangers of America.

The decree which has a closed shop, leaves unsettled the question of whether "contract designers," those who enter into individual agreements with producers, are independent operators, as contended by the Government, or employees, as argued by the union. Issues involved in the antitrust action and the terms of the decree were detailed in the Dec. 26 issue of VARIETY. Two basic provisions are that the union may no longer bar scenic designers from membership and that producers may engage anyone to design or execute scenery.

Ben Piazza for 'Wool'; Succeeds Geo. Grizzard; N'pls Casts Rep Troupe

Ben Piazza will take over Feb. 4 for George Grizzard in the Broadway production of 'Who's Afraid of Virginia Woolf.' Grizzard, who costars evenings only, there's a separate matinee cast in the Edward Albee play at the Billy Rose Theatre, N. Y., is leaving the production by pre-arrangement to begin rehearsals for the upcoming inaugural repertory season at the Minneapolis theatre named for director Tyrone Guthrie.

The repertory company for the Tyrone Guthrie Theatre's initial semester, May 7-Sept. 22, will be headed by Hume Cronyn, Jessica Tandy, Mrs. Cronyn, Grizzard, Rita Gam and Zoe Caldwell. Miss Caldwell, the latest addition to the group, is currently in her native Australia. She turned down an offer to appear next summer at the Stratford (Ont.) Shakespearean Festival in order to join the Minneapolis troupe.

'Hamlet,' with Grizzard in the title role, will open a repertory season of four plays May 7. 'The Miser' will how the following night, May 8, and 'The Three Sisters' and 'Death of a Salesman' will be added June 18 and July 16, respectively.

'Hamlet' and 'Sisters' are to be directed by Guthrie and 'Miser' and 'Salesman' are to be staged by Douglas Campbell. Guthrie is artistic director for the project, Campbell is assistant artistic director and Tanya Moiseiwitsch is head designer.

Grizzard will appear in 'Three Sisters' and 'Miser' besides 'Hamlet.' Cronyn will be seen in 'Sisters,' 'Salesman' and 'Miser.' Miss Tandy in 'Hamlet,' 'Sisters' and 'Salesman,' Miss Gam in 'Sisters,' 'Miser' and 'Hamlet,' and Miss Caldwell in 'Miser' and 'Sisters.'

The Minneapolis venture was organized by Guthrie, Broadway producer Oliver Rea and Broadway production manager Peter Zeisler. The project comprises two non-profit organizations, the Tyrone Guthrie Theatre Foundation,

(Continued on page 76)

David Ross to Do 'House' As Next Off-B'way Item

David Ross, off-Broadway producer, director and theatre operator, will present "A Doll's House" at his Theatre Four, N. Y., starting Feb. 2. Besides staging the presentation, he intends running it for a maximum of six weeks. It will be the fourth in a cycle of Ibsen dramas Ross began at the Fourth Street Theatre another off-Broadway house he formerly operated. The three plays previously presented were "Ghosts," "Hedda Gabler" and "Rosmersholm."

David Hollow is designer of the sets and costumes for the production. The first play to be presented by Ross at Theatre Four was Chekhov's "The Cherry Orchard," which closed Jan. 6 after a run of 61 performances.

Franz Allers to Guest As Conductor of Opera

Franz Allers, conductor and musical director for the upcoming Broadway production of "Hot Spot," will take a one night leave of absence from the musical five days after its scheduled March 21 opening at the Majestic Theatre, N. Y. He'll make a guest appearance the evening of March 26 at Carnegie Hall, N. Y., to conduct Kalman's "Gräfin Maritza" for the American Opera Society.

"Hot Spot," with book by Jack Weinstock and Willie Gilbert, music by Mary Rodgers and lyrics by Martin Charnin, is slated to begin its pre-Broadway tryout Feb. 4 at the National Theatre, Washington. The musical, starring Judy Holliday, is being produced by Robert Fryer, Lawrence Carr and John Herman. Joe Campanella will make his Broadway debut opposite Miss Holliday, with Morton Da Costa directing.

Steady, Now!

Sylvia Miles, who has appeared in 27 off-Broadway productions, is finally getting to Broadway. She's been signed to make her Main Stem debut in 'The Riot Act,' opening tryout tour Feb. 13 at the Wilbur Theatre, Boston, prior to opening March 7 at the Cort Theatre, N. Y.

The Will Greene comedy, which Emmett Rogers and Stanley Gordon are coproducing, will star Dorothy Stickney, with Ruth Donnelly and Mark Dawson featured.

'Scandal' to Open Nearly Recouped

Alexander H. Cohen, whose production of "Beyond the Fringe," was in the black when it opened on Broadway earlier this season, is in virtually the same position with his presentation of "The School for Scandal." The British revival of the Richard Brinsley Sheridan classic was imported by Cohen for several hinterland dates and an eight-week engagement at the Majestic Theatre, starting tomorrow night (Thurs.).

"Scandal" is figured to have just about recovered its $70,000 investment on an eight-week pre-Broadway tour which ended last Saturday night (19) at the O'Keefe Centre, Toronto. The Cohen presentation of H. M. Tennent's West End production cost $50,000 to produce, including $2,820 for the transfer and hauling of sets from London for the road break-in Nov. 28 at the Shubert Theatre, Philadelphia.

Also included in the production tab is $11,255 in round-trip transportation for the British company and $1,200 in initiation fees to Actors Equity. Equity bonds and theatre bonds were secured personally by Cohen. Refurbishing of the physical production, including a $700 scenic supervision and lighting fee to Ralph Alswang, totaled $2,084.

As of Dec. 29, after three weeks in Philly and two weeks at the Fisher Theatre, Detroit, the deficit on the production had been reduced to $42,973 by virtue of a $5,306 operating profit and $500 souvenir book royalty. The weekly profit, which went as high as $4,525 on a Philly gross of $45,402, ranged from $119 to $458 on the other four weeks.

Since Dec. 29, the comedy played another moderately profitable frame in Detroit and two mopup stanzas at the O'Keefe. Cohen figures that coin cleared by "Scandal" those three weeks, principally on the Toronto engage-

Continued on page 75)

Hutt for Merged Roles For Ontario's Bardfest

Stratford, Ont., Jan. 22.

The roles of LeBret and Carbon de Castel Jaloux in "Cyrano de Bergerac," both played by William Hutt at the Shakespeare Festival here last summer, are being combined for the repeat next season. The same actor also played both parts in the "Hallmark Theatre" telecast on NBC last fall.

The annual Festival opens next June 17 with "Troilus and Cressida," staged by artistic director Michael Langham and costumed by Desmond Heeley. He and Tanya Moiseiwitsch designed "Cyrano," which opens June 18, also directed by Langham.

The third production will be "Comedy of Errors," staged by Jean Gascon, of Montreal's Theatre du Nouveau Monde, and designed by Robert Prevost and Mark Negin. The fourth and final show, "Timon of Athens," with Peter Coe as director is due June 29. Brian Jackson designs it.

Four other players, all Festival repeaters, have also been cast. John Colicos, who portrayed Comte de Guiche last season, succeeds Christopher Plummer in the title role and also plays Timon. Tony van Bridge will be Ajax in "Troilus," Egeon in "Comedy" and Lucilius in "Timon."

William Needles is signed for Nestor, Salinus and Flavius, respectively, in the same three shows. Martha Henry will appear in all four shows, having been cast thus far as Adriana in "Comedy" and a courtesan in "Timon."

37½G 'Yankees,' 30G 'Story' Payoffs; $4,642,000 Profit on Prince Shows

Harold S. Prince, currently represented on Broadway as producer of the smash musical, "A Funny Thing Happened on the Way to the Forum," and on the road by the successful comedy "Take Her, She's Mine," sent out dividend checks last week on two of his earlier coproduction ventures. His scorecard to date covers 10 presentations, of which six have thus far paid out a combined profit of $4,642,000 on an overall investment of $1,700,000.

Included in the payoff figure are the distributions made last week of $37,500 on "Damn Yankees" and $30,000 on "West Side Story." The profit thus far paid out by the two musicals now totals $1,075,000 for "Yankees" on a $250,000 investment and $1,020,000 for "Story" on a $300,000 investment. Profit distributed to date on four other musicals breaks down to $1,787,500 on "The Pajama Game," $144,500 on "New Girl in Town," $450,000 on "Fiorello" and $165,000 on "Forum." "Pajama" was capitalized at $250,000 while the other three shows represented investments of $300,000 each.

"Take Her" is in the black but hasn't yet made a profit distribution on its $150,000 investment. The three other shows with which Prince has been involved in a managerial capacity were failures. They included "A Swim in the Sea," which folded out-of-town at a loss of $48,000 on a $100,000 investment; "Tenderloin," which dropped $94,500 on a $350,000 stake and "A Call on Kuprin," which ran through its entire $150,000 capitalization.

"Forum" and "Take Her" were independently produced by Prince following the death in 1961 of his partner, Robert E. Griffith. Together they co-produced "Pajama," "Yankees" and "Girl" with Frederick Brisson. They presented "Story" by arrangement with Roger L. Stevens. "Sea" with Shirley Ayers and "Fiorello," "Tenderloin" and "Kuprin" by themselves.

A staggered payment by Warner Bros. on its purchase of the film rights to "Yankees" was responsible for last week's profit divvy on that venture. The dividend paid on "Story" was derived from album and stock income. "Story," which also made the legit-to-film

Continued on page 75)

Cincy's Park Playhouse Skeds 22-Week Season

Cincinnati, Jan. 22.

The Playhouse in the Park here will launch a 22-week season of eight plays April 23 with Christopher Fry's "The Lady's Not for Burning." Also scheduled for production during the semester, running through Sept. 1 are Brendan Behan's "The Hostage," Bernard Shaw's "The Devil's Disciple," a double-bill of Edward Albee's "The Zoo Story" and Samuel Beckett's mime-play "Act Without Words II," Yeats' dance-drama, "Calvary," Eric Bentley's new English version of Pirandello's "Henry IV," Harold Pinter's "The Caretaker," Shakespeare's "Twelfth Night" and the Tom Jones-Harvey Schmidt musical, "The Fantasticks."

Brook Jones is producer at the Playhouse. Two of the productions are to be directed by Stephen Porter.

Road 'Succeed' Opens Feb. 4 at Hanna, Cleve.

The touring company of "How to Succeed in Business Without Really Trying," opening Feb. 4 at the Hanna Theatre, Cleveland, will be headed by Dick Kallman and Willard Waterman in the roles played on Broadway by Robert Morse and Rudy Vallee. The musical, which is expected to tour for at least two years, will follow the Cleveland stand with dates in Cincinnati, Columbus, Rochester, Toronto, Detroit and Denver, prior to playing Civic Light Opera time during the summer in San Francisco and Los Angeles.

In Frisco, the show will play June 10-July 27 at the Curran, S.F., and July 29-Sept. 21 at the Philharmonic Auditorium, L. A. Principal supporting roles will be handled by Maureen Arthur, Dean Cannon, William Mahor, Pat McEnna, Joe Cowan, Lillian Fields and Tom Ratten. The staff for the road presentation includes Milton M. Pollack, company manager; Walter Alford, advance agent; Charles Durand, production stage manager, and Hal Halverson, stage manager.

An English edition will open a tryout tour March 14 in Manchester, and premiere March 28 at the Shaftesbury Theatre, London, with Warren Berlinger and Billy de Wolfe in the leads. Bob Fosse's original musical staging will be recreated for the West End presentation by his assistant, Merrill Thompson, who planed to London last week to begin casting dancers.

The original Broadway production is still doing capacity business in its 40th week at the 46th Street, N. Y.

New Tuntent Will Open June 17 in Grand Rapids

Melody Circus, organized in Grand Rapids, Mich., plans opening a 12-week inaugural season June 17. The tuntent operation has taken a 10-year lease on an 11-acre site in Paris township near the southeast corner of Grand Rapids.

Ted Brink is vice-president and producer of the venture which will consist of a 2,100-seat tuntent as well as permanent buildings for rehearsal, dressing rooms, storage, scenic shop, concessions and box office. Construction to include a parking lot for 750 cars, will be in in the spring.

The property on which the tent will be situated is being leased from John D. Locke, Grand Rapids theatre owner, promoter and owner of the adjacent Cascade Motor Inn.

Broadway producer Leonard S. Field and his wife, artist Virginia Mellner Field, planed last week to London, where Field plans producing Julio Saverese's "Child's Play."

Arlene Francis Will Do Legit Star-Stager Stint At Palm Beach, L'ville

Arlene Francis will double as stager and star of 'Old Acquaintance' opening Feb. 12 for a week's engagement to launch a trial stock season at the Brown Theatre, Louisville. That gives her a crowded schedule for early February, considering she's committed the previous week (Feb. 4-9) to star in "Janus" at the Royal Poinciana Playhouse, Palm Beach.

Several members of the cast of "Janus" will also appear with the star in Louisville. They will rehearse for "Acquaintance" in Palm Beach and then with the balance of the company the three days preceding the show's Tuesday night opening in Louisville. Miss Francis will advance-tape her five-a-week radio interview series, "Luncheon at Sardi's," on WOR, New York, for broadcast during her absence during the legit stint.

"Acquaintance" will be the first of four offerings to be produced at the Brown by the Laurence Henry Co. Each show will run one week on a Tuesday-Sunday schedule. The second offering will be "Under the Yum-Yum Tree," which Herbert Machiz will direct, with Hugh Marlowe and Margaret O'Brien co-starred. The third entry will be "Critic's Choice," with Hans Conried as star and Charles Olen as stager. "Here Today," starring Tallulah Bankhead with the director still to be set, will be the fourth and final presentation in the test project.

The Laurence Henry firm headed by Laurence Feldman and Henry T. Weinstein, is partnered in the operation of two year-round stock showcases, the Paper Mill Playhouse, Millburn, N. J., and the Mineola (L. I.) Playhouse. The firm also runs the Westport (Conn.)

(Continued on page 75)

Shows Out of Town

Photo Finish

Boston, Jan 20

Joseph P Kennedy & Alfred de Liagre Jr. presentation of comedy in three acts by Jean Kerr. Staged by the author and Nedda Harrigan; scenery and lighting, Jo Mielziner; costumes, Motley; opened Jan 16, '63, at the Colonial Theatre, Boston, $5.50 top.

Stella	Elaine Stritch
Sam Hill	Peter Turgeon
Ann Liberty	Hermione Baddeley
Sam Waddle Nye	Ronald Harris
Ann Young	John Horton
Clarice	Jessica Walter
Ada Cooney	Jessica Walter
Reginald Kittle	Paul Rogers
Rev. Kessle	Cynthia Latham
Tommy	John Horton
Alice	Paddy Edwards

Peter Nelson's unusual comedy comes off in style, wit and exuberance in the Boston breakin of its U.S. presentation. Playgoers who have been missing sparkling dialogue, imaginative premises and top drawer acting will find them here. "Photo Finish" is a cinch for a fast payoff.

There's also appeal for a film about the many faces and events in the life of pivotal character Sam. As the talky, crusty octogenarian who greets himself going backwards at the age of 80, 40 and 20, author and co-director Nelson has an exciting field day. He is abetted by Dennis King as the ace actor of his generation gallant stage of days gone by, who is cast as Sam's father in Sam's own play, and Elaine Stritch as Sam's former wife, now married to Frank Thompson. Mary Peter Lennon, Paul Rogers, Karen Morley, Hermione Baddeley, Ronald Harris, John Horton, Paddy Edwards, Jessica Walter, Cynthia Latham, signed Jan 16, '63, at the Colonial Theatre, Boston, $5.50 top.

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Natural Affection

[illegible]

William Inge's new play "Natural Affection" is about teenagers of indeterminate age propelled into crises not caused by the sex urge alone. If this is Inge's most which may be at least contains one of the most basic lines of the season.

During a discussion of "Sweet Bird of Youth," a Chicagoan remarks: "If you ask me all the people in the play are sick." Another says of the author, Tennessee Williams: "A man who would write that play has a diseased mind." All of this is presumably intended sarcastically, as Inge and Williams are old friends.

In "Natural Affection" almost everyone is an emotional cripple. Inge sends no one on the route approaching maturity adjustment and there are such expressions of affection as one actor throwing up the dress of an actress to grab between her legs.

Despite the exciting direction of Tony Richardson pampers Inge's shock treatment for its full effect, and superlative performances by the cast a play without meaning and with characters who don't come alive must flounder. "Natural Affection" does, in a rash of four letter words and purposeless gutter type behavior.

There are electric moments here and there, and they are played to the hilt by the excellent cast. Kim Stanley's performance, in particular, is of award calibre. Two other stars, Harry Guardino and Tom Bosley, and top featured 19-year-old Gregory Rozakis are also expert.

Taking place on Christmas Eve and Christmas Day, the story is about a youth home from reform school to visit his mother for the holidays. She has never been married, despite an active sex life, and is currently keeping a younger lover. A couple in an adjacent apartment have a sensual crush on the same guy, although the lover is particular, he just likes girls. There is no "Silent Night" connected with this Christmas Eve, and the upshot of all the unpleasantness is a welter of sordid, revolting melodrama.

Oliver Smith's apartment setting is workable and interesting. The lighting is especially effective. Jazz supplied by John Lewis contributes to the mood.

"Natural Affection" might run into censorship troubles for a film and with the character development too thin anyway, it might not be worth the trouble. Carp.

Tovarich

Philadelphia, Jan 22

Abel Farkman & Ellen Kuras production of musical in two acts, with book by David Shaw, music by Leo Spitz, lyrics by Anne Croswell based on the comedy by Jacques Deval as produced by Robert E. Sherwood. Directed by Peter Hunt; dance and musical staging, Herbert Ross; settings, Raoul Pene Du Bois; costumes, Motley; musical conductor, Stanley Lebowsky; orchestrations, Philip Lang; lighting, John Gleave; production manager, Jean Barrere; associate producer, Monty Seidel. Stars Vivien Leigh, Jean Pierre Aumont; features Tamara Geva, Paula Lane & Irving Lee; with Richard Basehart, Margery Gray, Michael Kermoyan, Gene Varrone, Paul Valentine. Dee Hoxie, Edward Platt. At the Forrest, Philadelphia, $7.50 top.

Tatiana	Vivien Leigh
Mortimo	C. K. Alexander
Vidal	Jean Pierre Aumont
Waiter	Will Parker
Vasili	Paul Valentine
Lt. Wu	Larry Kingsmore
Gendarme	John Fiske
Gendarme Dubois	Del Hamilton
Alice Bois Sallé	Nadyl
Count de Mauriac	Gene Varrone
Countess Wodenska	Tamara Geva
Helen Bois	Margery Gray
Gaston Bois	Byron Mitchell
Cecile Bois	Gretchen Wyler
Grace Bois	Paula Lane
Edward	Marvin Tash
Nicholas	Dale Malone
Boris Sallé	Richard Basehart
Natasha	Nadyl
Prince Mikhail Mikhailovitch	William Hobbs
Princess Mikhail Mikhailovitch	Arlene de Mesa
Prince Nicholas	Paul Hubbard
Princess Nicholas	Irene Ryan
Prince Paul	Edward Platt
Princess Paul	Dee Hoxie
Prince Serge	Irving Lee
Princess Serge	Paula Lane
Prince Alexis	Richard Basehart
Princess Alexis	Nadyl
Prince Boris	Michael Kermoyan
Princess Boris	Margery Gray
Prince Dimitri	Paul Valentine
Princess Dimitri	Gretchen Wyler
Prince Andrei	Del Hamilton
Princess Andrei	Arlene de Mesa
Prince Feodor	Larry Kingsmore
Princess Feodor	Dee Hoxie
Prince Ivan	Edward Platt
Princess Ivan	Irene Ryan
Prince Vladimir	Irving Lee
Princess Vladimir	Paula Lane
Prince Peter	Richard Basehart
Princess Peter	Nadyl
Prince Sergei	Michael Kermoyan
Princess Sergei	Margery Gray
Prince Alexander	Paul Valentine
Princess Alexander	Gretchen Wyler
Prince Nikolai	Del Hamilton
Princess Nikolai	Arlene de Mesa
Prince Michael	Larry Kingsmore
Princess Michael	Dee Hoxie
Prince Boris	Edward Platt
Princess Boris

'Scandal' Solid $86,568 in Toronto, 'Sound' Tuneful $82,759 in Cincy, 'Camelot' Sellout $75,298 in Det.

Business ranged from good to great for most touring shows last week. However, a few drew meagre receipts.

"School for Scandal," in Toronto, was the top grosser for the second consecutive week. Running a close second was the keen(o) touring company of "The Sound of Music" in Cincinnati.

"Camelot" went clean again in Detroit, where its seven-week engagement was sold out 10 days after the musical's opening. "My Fair Lady," playing Philadelphia for the fourth time, had a big week and "A Program for Two Players" scored impressively on a split week of seven performances.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout. RS indicates road show and RT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Take Her, She's Mine (C-RS) (5-13). 1,819, $82,231. Tom Ewell. Previous week, $33,319 with Theatre Guild-American Theatre Society subscription, Playhouse, Wilmington.

Last week, $30,335 with TG-ATS subscription.

BOSTON

Hallow Crown. Wilbur (D-T) 1st wk. ($4.95-$5.50). 1,241. $37,126 (Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin). Previous week, $36,508, National, Washington.

Opened here Jan. 14 to unanimously affirmative notices (Gaidry, Monitor, Hughes, Herald, Kelly, Globe, Maloney, Traveler, Norton, Record).

Last week, $9,535.

Photo Finish. Colonial (C-T) ($4.95-$5.95). 1,085. $59,785 (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King).

Opened here last Saturday night (13) to three favorable reviews (Gaidry, Monitor, Hughes, Herald, Maloney, Traveler) and two unfavorable (Kelly, Globe, Norton, Record).

Last week, $6,506 for opening performance.

CHICAGO

Carnival. Shubert (MC-RS) (10th wk). ($3.95-$6.60). 2,100. $72,000 (Anna Maria Alberghetti). Previous week, $42,466.

Last week, $41,300.

Come Blow Your Horn. Civic (C-RS) (3d wk). ($5-$6). 806. $28,000 (Hal March). Previous week, $13,227 with TG-ATS subscription.

Last week, $14,436 with TG-ATS subscription.

Mary, Mary. Blackstone (C-RS) (20th wk). ($4.95-$5.50). 1,447. $41,000 (Julie Meade, Scott McKay, Tom Helmore). Previous week, $23,882.

Last week, $23,964.

CINCINNATI

Sound of Music. Taft (MD-RS) (2d wk). ($6-$6.50). 2,510. $80,000 (Barbara Meister, John Myhers). Previous week, $66,232 with TG-ATS subscription.

Last week, $82,759.

DETROIT

Camelot. Fisher (MC-RS) (2d wk). ($4.95-$7.70). 2,681. $41,000 (Katheryn Crapson, William Squire, Arthur Treacher). Previous week, $40,104 with Fisher Playgoer subscription.

Last week, $75,298 with Fisher Playgoer subscription.

LOS ANGELES

Music at Midnight. Biltmore (D-RS) (2d wk). ($5-$5.50). 1,636. $48,000 (Nora Swinburne, Walter Fitzgerald). Previous week, $25,440 for four performances.

Last week, $30,446. Exited Saturday (13) for the Curran, San Francisco.

NEW HAVEN

I Can Get It for You Wholesale. Shubert (MC-RS) (2d wk). ($4.50-$6.50). 1,610. $53,200. Previous week, $6,402 with twofers. Forrest, Philadelphia.

Last week, $39,017.

PHILADELPHIA

My Fair Lady. Shubert (MC-RS) (2d wk). ($4.60-$7.50). 1,907. $72,674 (Ronald Drake, Gaylea Byrne). Previous week, $47,641.

Last week, $61,141.

Shot in the Dark. Forrest (C-RS) (1st wk). ($4.60-$5.40). 1,576. $45,000 (Elizabeth Seal, Zack Matthau). Previous week, $18,206, Wilbur, Boston.

Opened here Jan. 14 to unanimously affirmative notices (Gahan, News, Murdock, Inquirer, Schier, Bulletin).

Last week, $13,773.

ST. LOUIS

Pajama Tops. American (C-RS) (3d wk). ($6.50). 1,863. $32,000 (John Agar, June Wilkinson). Previous week, $21,917 with twofers.

Last week, about $28,500 with twofers.

TORONTO

Mary, Mary. Royal Alexandra (C-RS) (2d wk). ($5.50). 1,525. $39,000 (Martha Wright, Biff McGuire, Michael Evans, Alan Bunce). Previous week, $27,864 with TG-ATS-O'Keefe Centre subscription.

Last week, $33,852 with TG-ATS-O'Keefe subscription.

School for Scandal. O'Keefe (C-T) (2d wk). ($6). 3,211. $92,250. Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton. Previous week, $77,981 with TG-ATS-O'Keefe subscription.

Last week, $86,568 with TG-ATS-O'Keefe subscription.

WASHINGTON

Natural Affection. National (D-T) (1st wk). ($4.95-$5.75). 1,673. $46,434 (Kim Stanley, Harry Guardino, Tom Bosley).

Opened here last Wednesday night (16) to one approval (Coe, Post) and two negative notices (Carmody, Star, Donnelly, News).

Last week, $21,043 for five performances.

SPLIT WEEKS

Carnival (MC-RT) (Elaine Malbin, David Daniels). Previous week, $36,375 for six-performance split.

Last week, about $25,400 for six-performance split.

Mary, Mary. (C-RT) (Jeffrey Lynn). Previous week, $19,462 for five performances, Moore, Seattle, in addition to two guaranteed dates.

Last week, about $19,500 for five-performance split.

Program for Two Players (DR-RT) (Helen Hayes, Maurice Evans). Previous week, about $29,940 for seven-performance split.

Last week, $42,535 for seven-performance split.

Shot in the Dark (C-RT) (Anne Farse). Previous week, $26,900 for six-performance split, including $20,000 for four performances with TG-ATS subscription at the Brown Theatre, Louisville.

Last week, $18,878 for seven-performance split.

Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, Anderson (1-21-6?)

A Countermeasure, Sheri Sq (1-17-68)

Cock & Insider, Village So (1-28-67)

Connection, Living Theatre (1-21-63) in repertory with "Man Is Man"

Doctor Under Fire, Circle (1-8-68)

Hostage, One Sheridan Sq (1-17-68)

Man Is Man, Living Theatre (1-21-63) in repertory with "Connection"

Mary's a Man, Masque (1-10-68)

No God Pour Rich Pharaoh (2-28-67)

Pinter Plays, Cherry Lane (11-28-66)

Portrait-Absalom, Martinique (1-28-68)

Promise, Provincetown (11-29-67)

Riverwind, Actors Playhouse (12-12-67)

Tenth of An Inch, East End (11-16-67)

Wide Open Cage, Wash. Sq. (12-10-67)

REVIVALS OR ORGANIZED

I Get Shoes, Cricket (1-28-68)

Love Nest, Writer's Stage (1-26-68)

Laundry, Gate (1-26-68)

Tiger & Tiger, Orpheum (1-24-68)

Bob's House, Theatre Four (1-24-68)

Fandango, Bleecker (1-7-68)

Country of Nothing, Bouwerie (2-15-68)

Importance Earnest, East Ave. (2-15-68)

Play You Light Man, Bouwerie (2-24-68)

Taming of Shrew, Anderson (2-28-68)

Seven Descents, Anderson (4-11-68).

Bits of London

London, Jan. 22.

Noel Coward's "Sail Away" folds next Saturday (26) at the Savoy after a 38-week run.

Dora Bryan has been out of the "Gentlemen Prefer Blondes" show for awhile following a miscarriage. Her understudy, Clarissa Newcombe, is substituting.

Errol John is slated to play the title role in "Othello," opening Jan. 30 at the Old Vic.

Ian Carmichael returns to the West End in the spring as costar with Moira Lister in a new Alan Melville comedy, "Devil May Care."

Leading with the Chin-Department: A new show due Jan. 24 at the Comedy is titled "An Evening of British Rubbish."

Peter Ustinov is to be one of the directors of the new Nottingham Playhouse. John Neville, a star, and Frank Dunlop, a producer, will be the others.

Anderson OK

(Continued from page 2)

tour, which includes stops at Houston, San Antonio, and Dallas. All performances will be unsegregated.

Having bickered for years with Miss Anderson's longtime N.Y. manager Sol Hurok, regarding the singer's tour, Johnson now stands to do well financially in what promise to be sell-out performances. Johnson has scored in the past here by promoting Oral Roberts and Billy Graham appearances.

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61)

Bible, Adelphi (6-8-66)

Boeing-Boeing, Apollo (3-20-67)

Breaking Point, Lyric (8-3-66)

Chips With, Cambridge (4-27-66)

Cleo Nordon, Prince Charles (10-26-66)

Gentlemen Prefer, Her Maj (8-29-67)

High St. Clinic, Royal E (1-17-62)

Lock Up Your Daughters, Her Majesty's (5-17-65)

Minstrels, Vic Palace (9-26-66)

Mousetrap, Royal Court (10-25-52)

Miss Pell, Criterion (9-12-67)

Mousetrap, Ambassador (11-25-52)

Mrs. Puffin, Duchess (7-26-61)

Our Man Crichton, Palace (4-19-66)

Next Time, New Arts (1-26-63)

Oliver, New (6-30-60)

Pop Boy the Pet Whitehall (5-2-61)

Out of Bounds, Wyndhams (11-8-66)

Pied Piper, Royal E (12-10-62) closed last Saturday (13) after 48 performances.

Poitier Murder, Duke York's (11-7-66)

Privates Public, Globe (5-10-67)

Puss in Boots, Palladium (12-19-66)

Sea Trade, Piccadilly (12-19-66)

Sellin of Man, Garrick (9-19-66)

Reporters, Aldwych (12-12-66)

Secret Mrs Meier, Vermont (12-26-67)

Side of Three, Duchess (12-20-66)

Sail Away, Savoy (1-21-67)

Semi-Detached, Saville (10-5-66)

Seagull, Lyric (2-29-68)

Sound of Music, Palace (3-16-61)

Spoon Sterling, Westminster (12-19-66)

Three of Hearts, New Arts (12-27-66)

Tulip Tree, Haymarket (11-29-66)

Vanity Fair, Queens (1-27-66)

CLOSED

Bill 2 Birds, St Martin's (10-25-66) closed last Saturday (19) after 108 performances.

SCHEDULED OPENINGS

Bye British Bubbles, Comedy (1-24-63)

Bed Sitting Room, Westward (1-31-68)

Double Jumper, Royal C (2-1-63)

Hair, Pinero (2-7-68)

Carnival, Lyric (2-8-68)

Passion B. M., Martins (2-12-63)

Samson, Saxe (2-20-63)

How to Succeed, Shaftesbury (3-28-63)

TOURING SHOWS

(Figures denote opening dates)

Camelot, Fisher, Det (Jan. 21-Feb. 2)

Carnival, Shubert, Chi (Jan. 21-Feb. 2)

Carnival (bus-truck) Split week stands (Jan. 28-Feb. 2)

Come Blow Your Horn, Civic, Chi (Jan. 21-Feb. 2)

Dear Me the Sky Is Falling (tryout) — Shubert, New Haven (Jan. 29-Feb. 2)

Have I Got a Girl for You (tryout) — Biltmore, L. A. (Jan. 24-Feb. 2)

Hallow Crown (tryout) Wilbur, Boston (Jan. 21-28) moves to N. Y.

I Can Get It for You Wholesale — Forrest, Phila. (Jan. 21-28) split week stands (Jan. 28-Feb. 2)

Lorenzo (tryout) — Shubert, Boston (Jan. 21-Feb. 2)

Mary, Mary (2d Co.) Blackstone, Chi (Jan. 21-Feb. 2)

Mary Mary (bus-truck) Auditorium, St. P. (Jan. 21-28) split week stands (Jan. 28-Feb. 2)

Mary, Mary (4th Co.) Royal Alexandra, Toronto (Jan. 21-Feb. 2)

Milk and Honey Shubert, Philly (Jan. 21-Feb. 2)

My Fair Lady Shubert, Phila. (Jan. 21-28) Mosque, Newark (switches to bus-truck Jan. 31-Feb. 2)

Natural Affection (tryout) National, Wash. (Jan. 21-28) moves to N. Y.

Paloma Tops, American, St. L. (Jan. 21-28); Shubert, Cincy (Jan. 28-Feb. 2)

Photo Finish (tryout) Colonial, Boston (Jan. 21-Feb. 2)

Program for Two Players (bus-truck) — Split week stands (Jan. 28-Feb. 2)

Shot in the Dark, Forrest, Phila. (Jan. 21-28); Parg's, Erie (Jan. 28-Feb. 2)

Shot in the Dark (bus-truck) Split-week stands (Jan. 21-Feb. 2)

Sound of Music (2d Co. West Indies) (Jan. 21-28); Memorial, Dayton (Jan. 28-Feb. 2)

Sound of Music (bus-truck) Split week stands (Jan. 28-Feb. 2)

Take Her, She's Mine, Cleve. (Jan. 21-28); split-week stands (Jan. 28-Feb. 2)

Yeoman (tryout) — Brieger, Philly (Jan. 21-Feb. 2).

B'way Okay; 'Milk Train' $30,827 (7), 'No Strings' $50,920, Lahr $37,578 City Center $49,142, 'Risk' $28,327

Broadway held to form again last week. Despite the continuing newspaper blackout, business for most shows increased. The sellouts were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Little Me," "Never Too Late" and "Oliver."

"Tiger Tiger Burning Bright" was the only closing last week and "School for Scandal" is this week's sole newcomer. In the off-Broadway area three shows are on this week's opening list, "Abe Lincoln in Illinois," which opened Monday night (21) at the Anderson Theatre, "I Got Shoes," having tonight (Wed.) at the Cricket Theatre, and "Love Nest," premiering Friday (25) at the Writers Stage Theatre.

Two other productions previously scheduled to open off Broadway this week postponed their premieres to Jan. 31. They're the double-bill, "The Typists" and "The Tiger," and "The Laundry," to be housed, respectively, at the Orpheum and Gate Theatres. In another off-Broadway switch, "The Firebugs" has pushed back its preem at the Maidman Playhouse from Feb. 4 to Feb. 7.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday, Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry idle pension and welfare fund) but grosses are net i.e. exclusive of taxes.

Grosses (generally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show has cut-rate tickets in circulation.

Beauty Part, Music Box (C-4th wk, 29 p) ($7.50-$8.05). 1,101. $43,000. Bert Lahr. Previous week, $38,763.

Last week, $37,578.

Beyond the Fringe, Golden (R-13th wk, 100 p) ($7.50). 773. $34,873. Previous week, $34,802.

Last week, $34,058.

Calculated Risk, Ambassador (D-12th wk, 93 p) ($6.90-$7.50). 1,155. $42,888. Joseph Cotten. Previous week, $22,040.

Last week, $28,327.

Funny Thing Happened on the Way to the Forum, Alvin (MC-37th wk, 285 p) ($6.90-$9.40). 1,324. $65,000. Zero Mostel. Previous week, $63,000.

Last week, $64,283.

How to Succeed in Business Without Really Trying, 46th St. (MC-87th wk, 329 p) ($6.90). 1,342. $66,615. Previous week, $67,420.

Last week, $67,487.

Little Me, Lunt-Fontanne (MC-10th wk, 73 p) ($7.90). 1,407. $75,-801. Sid Caesar. Previous week, $75,363 with parties.

Last week, $76,280 with parties.

Lord Pengo, Royale (C-9th wk, 72 p) ($6.90-$7.50). 960. $42,000. Charles Boyer. Previous week, $33,170.

Last week, $35,705.

Man for All Seasons, ANTA (D-61st wk, 485 p) ($6.90-$7.50). 1,214. $40,000. Emlyn Williams, Thomas Gomez, George Rose. Previous week, $27,122.

Last week, $28,235.

Mary, Mary, Hayes (C-98th wk, 780 p) ($6.90-$7.50). 1,139. $43,-200. Inger Stevens, Tom Poston, Edward Mulhare. Previous week, $39,437.

Last week, $32,453. Diana Lynn succeeded Miss Stevens last Monday (21).

***Milk and Honey,** Beck (MC-67th wk, 535 p) ($6.60-$9.60). 1,-280. $62,806. Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $61,276.

Last week, $62,748. Exits next Saturday (26) to tour.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (1st wk; 8 p) ($6.90-$7.50; $95; $41,960). Hermione Baddeley, Mildred Dunnock, Paul Roebling. Previous week, $22,915 for a week of previews.

Last week opened Wednesday night (16), $30,827 for five performances and two previews.

Mr. President, St. James (MC) (14th wk, 105 p) ($9.60). 1,615. $78,-858 (Robert Ryan, Nanette Fabray). Previous week, $73,382 with parties.

Last week, $74,401 with parties.

Never Too Late, Playhouse (C) (8th wk, 63 p) ($6.90-$7.50). 944; $57,000 (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $56,579 with parties.

Last week, $56,611 with parties.

No Strings, Broadhurst (MC) (46th wk, 356 p) ($9.30). 1,214. $62,-057. Previous week, $45,452.

Last week, $50,920.

Oliver, Imperial (MD) (3d wk; 17 p) ($9.30). 1,423; $60,000 (Clive Revill, Georgia Brown). Previous week, $76,146 for nine performances with parties.

Last week, $67,771 with parties.

Seidman and Son, Belasco (C) (14th wk; 112 p) ($6.90-$7.50). $67; $39,385 (Sam Levene). Previous week, $24,236.

Last week, $27,100.

***Sound of Music** Hellinger (MD) (108th wk; 1,275 p) ($8.60). 1,567; $61,500 (Nancy Dussault). Previous week, $36,122.

Last week, $36,985.

Stop the World—I Want to Get Off, Shubert (MC) (19th wk, 125 p) ($8.60). 1,461. $61,000 (Anthony Newley). Previous week, $59,046.

Last week, $56,315.

Tobin-Tobin, Plymouth (CD) (12th wk, 109 p) ($6.90-$7.50; $99; $44,-940 (Anthony Quinn, Margaret Leighton). Previous week, $40,874.

Last week, $42,971. Moves Feb. 11 to the Barrymore Theatre.

***Thousand Clowns,** O'Neill (C) (43d wk; 382 p) ($6.90-$7.50). 1,076; $44,730 (Jason Robards, Jr.). Previous week, $23,320.

Last week, $26,648.

Who's Afraid of Virginia Woolf? Rose (D-15th wk, 112 p) ($6.90-$7.50). 1,102. $46,845 (Uta Hagen, Arthur Hill, George Grizzard). Mailnee company costars Kate Reid and Sheppard Strudwick). Previous week, $45,379.

Last week, $46,823.

Miscellaneous

Marcel Marceau, City Center Mime (2d wk, 24 p) ($4.35). 2,206; $83,767). Previous week, $42,402, after $35,412 for first frame.

Last week, $49,142. Ends four-week engagement next Sunday (27).

Closed Last Week

Tiger Tiger Burning Bright, Booth (D-5th wk, 33 p) ($6.90-$7.50). 807. $32,400 (Claudia McNeil). Previous week, $12,800.

Last week, $10,313. Closed Saturday (19) at an estimated $80,000 loss.

Opening This Week

School for Scandal, Majestic (C) ($7.50). 1,616, $66,828 (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Alexander H. Cohen presentation of H. M. Tennent production of the Richard Brinsley Sheridan classic, opens eight-week engagement tomorrow night (Thurs.).

Other Theatres

Atkinson, Barrymore, Biltmore, Broadway, Cort, 54th St., Longacre, Lyceum, Miller, Winter Garden, Ziegfeld.

Seltzer Heads Loeb

Boston, Jan. 22.

Daniel Seltzer, assistant professor of English at Harvard, becomes acting director of the college's Loeb Drama Center for one year beginning July 1.

He has been associated with the operation since it opened and has acted in several plays. He will assume the duties of Prof. Robert H. Chanpan, who will be on leave of absence.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, film, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).*

The available roles will be reported weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a weekly guessing marathon. **This information is published without charge.**

Participating departments are as follows: (C) Comedy, (D) Drama, (M) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (M) Producer Stuart Ostrow c/o Casting Consultants, 444 Madison Ave., NY, PL 3-1639. The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not brainy nor precocious, must sing well and dance. Young business man, handsome, extrovert, flair for comedy, must sing and dance. Character comedian, dignified business man with heart, must sing, politician mature, colorful, tenor, comedian, sympathetic character, must sing, dance, comedy, dramatic ability, age 30-40. Character comedienne, 30-40, must sing well, dance, comedy, dramatic ability. Character comedienne, 40-50, must sing well, dance, comedy, dramatic ability. Character comedienne, 50-60, must sing well, dance, comedy, dramatic ability. Character comedienne, 60-70, must sing well, dance, comedy, dramatic ability. Character comedienne,

Legit Bits

Jill Kraft has succeeded Joan Hackett in the cast of "Dear Me, the Sky Is Falling," due March 2 at the Music Box, N. Y.

Tommy Sands is starring through Feb. 3 in "Sunday in New York at the Playhouse on the Mall, Bergen Mall, Paramus, N. J.

Eddie Bacin, recently admitted into the Assn. of Theatrical Press Agents & Managers, is company manager for "Calculated Risk." Claire Bibner is general manager.

Chester Fox has left David Lipsky's publicity office to open his own p.a. firm in New York.

Arthur Glickenman, formerly apprentice house manager at the Lunt-Fontanne Theatre, N. Y., has been admitted into the Assn. of Theatrical Press Agents & Managers and is now company manager for "Little Me."

A reception for Helen Hayes and Maurice Evans will be held in Oklahoma City under the sponsorship of the local Mummer's Theatre following their Feb. 3 performance there in "A Program for Two Players."

Tiger Haynes and his Jazz Militiamen, a four-man musical combo, will appear in "Kadish."

Vivian Blaine will have a starring role in "Enter Laughing."

Louis Beechner, who's appearing in the off-Broadway production of "The Hostage," has collaborated with Ben Morse on an adaptation of a French play by Andre Birabeau, to be premred at the Hampstead Theatre Club, London, under the title, "Head of the Family."

Bob Burland has joined the production of "Milk and Honey" as first assistant stage manager.

Manto Assumdsen and Frances Spanier have joined the cast of "Milk and Honey."

Gisele MacKenzie in "Annie Get Your Gun," directed by Ernest Karpeles, will be presented next week at the Sombrero Playhouse, Phoenix. Farley Granger and Isobel Bloom are costarring at the spot this week in "Ring Round the Moon," which Josh Logan staged.

An adaptation by Eric Bentley of Bertolt Brecht's "The Elephant Calf," was presented for one performance last night (Tues.) at the Masque Theatre, N. Y., following the regular evening performance at the house of "A Man's a Man," another adaptation by Bentley of a Brecht play.

National Ballet Making Philly Bow at Academy

Philadelphia, Jan. 22.

The newly-formed National Ballet makes its local debut Jan. 30 at the Academy of Music. Producer Monte L. Frierson and Frank Connelly, general manager for tent theatre operator St. John Terrell, will present the company at the Academy.

The bill will consist of "Swan Lake," "Homage au Ballet," choreographed by the troupe's director, Frederic Franklin, and a new work, "The Voyagers," by Valerie Bettis.

Dublin Festival

Continued from page 71

starred in Nora Lever's production of "Murder in the Cathedral" when it was staged in St. Patrick's Cathedral, Dublin. Several actors are displaying considerable talent, but there seems to be a lack of femmes of equal talent. There're some who are on the way up, but no major star breaking through as of now. Siobhan McKenna, although seldom seen here these days, is still the most important draw.

The 3,000-seater Theatre Royal, former home of burlesque variety, was demolished during the year to make room for an office block. This cuts number of major theatres to four, Abbey, currently tenanting former Queen's vaudeville theatre, Gate, Gaiety and Olympia. Plans were approved for new Abbey building, to house Abbey itself and an experimental theatre, and this is due to be ready in 1964. Work was also started on rebuilding of Cork Opera House which, like Abbey, was a burnout a few years ago.

Small theatres are struggling and can't take much at the b.o., but there is plenty of enthusiasm among the younger groups which should develop into something worthwhile given encouragement. Phyllis Ryan, former Abbey actress turned producer, has established a good record and her seasons are invariably of interest. She has the theatrical know-how and courage of an impresario most likely to stimulate the Irish theatre. Brendan Smith continues to direct the Dublin Theatre Festival and it is largely through the Festival that the Irish theatre gets an annual injection of public enthusiasm. He's currently working on a project for an Irish season in Paris during 1968. There's still plenty of enthusiasm in the Irish theatre, but not a great deal on which to nourish it.

Prince Show Payoffs

Continued from page 71

transition, is expected to pile up additional profits through a deal whereby the legit project is to share in revenue on the picture after production and advertising costs have been recouped.

"Forum," which is still going strong in its 30th week at the Alvin Theatre, N. Y., has been clearing around $60,000 a month. "Take Her," currently at the Hanna Theatre, Cleveland, has been doing okay on the road.

Prince's 10-show spread began in 1954 with "Pajama." He has another presentation scheduled for this season. It's "She Love Me," which he's co-producing with Lawrence Kasha and Philip McKenna. The vehicle is a musical adaptation of the Nikolaus Laszlo play, "The Shop Around the Corner," which was the basis for two Metro films. The book for the tuner was written by Joe Masteroff, the music by Jerry Bock and the lyrics by Sheldon Harnick.

Prince will also double as stager of the upcoming production. He made his directorial debut last season when he replaced Word Baker as stager of "A Family Affair" for another management. Earlier this season, he directed a production of "The Matchmaker" for a New York State tour.

Dallas Gets Adaptation Of Faulkner's 'Lay Dying'

A dramatization by Robert Flynn of William Faulkner's "As I Lay Dying" will be presented at the Dallas Theatre Center late next month and early March. Performances are scheduled for Feb. 26-28, Feb. 27-28, March 1-2 and March 6-9.

Flynn is on the theatre staff at Baylor Univ., Waco.

Ariane Francis

Continued from page 71

Country Playhouse during the summer with James B. McKenzie, general manager for the Lil organization, as co-producer.

If the four-play program at the Brown is successful, a stock policy will be instituted on a summer and winter basis at the former film house, which has replaced the Memorial Auditorium as the Louisville showcase for touring legit productions. Thus far this season, the Brown has played road companies of "The Sound of Music" and "A Shot in the Dark." The touring "Take Her, She's Mine" is due to play the house next Monday-Wednesday (29-31).

The Brown is managed by Louisville Theatrical Assn. Resident stage manager and designer for the stock season will be James Glidersleeve and Bob Soule, respectively.

'Scandal' in Black

Continued from page 71

ment, represents practically complete recovery of the balance of the production costs.

The weekly operating nut for "Scandal," which is slated to follow its New York stand with bookings in Boston and Washington, includes 2½% of the gross to singer John Gielgud, 1% of the gross to Cohen and a straight $1,250 weekly to H. M. Tennent. Gielgud also costars with Ralph Richardson, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen and Richard Easton. The weekly salary for the cast appears to have a base of $8,045, augmented by the equivalent of 10% of the gross.

Besides "Scandal" and "Fringe," Cohen is coproducer of "Lorenzo," which begins a pre-Broadway tryout tonight (Wed.) at the Shubert Theatre, Boston, prior to bowing Feb. 14 at the Plymouth Theatre, N. Y. He's also bringing Maurice Chevalier to the Ziegfeld Theatre, N. Y., for a four-week engagement beginning next Tuesday night (30). His presentation of the British revue, "Beyond the Fringe," is currently in its 14th capacity week at the Golden Theatre, N. Y.

Piazza-Grizzard

Continued from page 71

concerned with the building, administration and maintenance of the physical theatre itself, and the Minnesota Theatre Company Foundation, which is responsible for the production of the 20-week season of plays. The Minnesota Theatre Co. has a women's volunteer branch called the Stagehands.

Construction of the theatre, which will have 1,400 seats around three sides of the stage, is scheduled to be completed in March. The benefactor seats for individual seats ranges from $1.50 to $5. There's a 10% saving on the purchase of season tickets.

Showmanship Revives Brussels Opera

Theatre de la Monnaie Uses Temporary Singers And Permanent Dancers—Sells 70% of Tickets

By WOLFE KAUFMAN

Brussels, Jan. 22.

Until recently the Brussels Opera House was just another one of a hundred, playing the same old tried and tired operas, losing money, attracting less than half of its audience potential. Maurice Huisman was called in. A practical showman with a lot of theatre experience but no previous music or opera background, he went to work with zest. Today, as he launches confidently into his fourth season, he has the most alert opera house in Western Europe. He still has to battle constantly for State subsidy, as do all opera houses, but he has sold nearly 40% of his seats on subscription. Ticket sales, when he took charge, were about 30% of capacity; they are about 70% now. And he has developed a ballet company which is winning international attention.

What is most startling in the Huisman story is that he has succeeded by taking major risks. Theatre de la Monnaie has become a symbol of the new, the avant garde. He produced the first European "Wozzek" (outside the Berlin bloc) since the War. Now, two years later, the Paris Opera is actively engaged in rehearsing a production of this work. He produced Janacek's "Little Vixen" before anyone else in Western Europe dared risk it. He was the first to install "original language" production throughout, the works switching constantly to German, Italian, French or whatever.

He hasn't done away with the standard works of course. It is a theory in operatic circles that "avant garde" works may be okay, but Carmen and Verdi pay the rent. Well, he plays them. But he has no standing company. He imports troupes for each of his shows and it is his "avant garde" stuff that creates the excitement to the point where international scribblers travel to Brussels to see (and write about) his productions. As a matter of fact, and this is somewhat astonishing, the "new stuff" does better at his box-office now than the standards.

This was sheer gambling on his part, based on the theory that he must orient his house in "new" channels to avoid the dust and cobwebs which are normal in opera houses. Ballet operation is along these same lines, and his most successful gamble. Rather than hire season-long singers, who are obtainable on a production-per-production base, he instead hired dancers. He put together a good solid troupe of dancers from all over Europe (some of them are even Belgian), organized the Ballet of the 20th Century and put them to work rehearsing "new" ballet via a number of choreographers, mostly brought in from Paris. Here he got lucky. One of the choreographers was a lad named Maurice Bejart, who had a bit of a reputation with his own small dance troupe but who needed a spot (and cash) to spread his wings. Huisman opened the door for Bejart, gave him carte blanche, and had a winner. Bejart is now in total charge of the ballet, the ballet company now gets a lot of playdates outside Belgium and virtually pays for itself. Besides, of course, spreading the name Belgium around the world, which makes the localites very happy.

There is a great deal to be said, both pro and con, as regards Bejart. He has a tendency to be overly precious, he is inclined to reach for startling effects at the expense of choreography, he overindulges his flair for scenic eccentricities. But he never tires of invention, and that is to his credit.

His newest production (he dances) critics came from Paris, London, Germany, to see it) is a full-length item called "In Search of Don Juan." Bejart, who wrote and staged it, says it is a "Ballet-Oratorio." It contains some film projections on three large screens. The music is played by a guitarist, two drummers and two trumpets. Maria Casares, a very fine dramatic actress from Paris, recites poetry throughout the evening in Spanish, goodness knows why). There is a very fine a capella vocal chorus in the background.

Most of this is mish-mash. The projections are unnecessary. The spoken poems should be in French. A nauseating note is struck by the unnecessary introduction of a hideously deformed dwarf. But all this aside, there is dancing throughout the evening, and the dancing is wonderful. The dancers are in and around and above everything.

'Hey You' Due Off-B'way

Play-Pix Productions Inc., lessee of the Mayfair Theatre, N.Y., will preem "Hey You, Light Man" at the house Feb. 20. The Oliver Hailey comedy will be the first offering to be presented at the off-Broadway theatre by Play-Pix.

The production, marking Hailey's first attempt in New York as a playwright, will be directed by Alfred Ryder. Madeleine Sherwood and Mark Lenard will costar.

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Newsprint Hurting

New York and Cleveland newspaper strikes are costing Canada about $1,500,000 a week, or roughly $18,000,000 to date, according to Robert Fowler, prexy, the Canadian Pulp and Paper Association New York dailies alone use 800,000 tons annually he said.

The Canadian International Paper Co Ltd curtailed production three weeks ago at its three newsprint mills. The company's mill at Dalhousie New Brunswick, went into four-days-a-week operation last week. Mills normally operate six days a week.

Fowler said that every ton of newsprint production represents wages divided between mill and forest workers consequently, the loss of New York and Cleveland communities is costing Canadian workers $592,000 weekly in cutbacks.

N. Y. Daily

Metropolitan Daily Inc has been formed to deal in newspapers and magazines and to conduct a business as printers and publishers, in New York. Company's stock consists of 50 shares of preferred, at $100 par value, and 200 shares of common, at no par value. Jacob Gerstein was the filing attorney.

Amory On Paperback Censoring

Cleveland Amory, in a look at "The Phenomena of Paper Back Books" on Wednesday ('16) on NBC-TV's "Today" show noted a trend toward "local censorship" of the book in some cities. Rather than this system, he suggested an arrangement "something like the movies where one person would have an office and would check, but would not censor."

He felt that "a code" for the paper back book industry might be of value and might work. In this connection he was most concerned with the so-called "sex books." He said that the local censorship idea had begun in Chicago where the Tribune decided not to put any such books on its best seller list and eventually wound up with no list at all.

Citing other cases of "local censorship" Amory noted a group in Cincinnati called the Decent Literature Committee which conducts showings of a film on the smut book subject called 'Pornography for Profit.' He also mentioned a group in the Yorkville section of New York where local clergymen are putting the pressure on newsdealers et al to clear their racks of such material and also urging their congregations to write to JFK asking that he include "moral fitness" as his "physical fitness" program.

He also talked of other censorship cases and discussed the supreme court interpretation of "obscenity." Amory had nice things to say about paper backs too, particularly the fact that they now bring the classics to people of small means.

The critic made no reference to the "Connection" film case wherein the Review's ruling of obscenity because of the repeated use on soundtrack of a four-letter word was reversed in court. He also failed to mention the years of effort by the NY State Joint Committee on Obscene and Offensive Material on the book and picture fields. Coincidentally, two bills on the subject of obscenity were slated for introduction in Albany the day Amory appeared on "Today."

Morley Callaghan's Paris

There have been fifty-odd books written about Paris in the 1920s, most of them memoirs of one sort or another all of them talking about Hemingway, Joyce, Stein, McAlmon, Pound, etc. It was a rich period, ripe with vivid characters and with considerable importance on world literature and art. Now comes another one, "That Summer in Paris" by Morley Callaghan (Coward-McCann, $5). It is a good book, perhaps Callaghan's best book though he will have the right of judgment, with a lot of fine nostalgia but no hanky-wringing. And like virtually all the books which have preceded it in these years, it has a few glaring faults. But it has one very strong thing in its favor. It straightens the record on a couple of counts. Juvenile. And it becomes crystal clear upon reading, that the time has come now, for an appraisal and addition, a putting-together of a book about all these people.

Callaghan's book will belong to the Paris period and it is fairly certain that he would not approve of the cover his publishers use on this book, with its emphasis on the word "Paris." He spent one year there, in close contact with Hemingway, McAlmon and Scott Fitzgerald. He tells us about this summer and about these three married geniuses, two of whom were successful. It is a fascinating close-up examination—more than that, it also shows us a very close portrait of Callaghan himself, who could have made it, nearly made it, may yet make it as an important writer, having outlived the other three. But it is not Paris. Paris just happens to be the place where these four met and spent some tortured and exultant months together.

Perhaps this reviewer is the wrong person to judge such a book. He was there, in Paris, at the very same time, and he knew most of the people involved at the same time. The book had to be a constant reminder of scenes, moments, events which now 30 and more years later—affect the reviewer differently than they do Callaghan. That is natural. Is the book much-ado" Certainly not, from the standpoint of literature and evaluation. Though one here's wondering—does anyone who was not there care?

The most important point that can be made is that Callaghan is an astonishingly good reporter. Somehow this is a surprise. One thinks of him as a short-story writer, as a novelist. But here he reports an epoch, a moment, a period, and he makes it come alive, he gives it dimension and meaning. We get little glimpses of James Joyce and Ford Madox Ford and Ludwig Lewisohn that are gems of good reporting. His "I" is never intrusive. It is as much a good picture of America of that era as of Paris. His scenes with Sherwood Anderson, Max Perkins, Josephine Herbst, are superb. He mentions The Smart Set, Mencken, Variety. It is all a piece. And good reading—for them as cares.

Kerf.

Playboy Calendars' Battle

Playboy Magazine's 1958 Playmate calendars may yet be sold on Albuquerque newsstands this calendar year, if legal action started in District Court here last week carries through. So far this season, the girlie calendars haven't as yet been peddled locally.

Last week, District Judge Paul Tackett issued an injunction restraining Police Chief Paul Shaver and two official City Attorneys from interfering with the distribution of the calendars.

Temporary injunction was obtained by HMH Publishing Co. (Playboy and Playboy calendar publishers of Chicago which charged that City Attorney Frank Moran and Assistant Charles Glass set themselves up as a censoring board.

A hearing to show cause why the order should not be permanent was set for Feb. 11 in Judge Tackett's court.

Ad Man's Tome

Former McCann-Erickson ad man, Stanley H. Brown has inked a pact with Sloan & Day for a novel titled "What's a Nice Girl Like You Doing in a Place Like This?"

Book, which will satirize the ad industry, natch, deals with an unsuccessful advertising ad and a boy-wonder ad man who trade an ad agency for a banana republic, sell that to a big oil company, swindle the oil company, buy the country back cheap, build a thriving tax paradise for American business men, then set out to take over the Free World via monopsonal contracts under which they guarantee an Utopian economy to any underdeveloped country for 10% of the top. Publication date is scheduled for the coming fall.

Rise of Billy Rose

Bill Rose, the shy South African who landed in England from Canada with $14 in 1921 and created millions, is in his quiet way one of the great modern showmen. He revolutionized English working class vacations by mass production "luxury" at a string of holiday camps. He became a philanthropist and an elder statesman of the Variety Club of Great Britain. Now "The Rose Story" (Jarrolds, $2.35) has been told by columnist Rex North, of the Daily Mirror, present Variety Club Chief Barker. The book combines North's professionalism, some true show biz Rose lore and a close picture of the man that was dug out of him only by North's alert probing and his closeness to the Holiday Camp King as a longstanding friend.

A few biographers could cap this story. "I have the relish of a favorite memory, of the day about 1947 when Rothia woke up a millionaire. On this serenely beautiful day his bank statement read: one million and seven pounds. On that day I played wet nurse to him—and paid for lunch—so that he should not accidentally spend eight pounds and lose his millionaire status."

Rothia still eats modestly and lives modestly for a man in his income bracket. In short, he has not changed, except perhaps to gain in assurance. Rich.

Translate Fortune For Japan

As its first mag specifically directed at the Asian market, Time-Life will publish a Fortune-like business monthly to be called President in the Japanese language.

Kickoff circulation is estimated at 15,000 with the figure expected to be doubled during its third year of publication, according to Edgar R. Baker, managing director of Time-Life International.

During its first year of publication, most of the articles in President will be translations from Fortune.

The mag will be a joint enterprise with the Diamond Publishing Co., Ltd., operating under a newly-created corporation called Diamond-Time in which each partner will own a 50% equity.

Buys Export Trade Mag

American Heritage Publishing Co., Inc., publishers of American Heritage and Horizon mags, has acquired Export Trade mag and the Exporter's Encyclopaedia, published by Thomas Ashcroft & Co., Inc., for an undisclosed sum. The purchase represents a further expansion move for Heritage Publishing which was founded in 1954 with an initial investment of $64,000.

Export Trade is the oldest weekly published for American export marketing execs. The Exporter's Encyclopaedia, an annual reference work, began publication in 1904 and was acquired by the Ashcroft Co. in 1919. Ashcroft's top personnel will remain with the firm which will be operated by American Heritage as a wholly-owned subsidiary.

James Ley's Upped Status

James W. Ley, formerly director of advertising services for the Curtis Publishing Co., has been placed in charge of administration for the firm's magazine division. He succeeds E. Kent Mitchel, who retires Feb. 28.

The magazine division, created last September, includes all mags now published by Curtis. These comprise Saturday Evening Post, Ladies' Home Journal, Holiday, The American Home, and Jack and Jill.

CHATTER

Paul Cazavant, publisher of Biddeford-Saco Journal, was elected president of the Maine Daily Newspaper Publishers' Assn. at the annual meeting Jan. 8. He succeeds Quentin A. Whittier, general manager of Lewiston Sun-Journal. Paul S. Plumer, general manager of the Daily Kennebec Journal in Augusta, was named as vice-president, and Howard N. Gray, general manager of the Waterville Sentinel, was re-elected secretary-treasurer.

Evan Wylie is working on an as-told-to autobiography of gospel singer Mahalia Jackson, which Little, Brown is publishing.

Donald Grace, former advertising manager of the Strathmore (O.) Herald-Star, has been named business manager of that newspaper.

Dispatch Printing Co. of Columbus, O., plans to spend $5,000,000 on building expansion and new equipment to provide more space and facilities for the Columbus Citizen-Journal, a forenoon-and-morning newspaper. The Dispatch prints the Citizen-Journal, whose editorial office is in the building.

William O. Walker, 68, publisher of Cleveland Call and Post, which he took over in 1932, has been appointed by Gov. James A. Rhodes as state director of the department of industrial relations.

James Warren, publisher of Help and Famous Monsters mags, has purchased the Captain Co., mail order firm, which he will operate out of Philly.

Brian Bora Dunne, 54, author and mag contributor, died recently of a stroke in his home in Santa Fe, N.M. Son and two daughters survive.

Mary Rose Reynolds, 82, pioneer women's editor of national farm mags, died Jan. 6 in Philadelphia. She was an editor of Farm Journal until her retirement in 1947.

Charles E. Merrill Books Inc., a Delaware corporation, has merged Iroquois Publishing Company Inc., a New York concern. Alfred G. Mueller, of Manhattan was the attorney recording the certificate in Albany.

F. W. Dodge Corp. of New York, has merged The Modern Hospital Publishing Co. and Purchasing Files Inc., both Illinois corporations. Breed, Abbott & Morgan, of Manhattan filing attorneys at Albany.

Recent election of A. J. Russell Jr. as exec vep of the New Yorker Magazine has been followed up with a number of new appointments on the ad side. Robert S. Ogden becomes advertising manager, Joseph M. Stevens, eastern ad manager; William P. Buston, director of branch offices, and David D. Mackarin and Ralph P. Stephens, associate national ad managers.

Publishing Stocks

(As of Jan. 22, closing)

Allyn & Bacon (OC)	30¼
American Book (AS)	68
Amer. Stnd. Press (AS)	5½
American Heritage (OC)	7¼
Book of Month (N.Y.)	22¾
Condé Nast (N.Y.)	8½
Corwin Mfg. Co. (OC)	11½
Crowell Collier (N.Y.)	19½
Curtis Pub. Co. (N.Y.)	7
Ginn & Co. (N.Y.)	26½
Grolier (OC)	62
Grosset & Dunlap (OC)	12
Harcourt Brace (N.Y.)	30½
Hayden Pub. (OC)	6½
Hearst (OC)	21½
Holt, R&W (N.Y.)	30½
L.A. Times Mirror	34
Macfadden Bartell (AS)	3½
McCall (N.Y.)	36½
McGraw-Hill (N.Y.)	25½
Meredith Pub. Co. (OC)	24½
Nat'l Pep Pub. (OC)	2½
New Yorker (OC)	84
Pocket Books (OC)	7½
Prentice Hall (AS)	36½
Ran'm House (N.Y.)	17½
Scott Foresman (OC)	24
H. W. Kane (OC)	26
Time Inc. (OC)	69½
Western Pub. (OC)	22
World Pub.	8½

OC—Over the Counter.
NY—NY Stock Exchange.
AS—American Stock Exchange
(Supplied by Parke & Co.)

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Though the average life-span in the United States is said to be 68, or twice as long as the average in backward countries, Hollywood hardly helps our statistics on longevity. Whatever actors may argue to the contrary, their work is not as hard on the old corpus as, say, cutting sugar cane. And yet Hollywood people go down from cancer or heart disease in increasing numbers at comparatively young ages. What is killing far too many stars far too early is a combination of smog and smoke.

Not far from Hollywood lives the daughter of an old Navy doctor. She's quite a hostess and has a Grand Guignol touch that would win an Academy Award from Boris Karloff, Vincent Price and Peter Lorre.

How To Keep Your Cigarettes

As guests sit down and begin groping in their pockets for cigarettes, she leaps up and proffers hers.

"Cancer anyone?" she asks. "Cancer."

She has a charming smile and she uses it. The general effect, however, is to kill all desire to smoke until the gruesome image wears off. Nobody uses her cigarettes. In fact one pack has lasted her for years.

Somewhere in stage memorabilia must be listed the first dramatist who, stuck with the need for sparkling dialog to cover a stage wait, hit upon the hero extracting a package of cigarettes from his pocket and asking, "May I smoke?" The next step was to proffer a butt to the lady and if she took it that told you she wasn't. Then came the business of her offering cigarettes to guests and then came the time when the hero lit one for her. Topping him finely was the great who lit two, and handed one to her.

Who Smoked First On Stage?

I can't remember the first actor or actress I saw smoke on stage but I do remember in Gendreau's restaurant in Greenwich Village seeing a woman in 1912, obviously a foreigner, smoke a long Russian-type cigarette with a silk tip.

What these playwrights used for stage biz before the introduction of cigarettes or telephone I can't remember because, believe it or not, that was before my time.

I suspect the men used cigars, though that couldn't have gone too far back because the first cigar factory was established in Hamburg in 1788 and the United States didn't get into the act on a large scale until nearly a 100 years later. The average annual consumption of cigars today is 30, though there are gossips who insist that this is Winston Churchill's consumption for a day.

Grant, Ruth, Runyon—Victims

The first heavy smoker of cigars or cigarettes in Who's Who to be felled by cancer of the throat, it shocked me to learn as a boy, was General U. S. Grant. The next big one was Babe Ruth.

The first notable in our time who went down from this disease from smoking cigarettes was Damon Runyon whose memory is kept alive by the Damon Runyon Cancer Fund which is directed by Walter Winchell.

Spanish explorers first found the natives of the West Indies smoking cigarettes. They were made of native tobacco wrapped with corn husks. When introduced in Europe cigarettes were lower as a status symbol than the pipe, snuff, cigars or chewing tobacco. Seeking a rise in status, it moved to countries along the Mediterranean and the Black Sea. But these were Turkish cigarettes, made from a highly aromatic leaf.

English Tommy Gets Paid Off

The Crimean War introduced the cigarette to the English army, and around 1860 the first cigarette factory opened in London, which didn't have much good air to begin with.

The United States got into the act in 1867, but didn't really get going because these were handmade coffin nails and the daily output was low. But in 1880 James Bonsack of Virginia got a patent on a cigarette-making machine. He could produce 200 cigarettes a minute. Now 1,200 a minute is par. A pack of 20 cigarettes are then pushed inside a mandrel. Around this the foil and paper have been wrapped. The package is delivered to a runway and moved under a wheel which applies a revenue stamp, for these butts are taxed from $2.50 a thousand to $6.50. Prior to closing the pack, however, feeler pins detect missing cigarettes or those which are too long or too short. Any defective package is automatically discarded by the machine.

Machines Pull Down Here

They do all that and more. It would be nice if the machines then smoked the cigarettes, but there would be no millions in that, no college which could be induced to change its name from Trinity to Duke.

Nice Slogan, No Sales

For years I have been promoting a project called Redwood Cigarettes. They would contain no coal tars, no nicotine, no tobacco but had a fine slogan. The slogan was "Redwoods taste wood like a wood cigarette should." But so far I might just as well be shilling for Stars of David in Cairo. Everybody grins in a gruesome way but nobody buys.

Broadway

Paris literary agent George Martin due in on business in late February or early March.

Show biz attorney Ed Raftery (O'Brien, Driscoll & Raftery) back on the job after a month's hospitalization.

Lawrence Alan Tisch, president and board chairman of Loew's Theatres, elected to the board of the Grand Union grocery chain.

Billy de Wolfe, dancer Sheila Holder and Alan Collins, head of Curtis Brown Ltd. literary agents, all to Europe Saturday (19) on the Queen Mary.

Noel Coward, opera star Joan Sutherland and Max J. Rosenberg, prexy of Vanguard Productions, among those in from Europe last week on the Queen Mary.

World Pix editor-in-chief Bill and Anne Fay are first-time grandparents via Joan and Russell Tarr, who reside in Palo Alto, Calif.

[illegible] (20) was also a souvenir of Long Island [illegible] co-sponsor of a $100-a-plate [illegible] at the Hotel Waldorf-Astoria for the Stonewall Jackson Hospital.

Sherwood Smith, chairman of the executive committee of the Interstate Theatres Corp., and Charles Moskowitz, Paramount Pictures vice president in charge of [illegible] Corp., are in Miami Beach for the Variety Club Tent 25 Ladies Night dinner-dance tonight (Wed.).

"Dear Me, The Sky Is Falling" [illegible] Cummings Press and [illegible] Publishing Co. [illegible] Publishers Exchange [illegible] Dec. 3 for a [illegible] publication in March 1964 at [illegible] Angeles.

Alexander H. Cohen [illegible] the Broadway production of "Hello, Dolly!" [illegible] Lunt-Fontanne Theatre [illegible] Jan. 16, 1964. [illegible] David Merrick's production of "Subways Are for Sleeping" [illegible] Jan. 27, 1961.

Ted Cott, producer of the Steve Allen WNEW, New York, radio show, has been named executive producer of the Jack Paar NBC-TV late night show, effective March 1. Cott succeeds Jack Hurdis, who resigned to join Metromedia Radio as director of programming.

Stage Comptroller Arthur Levitt of Brooklyn, recently selected for the State Senate on the Democratic ticket, [illegible] Democrats outside of [illegible] Republicans spoke at a dinner tendered him by the Albany Variety Club on [illegible] at the Ten Eyck Hotel. Variety [illegible] and showbiz [illegible] Variety [illegible] Sept. 26 Carol Lynn Hiller weds Lt. (jg) Kenneth Schoenberg, Lieut., U. S. Navy, at the Westminster Presbyterian Church in San Diego, with a reception to follow at the Commissioned Officers Mess at the U. S. Marine Corps Recruit Depot in that city. He is the son of Edna and Joe Schoenfeld, Los Angeles talent agency exec.

Prior to departure last week for a European talent scout impresario Sol Hurok postponed the Renata Valletti concert of Jan. 31 at Town Hall to April 16. Hurok previously had set back recitals of three others on his roster, Abby Simon, Robert Gerle and Olga Coelho. Whole point of longhair dates in Manhattan often played at a loss, is to get press clippings to impress hinterland.

Presence of J. Myer Schine and a group of Schine officials at the testimonial dinner which the Albany Variety Club gave (16) in the ballroom of the Sheraton-Ten Eyck Hotel for State Comptroller Arthur Levitt, led to the circulation of a report that the Schine interests would "take back the lease" of the 600-room hotel. Schine Hotels sold the Ten Eyck, which they operated since 1945, to the Sheraton organization in 1954 at a reported profit of $1 million.

B'way Jr.

By Walter Winchell

"How to Succeed" boxoffice lost a patron, a rabbi who wanted to celebrate 15th wedding anniv at that hit with wife. He was offered two pews at $8.80 per in last row. "No actors" he huffed, "are worth that much."

S. Bilinsky, husband of the Stork Club cigaret girl, created some attack at the [illegible] Saturday [illegible] Peter Max' pave [illegible] Chelly, Knickerbocker" topic [illegible] newspaper circles. Revealed here Lee Cassell partly [illegible] a 3-dot gab col'm into over $750,000 a year via many sidelines.

Newspaper strike will hurt innocent bystanders at one rich gazette. It plans dropping between 600 and 750 staffers (clerks, accountants, Girl Fridays, news staffers, et al.) to make up some of strike losses.

Bway and Miami boxoffices blame Castro's blowtop to-do for biz letdown in January biz. "People are staying home," said one innkeeper, "despite new low rates. They fear Castro may go berserk and the new income tax [illegible]."

None of the good shows are complaining about biz. That goes for the better eateries. Word-of-mouth on [illegible] nice circulation [illegible] any [illegible].

Frank Loesser [illegible] "Sacred" and other [illegible] [illegible] vote, [illegible] and [illegible] unusual month's board. Dissenting [illegible] & Vocal.

[illegible] [illegible] [illegible] due in for Rhine [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of J. Myles has no [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Kennedy Boff Standup Comic

Continued from page 1

[illegible] by the closed circuit [illegible]

[illegible] of War producer and director Jack Hill salute to [illegible] took on the complicated sound difficulties with an army of technicians and an assortment of electronic reading aids [illegible] It might have been worse, but it shows what can happen when the capitals are involved. It was loud and clear. Quality of the sound in fact left nothing to be desired.

The gala premiere was transformed into a dazzling night, as well with a multitude of balloons and fluttering streamers.

Latin Sentiment

Perhaps motivated or otherwise every performer on the bill put heart into his/her act. On the "I Love Jack" note, Gene Kelly, who emceed along with Kirk Douglas, introduced himself as "a part-time dancer and a full-time Democrat." When it was Douglas' turn, he quipped:

"Mr. President, we are honored that you have so much interest in our business and that you read VARIETY every week. We are trying to encourage. We hope Jack Gilford is reading the Congressional Record."

But the hit of the show turned out to be the President himself, who is now established as the best standup comedian outside of the "Sen. Acts" likes. With his skill at screening and timing gag lines he received the loudest yaks of the night. "The $100 per plate dinner," he said, "was originated 30 years ago in the days of the Roosevelt New Deal. We have revolutionized that by removing the dinner. But we are hanging on to the $100. The day will come when we will let you go."

The latter referred to charges that Government employees were forced by arm twisting to divvy up for $100 tickets. One such federal worker in the crowd was overheard [illegible] but I can't have my arm anymore."

Top Ev and Charlie?

Vice President Johnson also thanked the talent at the end of the show, telling the crowd: "The Democratic Party has the Ev and Charlie Show. But look what we've got! Weren't they great?" There was another ovation for the cast.

Producer Adler lost three members of his cast for illness or other reasons. Danny Kaye, Judy Garland and Carl Reiner. But the blend of talent remaining was a variety bill of excellence from the opening by Yves Montand (Gene Kelly's favorite in France) to the rousing, [illegible] finale.

Kennedy, was well received after "Love Walked In," "Poor Little Rich Girl" and "You're Nobody Until Somebody Loves You." She had not made the Madison Square Party last May to JFK.

Carol Burnett had plenty of comic freshness in a skit based on an old idea. She was a princess making a television film wherein she was to drink a toast to President Kennedy on his inaugural anniversary. She, of course, miscued the first few times and then began to feel the effect of the booze. As executed by the amusing Miss Burnett, it had more razzle dazzle than any ordinary alcoholic scene.

Antonio & His Flamenco Ballet Espanol was heel pounding macho stands, with a rousing pace in the staging.

Peter, Paul & Mary were effective as representatives of American folk singers. Among their four numbers were "This Land Is My Land" and "Lemon Tree."

Larry Gelbart and Burt Shevelove wrote the gags for Kelly and Douglas. One by Douglas, related to what show biz is willing to do for JFK: "Darryl Zanuck, during the Cuban crisis, volunteered to 'The Star Spangled Banner.'"

John Reardon opened vocally on "send 30,000 of his own troops."

The skit and matter how care for details by producer-director Adler were in evidence throughout. Apparently, no film was made of the complete show, although all three tv networks were there and shot segments. They are for use only on news shows, according to the understanding here.

The show ran two hours and 45 minutes with no intermission.

Inaugural Anni Salute Lineup

Produced and staged by Richard Adler.

1 "Star Spangled Banner," John Reardon.
2 Anniversary Overture, Hal Hastings conductor; orchestra'd by Sol Kaplan.
3 Gene Kelly, Writers, Larry Gelbart, Burt Shevelove.
4 Yves Montand, Robert Castella, conductor.
5 Antonio & His Flamenco Ballet Espanol with Carmen Rosa.
6 Shirley Bassey, Raymond Lorz, conductor.
7 George Burns & Carol Channing, Robert Hunter, conductor.
8 Peter, Paul & Mary.
9 Kirk Douglas, same writers as Kelly.
10 Jean Sutherland, Richard Bonyge conductor.
11 Carol Burnett, assisted by Dick Altman.
12 Dunham Carroll, Peter Matz conductor.
13 New York City Ballet, excerpts from "Stars and Stripes", choreography by George Balanchine, costumes by Karinska, Robert Irving, conductor, music by John Philip Sousa, orchestration by Hershy Kay, featured soloists, Allegra Kent, Arthur Mitchel, Edward Villella.
14 Anniversary finale.
15 Lyndon B. Johnson, Vice President of the U. S.
16 John F. Kennedy, President of the U. S.

Associate producer, Jerome J. Meyers; musical director, Hal Hastings; lighting, Sam Leve; decorations, Robert Rowe Paddock; production stage manager, Chet O'Brien; sound, Phil Ramone; production assistant, Paul Blaustein; assistant production stage managers, Ira Cirker, Bob Bostock.

Washington, Jan. 22.

Three theatrical couples were among the guests at the annual White House dinner Monday (21) honoring the Vice President, the Speaker of the House and the Chief Justice. Couples were the Robert Sarnoffs, the Leland Haywards and the Robert Dowlings.

Gloomy Report

Continued from page 1

son leader, that is assumed to be a formality.

Elvin's main beef was directed at the clauses which defined a national film and his principal objections were directed at the proposals that writers, composers, directors, production crew, etc. could be recruited either from member states or from nationals who "share the same cultural background." Elvin was informed that this phrase could be defined as meaning a common language, so that Britain and America would be linked together for nationality purposes, as would, for example, Germany, Austria and Switzerland, France and Belgium, and so on.

In his report to his union, the ACTT topper avers that this definition of a national film would mean, if Britain entered the Common Market, that all the protections embodied in the Cinematograph Films Act, Quota Acts would disappear overnight. This would affect the percentage of British labor employed, the fair wages clause, the need to film studio scenes in British studios and the quota provisions.

According to Elvin, other proposals would lead to the end of the British Film Production Fund (statutory Eady scheme), but this would be replaced by a communal European fund. From the British point of view, only the British Film Finance Corporation would be "saved from the wreck" although what would remain for it to finance would be anybody's guess.

On the basis of discussions with French trade union colleagues, Elvin came to the conclusion that there would be a gradual fall and eventual heavy decline in purely national production. Theatrical film needs would largely be fulfilled by an increasing number of European productions, with Italy as the main centre. That was a country where the trade union movement was split four ways, and as a result, had few if any, trade union agreements, with the depressed conditions of employment and wage rates which inevitably follow.

Declaring that he left the Paris meeting in a "most depressed state," Elvin reported back to his executive committee, which has instructed him to call a special meeting of the Federation of Film Unions and to make a detailed report to the Union's annual conference in March. The FFU will be asked to reach a common decision to oppose the proposed terms for the film industry within the European Common Market. Additionally, the executive has decided that the union shall be represented at all similar conferences in Europe, and has agreed to take all necessary steps to protect its agreements and the national quality of the British film industry.

Take Near $1-Mil, Expenses $90,000

[For Inaugural Salute Show]

Washington, Jan. 22.

Democratic National Committee reported that the Kennedy-Johnson Inaugural Anniversary Salute grossed "approximately $1,000,000." Producer-director Richard Adler estimated expenses of the show "will run under $900,000."

Performers were paid only their expenses, with these limited to their travel to the capital and their hotel and food while in town.

Yves Montand came from Paris; Joan Sutherland, from Italy; Shirley Bassey, from London; Carol Channing, George Burns, Gene Kelly and Kirk Douglas, from the Coast; Carol Burnett, Dunham Carroll and members of the New York City Ballet company, from New York, and Peter, Paul & Mary, from a relatively short distance away in Maryland.

Local musicians in the 50 member orchestra came from New York. Other touters were recruited locally.

Only other major production cost was for construction and electronics to lick the acoustical problem of the Washington Armory.

Adler donated his own services.

The cast was invited to a midnight supper after the show at the home of Vice President and Mrs. Lyndon B. Johnson. President and Mrs. Kennedy were among the guests. The President and Vice President expressed their gratitude to each performer individually.

Jack Forrester Dies at 59

Continued from page 2

later romance figured in Forrester's professional advancement, but when she became ill he, too, lost interest but stayed on in Paris where he has been a resident since the mid-1920s.

A bachelor, with a rare sense of humor and personable charm, Forrester was a natural host vivant for industrialists and showmen alike. Long before the international jet set became a columnar phrase, he made the social scene without ever really striving for it. In fact, he preferred to hobnob with John and Henry Ringling North and the show biz set than the others. He was regarded as a European, with a French perspective on personal and financial matters. As such he automatically opened doors for the globetrotters, chiefly Americans, and also for the expatriates like himself. Getty included.

However, this was not his "career." His acceptance at ski spas, resorts and so-called "international seasonal haunts was casual and automatic as befitted one who "belonged" and didn't "climb." Whether this figured in his ultimate (from "contacts" is conjectural but, regardless, accidental.

"It was Forrester, the hoofer-turned-trader, who paved the way for frozen currency deals and, more importantly, trading natural resources from one European country to another—steel to oil, cobalt for textiles, fruit for ore. In the postwar development of latent economies he figured in thawing out much of them frozen money. This came about largely under the World Commerce umbrella.

He also figured in thawing out millions in frozen American film currencies via the Vatican and other sources.

His flair for the film business was natural. For a time he and Louis Parant were partnered in Forrester-Parant Productions in Paris.

During World War II, in service with the OSS, he shuttled between Madrid and Lisbon, which were the so-called "neutral" listening posts for the Allies. On several occasions he was parachuted into Nazi-occupied Paris. His French was like a native's. It was a running gag, for a time, in later years when he plane-hopped around Europe with the Rivas, or motored or railroad across frontiers with Getty, later never flew, as he crossed French frontiers and spoke to the customs officials in earthy Gallic patois, to watch their expressions when he produced his American passport, indicating Manhattan birth.

To give Forrester a convincing "front," Universal Pictures set him up as a "producer" in Madrid. Not given to discussing his own exploits, for which he received the Croix de Guerre and the French Legion of Honor, Forrester had some vivid memories of courage and heroism of extreme nature. His favorite reminiscence concerned a French war hero, who in now a somewhat shellshocked attache at a newspaper kiosk in one of the deluxe hotels. This Frenchman's name was legend among the Maquis and kindred anti-Nazi exploits. But somehow he was too soon forgotten. The details of this man's personal courage under torture read like a "script."

Presumably because of his innate showmanship, Forrester was able to "dig" the latest Yank gags and, with extraordinary bilingual skill, translate it either at a party in Manama's or to some oil-rich sheiks in Saudi-Arabia and Kuwait. It was via an oil royalty deal, with Getty, that Forrester really came into the "big" money.

Forrester's gregariousness made him a familiar figure whether he was roving the Riviera or hibernating in Deauville. He was a regular commuter to Getty's Sutton Place manor, outside of London. Presumably, Forrester was to "really take it easy" after a current Danish oil cartel deal was finalized. Forrester shuttled between Paris, Copenhagen and London on this latter deal for over a year, while fully aware of the "warnings," because of his heart condition.

Forrester's acquaintances with figures and personages more than once stood him in good stead in the casinos on the south of France. To begin with, he appeared a confirmed "lucky" player. He was known to many croupiers and had unlimited credit at the roulette tables with result that, as he'd gravitate around, some instinct told him to play this-or-that number. As the ball was whirring, and before the "end-of-the-play" chant, he'd borrow from the croupier and play the "instinctive" number with the house's chips. His average of coups became legendary.

In turn he did the casinos favors because, after studying the frequency of wins at certain tables, he would continue playing those combinations. Then he'd call in the supervisors and point out that seemingly the level of the table just could shade the ball falling into certain fields and numbers and combinations with greater frequency. They would then lift out the wheel, substitute a new whirling disk, and the sequences disappeared.

Of poor Irish-American family, born in the "gashouse" district of Manhattan's East 30s, he was sent to Europe by his parents to study art.

At that point, the shot on the Yankee Doodle Dandy musicomedy type gone Getty may lose some of its objectivity subjectively, he and Miss Chevalier were to have accompanied this reporter on a West Indies cruise Jan. 5. It was to have been a recuperative 15 days for Forrester. Perhaps, also, they might have gotten married. At the last minute Forrester canceled out because he and Jean Paul Getty were to have been recipients of the highest French Legion of Honor award—with the rank of Officier. It was to have been a gala ceremony at the Elysee Palace. That alone could interfere with Forrester's Caribbean cruise plans. Also, significantly, the French President had declared himself as "cutting down" on any new Legion ribbons — he didn't want to cheapen them. They had truly had to be earned by "friends" of France.

Instead, Forrester went to St. Moritz for the winter sports and had to return to Paris in 48 hours; the altitude was too much of a strain on his heart. A cold, caught in Paris, where the weather has been miserable, as throughout all of Europe, turned to pneumonia and Forrester died within a couple of days. In fact, so quickly that only his closest Paris friends knew.

Forrester and Miss Chevalier were building an elaborate new house outside of Paris, on a fashionable country club grounds, in anticipation of their marriage. His apartment was on the Avenue George V.

Edison Awards

Continued from page 1

communications, radio program best portraying America—"Why They Do What They Do," NBC; best science radio program for youth—"How Will Man Shape Man's Future?" NBC; radio station that best served youth in 1962—WSB, Atlanta, tv station that best served youth in 1962—WLOF-TV, Orlando. (Each of these stations won an Edison Award and a $1,000 scholarship for a high school senior in their community.)

Film awards were: film best serving the national interest—"The Miracle Worker," United Artists; best children's film—"The Wonderful World of the Brothers Grimm," Metro-Goldwyn-Mayer; special edut on for the best science education film—"Frames of Reference," Educational Services Inc., to professor J. N. P. Hume and professor D. G. Ivey of the Physics Department of the University of Toronto.

Children's books were: best children's science book—"Stars, Men and Atoms," by Dr. Heinz Haber, Golden Press; best science book for youth—"Knowledge and Wonder," by Dr. Victor F. Weisskopf, Doubleday, for special excellence in contributing to the character development of children—"Strong Fingers, The Story of Louis Braille," by Etta DeGering, David McKay Co.; for special excellence in portraying America's past—"Westward Adventure, The True Stories of Six Pioneers," by William O. Steele, Harcourt, Brace & World, Inc. (Each of the authors was presented an award and a prize of $200 and the publishers were given an Edison scroll.)

OBITUARIES

JACK FORRESTER

Melville Jack Forrester, 50, died at American Hospital, Paris on Jan 10 Long a cardiac victim, the former moniker juvenile in Paris music halls, who became one of billionaire J Paul Getty's most valuable financial aides, sought top medical assistance in recent years in clinics from Germany and Austria to the Peter Bent Brigham Hospital in Boston Jack, he never used Melville Forrester, American-born, a Paris resident since the 1920s At his bedside was Jeanne Chevalier, long his secretary Intimates believed they were due to be married some time this year

Detailed story on Page 2

HAL OLVER

Hal Olver, 70, a charter member of the Assn of Theatrical Press-agents & Managers and a former president of the union died Jan 21 in Veterans Hospital, N Y He served as ATPAM proxy for one year 1958-59 following a four-year period as business agent for the union

Olver, who was active mostly as an advance pressagent for touring productions branched out as a company manager a few years ago As a p a, he worked for the Ringling Bros Barnum & Bailey Circus and numerous legiters such as 'Sleep No More,' 'Star Time,' 'Lady in Danger,' 'Angel Street,' 'A Flag Is Born,' 'Come and Get It' 'For Love or Money' 'The Barretts of Wimpole Street,' 'Strike a Match,' 'Little Jesse James' and 'Once Upon a Mattress'

He was company manager on tour for 'Sunrise at Campobello' and 'Mary Stuart' His last assignment was as company manager on Broadway for 'Advise and Consent' Olver was also pressagent at one time for RKO and Loew's in New York and out-of-town

His wife survives

DR. WALTER M. W. SPLAWN

Dr Walter M W Splawn, 79 former federal official and college president who played a vital role in the creation of the Federal Communications Commission, died Jan 17 in Washington

Splawn resigned after a decade as governing president of the U of Oregon at the start of the Roosevelt administration to come to Washington as a 'one-man brain trust' for late House Speaker Sam Rayburn in framing and piloting Congress various Communications acts creating federal regulatory agencies

Splawn was the Federal Communications Act and much of it was written by Dr Splawn Ralph Brown, then chairman of the House Commerce Committee which originated all such laws

Splawn suffered an eye disease and became blind President Truman appointed him Chairman of the Interstate Commerce Commission, where he served for 19 years, retiring in 1949 after exhibiting a remarkable grasp of complex transportation problems and how to solve them

In Fond Memory of My Beloved Husband
LEE K. HOLLAND
(January 20, 1959)
Louise

DAFF SKAITH

Daff Skaith, Canadian radio and television commentator and columnist and Toronto Globe and Mail Opinion editor, died Jan 12 in Toronto from New York Hospital, where he had undergone surgery after a fall in his home on New Year's Day He started out as a reporter on the Kansas City Star and illustrated a column for the Toronto Star for the Toronto Globe & Mail She was also a panelist on CFTO-TV, Toronto, for the program Names to Fame

Skaith, who had been with Wall for three years as a commentator, is survived by her husband, an industrial engineer, a daughter and a son

ROY M. AVEY SR.

Roy M Avey Sr., 69, retired exhibitor and onetime distribution executive, died of a heart attack Jan 7 in Ft Lauderdale Fla, while visiting William K Jenkins whom he had been associated for years in the Arthur B Lucas & Jenkins circuit The chain was dissolved some years ago

A native of San Marcos Tex Avey was branch manager for Metro in Oklahoma City before transferring to the company's Atlanta branch in the early 1930s While in Atlanta he handled distribution of Metro's 'Gone With the Wind' among other product

After World War II Avey operated some 20 neighborhood theatres for Lucas & Jenkins He later became v p of Georgia Theatre Co in charge of buying and booking films for the circuit's 60 theatres He retired in 1960

His wife, son and two daughters survive

JOHN C. READE

John Colingwood Reade was commentator for the past 26 years with CFRB Toronto died Jan 13 after a fall in his home on New Year's Day He started out as a war correspondent and later as a freelance commentator and newscaster on CFTO-TV, Toronto, and CHCH-TV in nearby Hamilton

Born in Fairfield, England, he came to Vancouver and served with the Royal Canadian Mounted Police for three years then attended the U of Toronto His first broadcast for CFRB Toronto was a comment to cover the coronation of Edward VIII for CBS

Survived by wife, daughter

BARRY LeVAN

Barry LeVan, 61, former member of a vaude team billed as Jam-Up & Honey comedy team died Jan. 10 in Knoxville, Tenn following a heart attack He began his variety act on radio and in theatre with his partner Henry Wade in Chicago

Jam-Up & Honey disbanded about 10 years ago For seven years LeVan was a partner with Ben Atoff with the Grand Ole Opry troupe on WSM Radio in Nashville Following that he appeared for years with Eddie Arnold

Survived by wife, daughter and two brothers

JACQUES FRAY

Jacques Fray, 50, personality disk and radio announcer died Sunday (20) at his residence in New York As a two-piano team with Mario Braggiotti he was in vogue in the 1930s He had been an employe of the New York Times station, WQXR, for the past 16 years, selecting and emceeing foreign-net and vintage music programs

Fray was born in Paris.

EDWIN S. PRIDHAM

Edwin Stewart Pridham a co-founder of Magnavox, died Jan 12 in Oakland, Cal, where he remained when the firm moved to Indiana Pridham and Richard O'Connor started Magnavox in a converted Napa farmhouse in 1911.

There he produced the first dynamic loudspeaker by connecting a moving voice coil to a phonograph horn. Other developments credited to Pridham include the first single dial radio, the radio-phonograph and an intercom used by American flyers in World War I

Surviving are his wife, daughter and a son.

FRANCES WEINTRAUB

Mrs. Frances Weintraub, 66, longtime Yiddish theatre treasurer in New York and wife of Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Pressagents and Managers, died Jan. 18 in Mt. Sinai Hospital, N. Y.

She had been associated with the Yiddish theatre for more than 25 years as a treasurer and was most recently connected with the Phyllis Anderson Theatre in downtown Manhattan.

Surviving, besides her husband, and a son, Robert, an NBC-TV engineer, a daughter and three sisters.

PETER UPCHER

Peter Upcher, 70, actor, died recently in London He first joined Sir Frank Benson's company in 1900, then had two years with Pellissers Follies

Subsequently he appeared with the Ben Greet company largely in Shakespeare, and with ENSA during the war After the war he had a one-man show, 'Round The World In Song'

Upcher was a teacher of singing and also a composer His best known tune was 'Song of Love and Friendship'

WALTER WADE

Walter Wade, 52, actor songwriter and nitery performer, died Jan 10 in London

Wade, who left show biz about eight years ago to become an executive in the textile field, began as a straight actor in stock He broadcast constantly and around 1952 joined in a satirical cabaret act with Bill Currie, ex-drummer for Harry Roy The two played every cafe in London except the Savoy and split after about 15 months under Evelyn Gritzbis management

MRS. NELLIE KEATING

Mrs Nellie Keating, 89, died Jan 13 in Honolulu where she had been living since last April She was the mother of actor Lawrence J Keating and John Keating, president of Radio Honolulu, Ltd, operators of KONA-TV Honolulu

Descendant of a pioneer Oregon family, she was the widow of Lawrence C Keating, who owned and operated steamships in Portland, where she made her home before coming to Hawaii

MINNA PHILLIPS

Minna Phillips, 91, former Broadway and film actress died in New Orleans Jan 17 of a heart ailment after a brief illness She had a long career on the stage, including roles in 'Personal Appearance' and 'Male Animal' She also was seen in pix with Rosalind Russell, Mickey Rooney, Henry Fonda and Robert Walker Prior to going to New York she appeared in the Old Grand Opera House in New Orleans

A niece survives

ERNEST CARPENTER

Ernest Carpenter, 82, cinema exhibitor, died recently in England He started in the film industry with the firm of Gale & Repard in 1910 and four years later became general manager of Universal Picture Theatres

After World War I he held many top posts as fellow of Texas Theatre London rep of Western Import and as manager of Hereford Castle In 1933 he took over the Chesham Central until 1959, when he retired

ALAN H. CHAMBERLAYNE

Alan H Chamberlayne, 42, regional program clearance and traffic officer for the Canadian Broadcasting Corp, died Jan. 7 in Vancouver B.C., after a brief illness. He joined the CBC in 1941 and at time of death was in charge of traffic routing for all network and local and tv programs carried in the CBC's Pacific coast and interior regions.

Surviving are his wife, two daughters and a son

ANTONIO MELONI

Antonio Meloni, 85, retired opera baritone who settled in San Francisco in 1918 after a world-wide career, died there Jan 16 He was a fixture as a guest at the Bocce Ball, a North Beach spaghetti nightclub, where he sang guest arias nearly every night until a few weeks ago.

He made his last pro appearance with the Pacific Opera Company in 1950.

MARGARET B. HUGHES

Margaret Blanche Hughes, 75, one of the first singers of Los Angeles radio stations KFI and KPSN, died Jan. 16 in Tujunga, Cal. She once was a featured singer with the Coast Opera Co

Surviving are her widower, William A. Hughes former L.A. Times staff photographer, two sons and three daughters

BLANCHE MEYER

Mrs. David Blanche Kealakahinanapuna Wilson Meyer, 38, died Jan. 11 in Wailuku, Maui, Hawaii. A member of a family of singers and musicians, she performed for the USO during World War II

Survivors include her husband, who is an orchestra leader, and three children

BEN BERI

Ben Beri (Hogan), 51, veteran juggler, died of a heart attack Jan. 18 in Vancouver, Wash He was appearing at the Frontier Room with his wife Rowena Rollins, longtime comedienne

Surviving, besides his wife are four sons and a daughter

JACK PATRICK

Jack Patrick, 40, film-tv writer, died Jan 12 in Hollywood after a long illness He received an Academy nomination for 'The Strange Love of Martha Ivers'

His wife, two daughters, father and sister survive

HERBERT J. THATCHER

Herbert J Thatcher, 70, city manager for American Broadcasting - Paramount Theatres in Poughkeepsie, died suddenly in that city Jan 21

Widow, Martha, son and daughter survive

NELLA SULLIVAN

Nella Sullivan, 87, on-time vaude-drama coach both in New York and Hollywood, died Jan 11 in Hollywood Among her pupils were John Wayne and Ruby Mercer

Sister survives

Walter M. Louthan

Walter M. Louthan, 63, Akron, O theatrical agent who booked console-playing ballet troupes and other show biz events into Akron's Armory and Goodyear Theatre, died Jan 8 in that city

R. J. Christiansen

R. J. Christiansen, 79, long-time trombonist with combos in the Milwaukee area, died of cancer Jan 6 in that city His wife and three sons survive

Dr. Frank Darvas

Dr. Frank Darvas, physician-music educator and Dean of the School of Music of [illegible] Heart College, Los Angeles, died Jan 5 in that city

Jake Watkins

Jake Watkins, Dallas [illegible] for National Theatre Supply, died recently in that city following a heart attack His wife and three children survive.

Frantisek Vaclavik

Frantisek Vaclavik, 71, circus stuffer, died Jan 14 in London For 34 years, he was responsible for erecting the Big Top at Bertram Mills' Circus

Mother

Mother, 72, of Harry Hurst and Donald Mills [illegible] as Mills Bros, died Dec 31 in Beaufontaine O Survived also by husband, who was [illegible] in 1936

Elmer Smith

Elmer Smith, 21, a local and former member of the Four Ramblings, who played the Keith Circuit and abroad, died Jan 18 in Philadelphia His wife survives

Widow

Widow, 72, of park-dog star Jack Holt and mother of actor Tim Holt, died in Glendale, Calif Jan 17 Two daughters also survive

Len Stewart

Len Stewart, 71, partner in an accounting firm in New York specializing in tax problems for show biz personalities, died Jan 12 in London

Mrs. William A. Burk

Mrs. William A Burk, 82, long time proxy of Screen Cartoonists Motion Picture Council, died Jan. 16 in Los Angeles Son survives.

Thomas M. Dias

Thomas M. Dias, 67, retired announcer for the Portuguese Voice of California radio program, died last week in Oakland, Cal

John L. O'Connor

John L. O'Connor, 82, violinist who appeared as a square dance fiddler in vaude in the 1920s, died Jan. 9 in Portland, Me

George Farer

George Farer, for years box-office manager for Maskelyne at London's old St George Hall, died last week in England

Edward B. Schrittgieser

Edward B. Schrittgieser, 60, city editor of the Rutland (Vt.) Herald, died in Rutland Hospital Jan 13, after a long illness.

Father

Father, 75, of CKNW New Westminster, B.C., disk jockey personality Jack Cullen, died Dec. 29 in Vancouver

Herbert M. Goddard

Herbert M. Goddard, 80, veteran projectionist at the Franklin Theatre, Durham, N. H., died Jan 5 in Dover, N. H.

Walter M. Emery

Walter M. Emery, 87, longtime leader of a novelty orchestra bearing his name, died Jan 9 in Auburn, Me

Mother

Mother of Lionel Larner, of the General Artists Corp. legit dept., died Jan 2 in London after a long illness

Mother

Mother of Sam Shuhouf, manager of Loew's Ohio, Columbus, died Jan 13 in New Haven, Conn.

Mother

Mother, 87, of theatre ops Arnold and Murray Bernevich died Jan 7 in Regina, Sask.

Father

Father, 69, of actress Nancy Olson, died Jan 15 in Hollywood.

Wife of magician Tom Harris

Wife of magician Tom Harris died Jan 6 in England

MARRIAGES

Patricia Burns to Bernard Fabrer, Las Vegas, Jan 11 He's a comedy writer

Sheril Morton to Robert Freed, Vancouver B.C., Jan 5 Bride is a dancer-choreographer

Jackie Ertel to Phil Everly, New York, Jan 12 Bride is the daughter of Janet Blexer, of The Chordettes, and Archie Blexer, president of Cadence Records, he's half of the Everly Bros singing team recording for the Warner Bros. label

Nancy Trofman to Ron Wellman, Jan 20, Kew Gardens, New York Groom is with Variety's advertising staff

BIRTHS

Mr and Mrs Strobel Lee, New York, Jan 21, Father is director of film operations for ABC-TV

Mr and Mrs Nat Perrin, Hollywood, Jan 11, Father [illegible] creator of [illegible] of NBC-TV [illegible] sion"

Mr and Mrs Lee [illegible] Jr, daughter, Westport, Conn, Dec 31, 2 Father [illegible] several NBC News Washington [illegible]

Mr and Mrs Ronald Starr, son, London, Jan 11 Mother is actress Anne Heywood, father is a film producer

Mr and Mrs Eric Morley, son, London, Jan 11 Father is head of Mecca Dance Halls, organizers of the annual Miss World contest

Mr and Mrs Arthur Fowler, son, New York, Dec 16 Father is an attorney with the William Morris Agency

Mr and Mrs Nat Lefkowitz, son, Los Angeles, Jan 11 Father is associate producer of NBC-TV's 'Your First Impression'

Mr and Mrs Arthur Ferrin, daughter, New York, Jan 17 Mother is the daughter of David Fogelson, counsel of Stanley Warner Corp

Mr and Mrs T P McKenna, son, Dublin, Dec 28 Father is an actor with Abbey Theatre

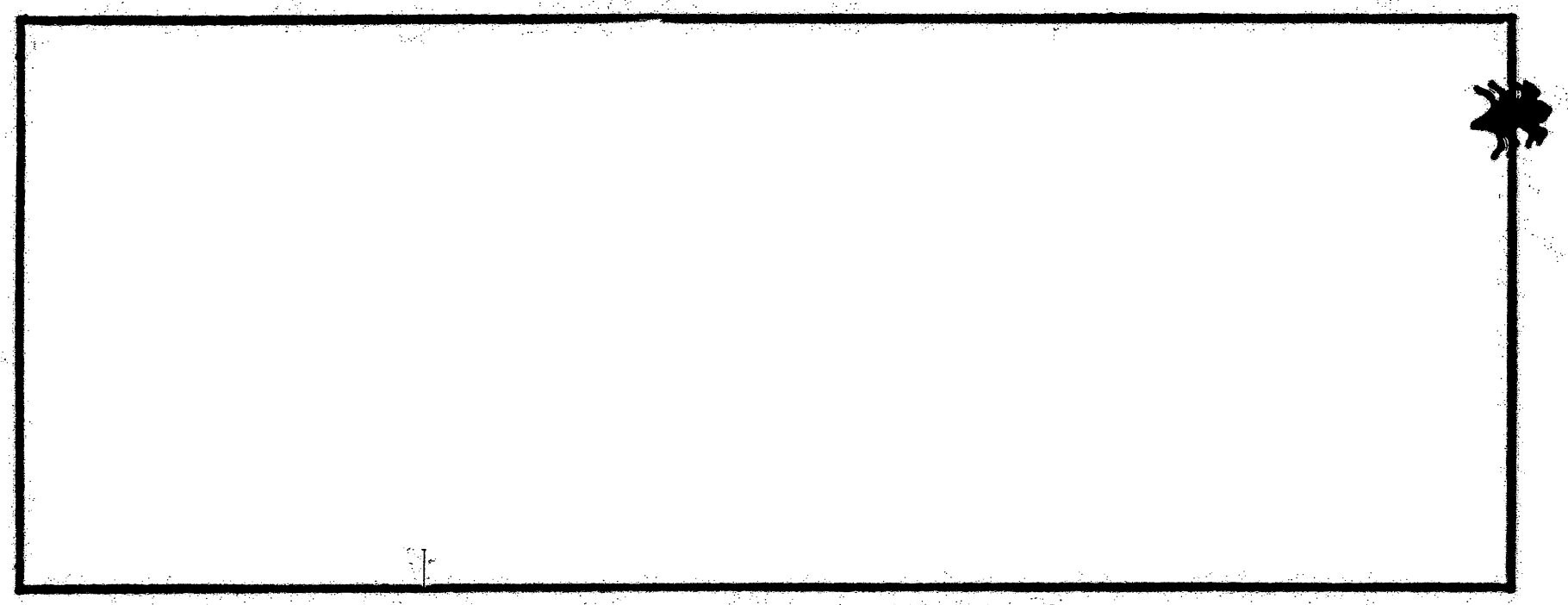
Mr and Mrs Tom Britton, son, London, recently Father is the actor

Mr and Mrs George Thomas, son, Pittsburgh, Jan 17 Father is press director at WTAE Pittsburgh

Mr and Mrs Jimmy Blair, San Francisco, daughter, recently Father is a bandleader

Mr and Mrs Nat Lefkowitz, Los Angeles, Jan 11 Father is associate producer of 'Your First Impression' on NBC-TV.

Meet my mother, the octopus. She's for sale.



Meet the Mr. Clean of the animal world. He's for sale.

Meet the inventor of air conditioning. He's Russian. He's for sale, too.

Everybody's got animal shows for kids; Granada's got one for adults: **Animal Story.** The above three are a sampling. **Family Circle** is a fascinating installment on how different fauna meet the responsibility of parenthood. At one end of the scale is the octopus. A maternal parent, she keeps a six-weeks' vigil over her offspring (she neither sleeps nor eats) until they hatch. All 100,000 of them. This devotion often costs her her life. At the other end is the ribbon snake who eats its babies at the drop of a rattle. **Spic and Span** reveals how different animals use one another to keep clean. For example, to a bird, an ant is a box of detergent. When you see a bird crushing an ant in his beak, he's about to delouse himself. It seems the ant's body contains formic acid that acts as a mild disinfectant. Kills Plumage Parasites Seven Ways Better. **The Strange Ones** is an entertaining half-hour about the animal kingdom's oddballs. Viewers are introduced to Gregory, the Russian saiga antelope, whose bizarre, long nose operates inventively to filter and condition the dusty air he breathes. A cooler saiga antelope you will never meet.

A [illegible] **Animal Story** is available on [illegible] Call Granada's Ray Campbell, MU 4-1124, 488 Madison Avenue) or write to Paddy Crocksbank at

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COMING: TV'S NEWS BATTLE

Russian Story of Stalin Injustice; Showmen See USSR Cooperating

Hollywood, Jan. 29.

Motion picture production plans that, for the first time, could involve Russian cooperation were revealed by Clarence Greene and Russell Rouse. Pair have set Columbia filming on 'One Day in the Life of Ivan Denisovich,' written by Alexander Solzhenitsyn and published last November in Russia. Using a Boris Leven translation, producers last December registered the title with the MPPA Title Registration Bureau. Prevailing legal nonreciprocal relations system, or lack of system, gives them full rights to produce the film through their translation, with no money legally necessary to the author or the Russian publishers.

Greene reported Leven will participate in the venture, noting they will start filming immediately upon completion of the screenplay, which Greene - Rouse expect to finish within the next four weeks. Significantly, however, he said they intend contacting the author and will offer him a piece of the profits. It has not yet been determined how much this offer will be. Authors League of America has no record of Russians volunteering in this fashion.

Similarly, Greene asserted contact will be made with Premier Khrushchev, who personally approved uncensored publication of the book. Tome is the story of a day in the life of the author, imprisoned in 1945 in a Russian camp during the Stalin regime. Khrushchev, it is reported, wanted the

(Continued on page 60)

2 Red Army Cols. Prep Troupe's British Tour

London, Jan. 29.

Two Red Army colonels arrived from Moscow last week to visit theatres where the 200 strong contingent of Red Army singers, dancers and musicians will appear during their forthcoming provincial tour.

It will be the first time the Soviet Army Ensemble has toured Britain. Dates already set include Manchester Palace, March 11, Liverpool Empire, Glasgow Empire, Birmingham Hippodrome and Brighton Hippodrome following at weekly intervals. They are all Moss Empire theatres.

Spain's 'Check' Of Outside Talent

Madrid, Jan. 29.

Sindicato Nacional de Espectaculo has broadened the scope and membership of a watchdog commission established four years ago to spotcheck with regularity film production in Spain and report all violations affecting the participation of foreign stars in local filmmaking, as well as the proportionate participation of Spanish acting and technical talent in all coproductions. The new commission will be made up of a chairman designated by the Sindicato and six board members named by the producers, directors, actors and technicians, grouped within the Sindicato, and one representative each from the film section and the economic section of the entertainment Sindicato.

Commission has been authorized to present recommendations on the current rules affecting appearance of foreign stars and technicians in Spanish productions or coproductions.

Continued on page 60)

Italian Catholic Film Group Rates '62 Better Year Morally For Pix

Rome, Jan. 29.

Latest statistics released here by the Catholic Film Office show 1962 to have been a more "moral" filmic year than many previous ones. Though a total of 96 feature pix (42 of them Italian, 26 French, and 12 US-made) were placed in the "excluded for all" category, the total of "excluded" and "not recommended" films together formed a percentage of only 32% as against the 42% of mixed films in 1960, the 43% in 1958 and the 44% in 1946.

Based on total of 336 pix examined, Italy once more held the lead in totally mixed feature films. Largest percentage of pictures were in the "adults only" class, followed by the "adults with reservations" category, and the "excluded" slot-ting.

U.S. had 24 pix classed for all, seven for everybody with reservations, 54 for adults, 30 for adults with reservation, 22 not recommended and 12 excluded for all, for a total of 137 items.

W. German Court Strips B-Girls of Misery Jobs

Frankfurt, Jan. 29.

The state court of the land of Hesse here has placed a ban on local entertainers or bar girls soliciting drinks in pubs and clubs.

The regulation, if put into effect, will mean the end of jobs for hundreds of girls who call themselves "exotic dancers" or "show girls" but who actually are spending more time pushing the guests to buy watered-down costly drinks than "entertaining" on the stage.

Most of the tawdry West German clubs offer "table companions" in their advertising, along with such lures as "strip dancers," exciting tableaux of beautiful girls," Parisian and

(Continued on page 60)

7 P.M. SLUGFEST IN FALL KICKOFF

By GEORGE ROSEN

The big battle for network news supremacy is still to come. It'll pop on two fronts simultaneously —NBC and CBS, in a major knockdown, dragout fight for control of the 7 to 7:30 national audience. For with the premiere of the '63-'64 season, NBC will join its rival Columbia in expanding its quarter-hour news segment to a full half-hour, with both meeting head-on at 7. It'll be Chet Huntley & David Brinkley plus a massing of NBC's smartest facilities and personalities vs CBS' Walter Cronkite and a deploying of that network's heaviest news ammunition into the five-times-a-week fray.

But much more than 7 to 7:30 is at stake. For this will be the battle front and the Nielsen testing ground for the full season of preliminary skirmish leading up to the national primaries and '64 elections. Whoever wins the 7-7:30 battle will walk away with the choicest plum of them all—the election coverage.

It's for this very reason that a lot of the current CBS affiliate displeasure over losing a quarter hour of hot prime local time to permit for the expanded network

(Continued on page 40)

Curse-Blessing 'Big Year' Income Vs. Income Tax

Washington, Jan. 29.

Performers, writers and others with highly fluctuating incomes may be due for a $30,000,000 tax break, the details of which are not yet spelled out.

President Kennedy's tax message to Congress proposed a general "averaging provision" in the new tax law he wants which will save these with rollercoaster earnings about $30,000,000 in taxes annually. Those who would benefit, in addition to show folk, include artists, athletes, farmers, ranchers, fishermen, attorneys, architects and others.

The President didn't say specif-

(Continued on page 60)

This Is Serious

Moscow, Jan. 29.

Calamity: There is a shortage of caviar. Unofficially official word has gone out to all the U.S.S.R. embassies around the world.

Cut down on serving the stuff at cocktail parties and receptions in the future.

Smaller spoons are in order.

MCA to Open Western Frontier Town As Part of Huge Tokyo 'Disneyland'

Tokyo, Jan. 29.

MCA Inc will build and operate a replica of a Western frontier town as a section of the huge Yomiuriland amusement and recreation complex, now under construction on the southwestern edge of Tokyo.

MCA will be given one-tenth of the area's 1,000 acres free of charge with a lease in perpetuity, revealed Berle Adams, MCA TV vp and board member who was here for two weeks to work out the project with Matsutaro Shoriki, founder and chairman of the Yomiuri Newspapers, Nippon Television Corp (NTV) and the Kanto Race Club, joint promoters of the venture.

The greater part of Yomiuriland, those sections exclusive of MCA's participation, will be given to such facilities as an aquarium, an underwater theatre, an open zoo, an orchard where fruit can be freely plucked by the public, a practice field for the Yomiuri Giants baseball team, an outdoor concert bowl seating 5,000 and an NTV production center. A tower, scheduled for completion by April, will house an observation platform, the mechanism for parachute jumping and a ski jump padded with artificial snow.

Under its MCA-Japan banner, MCA expects to have its Western town open by July, 1964, in time to catch the spill of traffic here for the Olympic Games. It will be called Universal City a la the community which contains MCA's Revue Studios.

The Western town will be designed to capitalize on the Japanese enthusiasm for Western themes, as evidenced by the sustaining suc-

(Continued on page 60)

'First Family' Okayed By O'Seas Military

Nuremberg, Jan. 29.

After dragging its heels and shaking its head as it pondered the weighty problem of whether the "First Family" disk was suitable for American servicemen and their families overseas, the military has finally okayed the platter. The most popular platter in years, the Cadence recording is now going on sale in both the military's EES outlets and the Air Force's AFEX exchanges.

When the military decides to go along with this Kennedy mimicry it decided to go in a hurry. In an unusual order, extra stocks were air freighted to this side of the Atlantic.

Germans Squawk Over 'Four Days'

Rome, Jan. 29.

Italy's foreign film Oscar nominee, "The Four Days of Naples" (Titanus-Metro) is, according to one local report, once more the cause of a German beef for its alleged anti-German outlook.

In a report from Bonn carried by Rome's Italia Agency it's stated that a German delegation of Bundestag members slated to meet in Rome with Italian counterparts on a cultural affairs mission had cancelled plans to attend gathering slated for Jan. 27-31.

Announcement is said to have been made by Dr Berthold Martin of the Bonn Christian Democrat Party, proxy of the Commission, because of claimed Italo indifference to the German complaints concerning "Four Days."

Martin had some time ago protested against the pic, stating he felt it is a potential cause of friction between two friendly and allied nations.

RCA Sees '63 Upbeat Over Record '62 Biz

The Radio Corp. of America management told hard-headed security analysts last week that the record profit in '62 was likely to be matched by the '63 bundle. Color, said board chairman Gen. David Sarnoff and proxy Elmer W. Engstrom, was booming, NBC increased sales once more, new military devices were perfected, and, generally, profits in the first quarter looked better than the corresponding period a year ago.

One drawback, readily admitted by RCA, was that the electronic data processing systems were still losing money. Company's pre-

(Continued on page 40)

Poetic Pug Cassius Clay Mixed Jambics & a K.O. Win on a Pitt Thursday

Pittsburgh, Jan. 29.

Everyone was swinging to Cassius Clay's tune in Pittsburgh last week as the colorful young heavyweight came to town to knock out Charley Powell in a predicted three rounds last Thursday ('24). Never in the history of the city has a public figure so dominated the news media as Brassy-as Cassius.

On tv every day, he quoted poetry on sport shows, women's shows and completely captivated the town to attract a crowd of 11,382 who paid a gross of $55,000 to the Civic Arena. He hit the sports pages of the area every day and while he wasn't training or appearing at some fix[illegible] was walking around signing autographs walk interviews to [illegible] the 500

(Continued on page 60)

Star-Backed Feature, 'Caretaker,' Wrnpd Up on Sked, Under Budget

London, Jan. 29.

The independent production of Harold Pinter's 'The Caretaker' which was backed by a group of prominent show business personalities was complete last week on schedule and slightly under budget.

The production was budgeted at around $112,000 and the backers all took equal shares. They included Elizabeth Taylor, Richard Burton, Noel Coward, Peter Cadbury, Leslie Caron, Peter Hall, Claudia Kuttner, Harry Saltzman and Peter Sachs.

One of the backers has already had his investment repaid together with a promised 10% interest. He is Daniel Pinter, late car and son of the playwright. Also involved 10 people in the project when he overheard that the promoters were that much short of the required sum. He advanced the money out of his own savings, demanded a receipt for his investment, and has now received a check for 11 pence from the production company.

The film was shot with a full union crew in a house in the London suburb of Hackney with a few exteriors in the same district. The facilities at the house were so cramped that it was impossible for the cast and crew to be on the premises at the same time. As one crew member put it, this involved 'considerable choreography' in moving the crew in and the cast out, and vice versa.

The three stars of the original London and Broadway legit sta-

(Continued on page 60)

No Musicals Readying, But U Big Employer Of Composer Talent

With not a musical in the works, Universal Pictures is supplying lotsa jobs for composers. The company currently has five writers working on eight projects.

Doing double duty are Frank DeVol, Henry Mancini and Jerry Goldsmith, with two U pictures apiece and working on single productions are Frank Skinner and Hans Gunduin. Considering the promotional and other plus aspects of film scores to pictures via disks, the role of the composer has developed considerably in recent years, as this buildup of name clefting talent would indicate.

DeVol was signed last week to write the score for the Ross Hunter-Martin Melcher production 'The Thrill of It All' and is also penning the music for 'For Love or Money.' Mancini's clefting efforts are directed at Howard Hawks' 'Man's Favorite Sport?' and Stanley

(Continued on page 70)

Chevalier Trim $51,425 In 6-Day Toronto Date

Toronto, Jan. 29.

Maurice Chevalier hit a good $51,425 for six days at the 3,211 seat O'Keefe Centre here. Engagement which wound up Saturday (26), was scaled for $77,440 at a $5 top.

Chevalier opened at the Ziegfeld Theatre, N. Y., Monday (28) for four weeks.

Cheerier Outlook For Dailies Pact

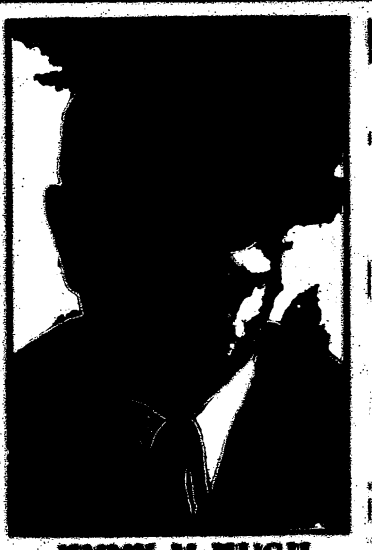
At Variety press time Tuesday (29) the possibility of a settlement in the newspaper blackout of New York looked improved to promising. Wage demand was believed narrowed notably. Whether the Typographers Union would get their main demand, a common expiration date for all union contracts was not known. Big Six has a fixed purse against the idea of the Newspaper Guild negotiating with the publishers first, and the publishers then presenting a Guild type package as its offer to the printers. Such brave pretenses remain much better in Newspaper Guild contract than in Typographers.

Settlement chance improvement primed speculation as to whether N.Y. Times will again go to expense of special supplement designed to bring 'the record up to date.' In view of terrible losses it was believed the Times might stop it this time. Strike is its 50th day.

TV PROGRAM & GEAR CONFAB, LYON, MARCH 1

Morris Engel, indie New York filmmaker, has accepted an invitation to discuss 'new concepts in the portability of motion picture camera' at the First International Television Program and Equipment Market, to be held in Lyon, France, March 1-8. The meeting is being sponsored by Radiodiffusion Francaise.

Ricky Leacock, another New York filmmaker, also has been invited to attend but has not accepted. Engel, producer-director of 'Weddings and Babies,' 'Lovers and Lollipops' and 'The Little Fugitive,' has over the years developed and refined a camera system which has allowed him the utmost freedom in location shooting.



JIMMY McHUGH

Foremost Popular Composer says PAN-artist like PAUL ANKA is a welcome dream. Boss always intangible melody. Hopes to a sympathetic songwriter, a great artist who gives direction to the future of AN INTERNATIONAL INSTITUTION.

Tebaldi Forces Dual Opera On Met; Too Bad

News blackout these past eight weeks in Manhattan have kicked sales in the concert and opera coverage. More so than the legit and screen media which have enjoyed considerable improvised reportage, the longhair has been neglected. An unknown number of recitals have been postponed until March or April in the hope of a resumption of publication by then.

WCBS-TV gave attention last week to a "first" at the Met Opera, hiring the N. Y. Journal-American opera critic, Miles Kastendieck, to review the return to the house of Renata Tebaldi. Said Kastendieck:

"What the Metropolitan Opera considered one of its most glamorous events of the season turned out to be a mixed blessing tonight in serving Cilea's 'Arlana Lecouvreur,' last heard with Caniglia and Caruso for only two performances during the 1907-1908 season, it sought to honor if not to humor Renata Tebaldi, who is enamored of the title role. Rumor persists that she insisted on singing it, though why is a good gesture—is a good question.

"Only a prima donna might know the answer, though the story of the opera identified the heroine as the most celebrated actress of her day. More of a singer's opera than a theatre piece, the music is likable but hardly memorable. Its perfumed melodiousness has charm.

"Though Mme. Tebaldi's evening she had to share honors with an excellent cast. Returning after a somewhat questionable season's absence, a thinner and somewhat restrained singer, she wrapped the show on her entrance. Her fans cheered lustily thereafter though her performance was hard to spectacular.

"Franco Corelli in Caruso's role held his own quite brilliantly beside her and almost stole the show. Irene Dalis as the princess and Anselmo Colzani as Michonnet matched them in every way.

"The sumptuous production, with fascinating sets designed after sketches from the Teatro San Carlo in Naples, created lavish 18th century excellence. Adriana Lecouvreur, entertaining as it is, is a pretty period piece. That's all."

DOROTHY GISH'S FIRST FILM IN 17 YEARS

Dorothy Gish has been signed by producer Otto Preminger for a role in 'The Cardinal.' Yet actress will play the mother of a young American priest who rises to prelate, latter portrayed by Tom Tryon.

Miss Gish made her last picture 17 years ago, this being 'Centennial Summer,' which Preminger directed.

Catalina, Once Romance Capital, Due For Rejuvenation—But Strictly Good Taste

By KAY CAMPBELL

Hollywood, Jan. 29.

Catalina, that gorgeous hunk of island which has been Bogart-winking 25 miles off the coast of Los Angeles County since World War II, is due for an awakening some time during the Spring of '63.

This isn't the first time plans have been announced for the re-awakening and rejuvenation of the old glamour gal whose make-up was caked and streaked, whose garments were outmoded and disheveled during her dormant years, but it marks the first appearance of heavy coin invested in the planning stages. Close to $1,000,000 has been spent on research and development by the Santa Catalina Island Company, headed by Philip Wrigley. Southern California Edison, Los Angeles Airways and various other concerns.

Two major economic factors have deterred efforts to bring the island out of coma—utilities and transportation — but the underlying reason for the delay is Philip K. Wrigley's desire to enhance the area and create a prestige resort.

"We want to preserve the island's original charm and integrity," says James Townsend, company official and spokesman, "and we don't intend to duplicate some of the monstrosities on the mainland. We are not going to carve up mountains and create flood hazards, and we will not permit the Joneses to destroy their neighbors, the Smiths. We do not want another San Fernando Valley 26 miles out in the ocean. The basic philosophy of our planning for Catalina-of-the-future is to

(Continued on page 70)

Harpo Marx's Show Biz Exit Except for Benefits

Hollywood, Jan. 29.

Harpo Marx recently proclaimed that he will retire from show business, but said he did not consider any charity engagements he might undertake as violating this move.

He has four benefits in March. One is for the Seattle Symphony, another is for the N.Y. Philharmonic at Carnegie Hall plus two United Jewish Appeal concerts in Portland and Memphis.

Comic Digs Now Re Philharmonic

Wisecrack phase has set in with respect to the brand new Sept. 23rd Philharmonic Hall, inaugural unit of Lincoln Center in Manhattan. Samples going 'round:

1. "Are you a member of the committee to save Philharmonic Hall?"

2. "See what that Lincoln Center is but if they're house demolition don't stop them."

These gags are by-products of the continuing debate over the quality of the acoustics at the hall. Some sound experts have said the acoustics might take a year to 'shake down' to general satisfaction.

BERLIN'S PRESS BALL DRAWS 2,600 GUESTS

Berlin, Jan. 22.

While the East Bloc's Commie leaders met in East Berlin, West Berlin had its 13th postwar Press Ball at Palais am Funkturm. Generally acclaimed as the top society event of the year, this traditional affair drew 2,600 guests and was therewith the split city's most crowded press ball since the war. Tickets sold at $15, with proceeds going to aged needy pressmen.

The mood was more optimistic than last year which, undoubtedly, was because the Berlin crisis had a more uncertain 'touch' in January of 1962. Lineup of top entertainers included two top-flight bands and the ballet ensemble of the local 'My Fair Lady.'

The lineup of important guests included the city's Allied commanders, U. S. general and British generals, Mayor Willie Brandt, Prince Louis Ferdinand, Erich Maria Remarque, Paulette Goddard, Axel Springer, the German newspaper leader, Federal minister Dr. Rainer Barzel, Berthold Beitz, chief of the Krupp concern, Shepherd Stone, director of Ford Foundation and local show biz greats.

Sacramento's 900-Seater; Chasnoff Affords Peep Of Boohmm on Job

Sacramento, Cal., Jan. 29.

First new film house in Sacramento in 14 years is to be built in the growing north area of California's state capital city. It will be a 900-seat house on Watt Avenue adjacent to McClellan Air Force Base. Builders are Camstock Developers. Theatre is part of a six acre commercial development.

Slated as a first-run situation, it will be known as the Coronet and will cost an estimated $900,000 and contain 12,000 square feet of floor space.

Theatre will be operated by A. J. Longtin of Longtin Theatres, operator of theatres in three other Central Valley cities, Madera, Cowinga and Wilows. Longtin formerly owned Guild and Encore Theatres in Sacramento.

New twist is a projection booth

Continued on page 70

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PARAMOUNT PRODUCTION PERK

Metro Stock Price Even, Volume Small As Change-of-Command Very 'Genteel'

Rarely has a major film corporation undergone a change in management command with such little fanfare as that which obtained in the case of Metro's displacement of Joseph R Vogel and installation of Robert H O'Brien as president. MGM stock remained standstill at the $29-30 level on light volume.

The absence of reaction in the usual sense is not due to "indifference." Certainly just about everyone who has a stake in the film business is interested in the fact that a top pic corporation is switching helmsmen.

But there were no expressions of strong feelings about the change because the change itself was kept devoid of "drama." Vogel's bowout was not unexpected and everyone on the alert knew that O'Brien was destined to become chief exec.

'So What Lately?

Further, while Vogel left unceremoniously, he nonetheless was not the loser of a donnybrook at the top. There was no out-in-the-open clash of the type which would draw headlines—indeed, of the type that saw the group headed by Vogel gain control six and a half years ago when it subdued certain "raiders" who tried to take over.

There was an element of disharmony, and that's for sure. Certain members of the board were outspokenly dissatisfied with recent events in Metro production. There was too much money ($100,000,000-tied up in inventory and in insufficient number of pictures in release. Delays in filmmaking were marring the profit & loss statements.

These dissident directors pinned the blame on Vogel and the latter rather than engage in hostilities simply decided to accept board chairmanship cover, comfortingly with the knowledge that his own man, O'Brien, would succeed him.

That's the nub of the situation but there's more that doesn't directly meet the eye. While there was an aura of dignity backgrounding the Vogel departure, the fact remains that the majority of board members who influenced same are financial people, foreign to the hazards and disappointments of production, and apparently interested in Vogel only on a but-what have-you-done-for-us-today basis.

Their sentiments clearly were wrapped up in the current balance sheet and Vogel's track record didn't matter. Any student of film business history, it's pointed out by experienced tradesters, is savvy to the fact that all producer-distributors have their ups and downs. This pertains to Warners, Paramount, 20th-Fox, Universal, Columbia, Disney, Allied Artists.

Fading Result

And MGM was plenty down when Vogel took the driver's seat six and a half years ago. He did fine in subsequent semesters. Then came a losing year and yesterday's hero could come upon no other decision but to depose himself because of directorate discontent.

The foregoing generally is the feeling expressed privately by some officials of rival companies. One senior officer said he thinks Vogel himself made a mistake initially in not undertaking to seat board members more understanding of the ways of filmmaking life, and just a little more sympathetic toward the man in command.

MARK NEWMAN'S POST

Joins United Talent Mgmt. As Pears Ted Wilner

Mark Newman, film agent for Famous Artists for many years and a principal in the GAC-Famous Artists after merger, has been named vicepresident of United Talent Management's newly formed motion picture division.

Joining Newman in the new division is Ted Wilner, formerly with William Morris in both New York and California.

MIKE SARNE'S DEBUT

Singer In Bryanston Pic — All East End Production

London, Jan. 29.

Pop singer Mike Sarne signed on Friday (25) by Bryanston as lead opposite Rita Tushingham in a new film unnamed which started shooting on location in London's east end yesterday (Mon.). It is his first, and he was picked after testing by director Basil Dearden and producer Michael Relph the previous weekend.

Story is from the novel "Bethnal Green" by Michael Fisher about a youngster who sees his way out of the restrictions of east end living through crime. It will be shot entirely on location, eight weeks scheduled for it, and will go into a studio only for editing. John Slater and Bernard Lee are among the featured players signed and British Lion will distribute.

W.J. German Ends 57 Years in Films At End of 1963

William J. German will retire at the end of this year, marking the end of a career in the film industry which began in 1906 when he joined Eastman Kodak Distributor of professional E-K films for both theatrical productions and television. German has been a high-ranking official on his own and close friend and associate of many of the trade's leaders, past and present, in the 57-year period.

Expectedly the distribution of E-K professional films will be taken over by the E-K company itself when the president of W. J. German Inc bows out.

It was in 1922 that German joined Jules E. Brulatour, who held the sales and distribution rights to the E-K stock. In 1924 he organized and became v.p.-general manager of J. E. Brulatour Inc. and upon Brulatour's death in 1946 he became president.

In 1952 German bought out the Brulatour estate and formed W. J. German Inc to take its place.

In addition to his business role, German through the years was active in industry charity works. The trade itself has guest-of-honored him on many occasions for his humanitarian endeavors.

Can't Demote Sellers To 'Supporting Actor' Rank For 'Lolita' Performance

Hollywood, Jan. 29.

Board of Governors of the Academy has reaffirmed by unanimous vote its previous decision that Peter Sellers must remain in the "starring" category for his appearance in "Lolita" for possible Oscar nomination.

Board action followed a move by producer James Harris to have Sellers reduced to the "supporting actor" bracket in upcoming Academy sweepstakes, following Metro, which released picture, listing actor as a star when Academy sent its nominations application to studio. A studio spokesman said that Sellers was listed in this fashion because he had been billed in advertising and in main title as one of the four stars of "Lolita."

Harris petitioned Academy to make switch through a request forwarded by Metro to Academy Board of Governors, in which he stated that Sellers' was a specialized role, with only 24 minutes onscreen of pic's two hours and 34 minutes playing time, and therefore should be considered a supporting player. Board took matter under advisement, and after

(Continued on page 24)

5 THIS QUARTER AND MORE LATER

Barney Balaban, president, and others of the Paramount homeoffice brass were back in New York this week, jubilant over a "greatly accelerated production program for 1963-64," including 11 features in active stages of pre-camera work, five of which are definite starts for the current calendar quarter.

Officials of both Coasts closeted themselves in over the past week at the studio giving the go-ahead to the upped filmmaking and promising for the near future "a number of major deals involving outstanding creators." Re the latter, no names were dropped but in a recent period Par entered tripups with Joseph E. Levine and Samuel Bronston and presumably other similar-type links are to be looked for.

The Big Huddle

Back in Manhattan from the Hollywood conferences were George Weltner, exec v.p., and Paul Raibourn, senior v.p. Martin Davis, ad-pub chief, returns to the h.o. later this week and board chairman Adolph Zukor is continuing his annual Coast stay. Studio confabees were Jack Karp, v.p. and studio head; Y. Frank Freeman, v.p.; Martin Rackin, production head, and Bernard Donnenfeld assistant to Karp.

Quintet of pix going this quarter compromise two from Hal Wallis—"Fun in Acapulco," starring Elvis Presley, and "Wives and Lovers" starring Janet Leigh, Van Johnson, Shelley Winters and Martha Hyers; Jack Rose's "Who's Been Sleeping in My Bed," starring Dean Martin; "Who's Minding the Store?" starring Jerry Lewis;

(Continued on page 25)

Lazar-Warner In 200G Pre-B'way Neil Simon Deal

Agent Irving Paul Lazar has closed with Jack L. Warner a preproduction deal for a new comedy by Neil Simon. "Barefoot In The Park" will hit Broadway next autumn via Arnold Saint Subber production. Terms call for $200,000 advance payment against a $300,000 ceiling.

Warner Bros. will produce the film version with Natalie Wood. But Elizabeth Ashley is set for the legit version.

This is one of the largest preproduction deals for a film producer stake in a Broadway comedy in years. Neil Simon adapted "Little Me."

WB'S 'SPENCER'S MT.' BOOKED BY MUSIC HALL

Warners' "Spencer's Mountain," scripted, directed and produced by Delmar Daves, has been booked by New York's Radio City Music Hall. It's to be a world premiere in May, states joint announcement by Jack L. Warner and Hall president Russell V. Downing.

Henry Fonda, Maureen O'Hara and James MacArthur are among the leads.

WILDER-MIRISCH PACT

Billy Wilder's Phalanx Productions has signed a new contract to make a minimum of three pix in association with the Mirisch Co., which distributes through United Artists.

Deal continues the exclusive association between Wilder and Mirisch which began five years ago and which included "Some Like It Hot," "The Apartment," "One, Two, Three" and the currently shooting "Irma La Douce."

Screenplay (Ready to Shoot) Cost-Conscious Producers Goal In Retreat From 'Pre-Sold' Items

RETURN OF STEVE REEVES

Levine's Old Bally-Boy Hits Market Via Paramount

"Del of the Titans," Italian-made Titanus Films of Italy epic, has been acquired by Paramount for release in the United States and Canada. American company plans to go to town on the promotion in Joseph E. Levine style — that is, mass saturation bookings and hard-sell radio and television promotion.

Story focuses on Romulus and Remus, the twin brothers who founded the city of Rome. Freres in the picture are Steve Reeves, who has played Hercules in past, and Gordon Scott, who has portrayed Tarzan in several pictures.

Hercules pitted against Tarzan—how dat for an exploitation peg?

Distribs Claim Short Percentage From Heinbach

Separate percentage suits were filed the past week in the Pottsville, Pa., Court of Common Pleas by nine distributors against Melvin L. Heinbach, doing business as Melvin L. Heinbach Enterprises. Actions allege that additional rentals on percentage pictures are due from Heinbach's Hi-Way Drive-in, Frackville, Pa.; the Pocono Drive-in, Stroudsburg, Pa., and the Roxy Drive-in, Elmira, N. Y.

Companies instituting the damage actions are Allied Artists, Buena Vista, Columbia, Metro, Paramount, 20th-Fox, Warners, United Artists and Universal.

Pottsville and Philadelphia attorneys along with Sargoy & Stein of New York represent the plaintiffs.

Foresee Embassy Going Into Telepix Shooting As Graff Becomes Veep

Appointment last week of E. Jimmy Graff as v.p. in charge of Embassy Pictures' recently formed tv department points the way to new speculation as to the company's involvement in tv from a production standpoint. Although Embassy mentioned telepreduction plans a while back, no real attempt has been made to date to produce for the medium.

The closest Embassy came to tv production was coproduction of a film called "The Face In The Rain" with Martin Ransohoff of Filmways. Idea here was to create both a feature and a tv series pilot. Filmways had also considered at one time the production of a series pegged to the "Hercules" pix.

As it stands now, Embassy didn't take any steps to try and get "Face" working as a tele project. Distrib is, however, peddling it on the feature market. Filmways, on the other hand, is still attempting to sell the Rory Calhoun starring film as a telepilot. The "Hercules" idea has been dropped. Should "Face" develop into a tv project, Embassy will figure in the deal, however, even though the sale is being handled by Filmways.

Although Graff's primary job, at present, seems to be in the area of sales, it is also expected that Embassy will get into tv production yet. He has a background in both sales and production and these two facets are both expected to be brought into play before too long. Right now, however, Graff has his hands full trying to sell eight different features to tv. Production for the medium is definitely planned but may be a little way off.

Screenplays (Ready to Shoot) Cost-Conscious Producers Goal In Retreat From 'Pre-Sold' Items

Hollywood, Jan. 29.

There has been some return here to original screenplays and screenplays based on adaptations by pix producers, a move inspired by budgetary and other considerations, it was revealed here by Neil Brown, General Amusement Corp. veepee, who prior to joining GAC last year was head of MCA's story department for 11 years.

Brown sees pendulum swing back to a preference of material written for the screen, but in the form of screenplays, not treatments. "Producers today want to know what their overall story charges will be, and they can best judge this from a finished screenplay," Brown observed.

He illustrated by pointing out if a producer buys a book for $150,000, he knows he may have to spend $100,000 or more to whip it into screenplay form, and the producer or company today seeks to avoid soaring story charges. Brown told of one published story bought for $5,000 by a femme star as a vehicle for herself. She couldn't find a good screenplay version, and the story was sold and re-sold again and again until story charges eventually had spiralled to $400,000 spent by the various purchasers, each new new buyer having invested more coin in an effort to obtain a good screenplay.

Another illustration he cited was what happened to a client, William Bradford Huie, who had written a book, "The Americanization of Emily." Everybody turned the book down, so Huie then wrote a screenplay based on his tome, and it was sold immediately to Filmways Productions, and William Holden is now set to star in it. A finished screenplay also helps a producer to land a star, Brown pointed out.

A writing team, Janet Green and John McCormic, also Brown clients, sold a trio of original screenplays, "Sapphire," "The Victim" and "A Life for Ruth" to the J. Arthur Rank org. It's a pattern definitely evolving in the industry, not only as a means of avoiding unnecessary story charges, but in order to help new up elements of a package, particularly star names, he declared.

Brown recalled when he was at MCA, producer-Alfred Hitchcock "once told me, 'when a screenplay is finished, my picture is finished'."

Writers repped by the GAC exec include Huie, Paul Gallico, John Michael Hayes, Adela Rogers St. John, Leigh Brackett and Robert Westerly.

CHANGE OF OWNERSHIP

UA Circuit Operates Since, But It's Loew's

Los Angeles, Jan. 29.

United Artists Theatre Circuit Inc., which acquired the State Theatre and Building at 7th and Broadway in 1954 through a subsidiary from Loew's Theatres Inc., transferred property back to a Loew's subsid Jan. 15.

Simultaneously, Sherrill Corwin through his Metropolitan Theatres took over operation of theatre on a 10-year lease in an expansion of his downtown chain which includes the Orpheum, Hill-street, Los Angeles, Warren's, Rialto and other smaller houses.

Ralph W. Hannaneu, exec veepee of UATC, revealed that by mutual agreement with Laurence A. Tisch, proxy of Loew's Theatres Inc., the property was transferred to latter's ownership. UATC's original deal with LT extended until May 2, 1963, but it's understood that when UA came up with the Corwin leasing deal the earlier termination date was agreed upon.

Zugsmith's Manila Film

Manila, Jan. 29.

Producer-director Albert Zugsmith has arrived here to begin filming his sci-fi drama, "The Great Space Adventure."

George Nader, Fay Spain cast.

Charles Schnee Highly Touts British While 'Touching Down' in Hollywood

Hollywood, Jan. 29.

Here to post ballyhoo for his "Jason's Search for the Golden Fleece" Columbia Pictures producer Charles H. Schnee" tabbed "socialistic subsidies, story morales and "superior artistry of European art craftsmen" among main reasons for his four solid years of film-making abroad.

London-based producer denies reports that the British film industry is in the doldrums due to increasingly constrictive labor practices. "The stages are loaded in London," he said, maintaining the English film unions are no problem if you "follow the rules."

Schnee asserted that the subsidies and levies extended to the British film industry allow them to recoup negative costs on their pix domestically while American productions must go outside the country for what he estimated to be 50% of their grosses. He said overall condition of the British pix business continued much brighter than in this country, admitting, however, that this was largely due to the comparatively limited entertainment ration available there. "If you don't watch one of the two TV stations you go to a movie," he declared.

Block Booking Recall

Closest the American film industry ever got to the subsidy guaranteed return on features which the British enjoy was the old block booking set up, maintained Schnee. Something equally advantageous to film makers here is needed today, he insisted, though averring with such help necessarily coming from Washington, he doubted it would be forthcoming. "The climate in Washington is decidedly unfriendly to Hollywood" he maintained.

Producer doubted that the recently passed tax bill which ends exemptions for Americans working abroad will affect the return to Hollywood by runaway film makers for which it was, in part, designed. "I doubt if 5% of those living and working outside the country would return because of it. They've made their home there and like it," he declared.

Producer cited his "Golden Fleece" as the most expensive pic ever made with unknowns with its tab of $2,500,000. (Todd Andrews and Nancy Kovack top-line cast). "The star," he said, "is the picture." Schnee contended that American film makers over estimate drawing power of many of their so-called stars. "Contrary to a popular notion," he said, "all our 'stars' do not always enjoy an equal status internationally."

Prime The Sell

He asserted that the "Golden Fleece" exploitation campaign now taking shape in cahoots with studio brass will exceed anything in the studio's history. Schnee expressed no qualms about proposed June release date for pic though it will mean a head-on meeting with "Cleopatra," though admitted recently released "Barabbas," "Sodom and Gomorrah" and "Cleo" make the domination of "Jason" in the public mind a major consideration in the advertising campaign.

Producer feels that past studio fears of letting interest pile up on bank loans of unreleased pix are no longer valid. "You must wait for the right theatre at the right time," he asserted. "It's not how much you can save that's important, it's how much you can make."

U.S. to Europe

Bert Block
Cyd Charisse
Peter Cotes
Richard Dunlap
Everett Freeman
Phillip Hinden
Kenneth Hyman
Norman Katz
Ben Lanchester
Leonard Lightstone
Joan Miller
Walter Shenson

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Importers' Roulette

Vet industry exec Bill Reich, whose newly formed Major Film Distributing Co. opens the Hale "Love and Larceny" at the Coronet Feb. 1, adds this postscript to last week's VARIETY story concerning the fiscality of foreign film distribution this side:

"If you pay $75,000 to acquire the U. S. rights to a 'class' import, you must count on spending an addition at least 66⅔ of the original price to open the film in New York and get a run. Even with a minimum New York office overhead, and dealing with subdistributors in the rest of the country, the importer must count on a gross U. S. rental representing 200% of the acquisition price before he starts to show a profit. This isn't business. It's roulette."

Japanese Actors' Anti-Paternalism Club Now Union

Tokyo, Jan. 29.

The 1,300 members of the Nippon Motion Picture Actors and Actresses Assn., hitherto a social group, will form a union to put themselves in a stronger bargaining position for improvement of pay structures and working conditions. Move is revolutionary for Japan, where almost all actors are contract players under the paternal system of the five major studios.

The association is expected to protest such conditions as the recent agreement among the filmmakers not to lend top stars to each other, actors being withdrawn from roles after assignment, and the showing of old films on tv and in theatrical re-issue without compensation. It will seek to set up a format for hearings when a member complains of unjust treatment. Also sought is hospitalization and relief aid.

Veteran actor Ryo Ikebe, who is representative director of the organization, calls the budding union "a declaration of human rights."

Other directors are Toshiro Mifune, Kazuo Hasegawa, Kinnosuke Nakamura, Keiji Sada and Ryunosuke Tsukigata.

L.A. to N.Y.

Phillip Alan
Bill Asher
Barney Balaban
Pat Boone
Patty Duke
Martin Davis
Dino De Laurentiis
Phillip Gerard
L. Wolfe Gilbert
Cy Kaplan
Abe Mandell
Murray Matheson
Jimmy Mellugh
Ralph Meeker
Irving Mills
Lee Mosello
Paul Ralburn
Madilyn Rhue
George Weltner

Europe to U.S.

Shirley Abicair
Adolph Carmona
Carmen Carmona
Pat Costello
Martin Fink
Irving M. Levin
Nat Wolfe
Al Wilde
Bernie Wilens

N.Y. to L.A.

Seymour Malamed
Fred Martin
Robert H. O'Brien
Maureen O'Sullivan
Charles Patti
Eleanor Perry
Frank Perry
Jerry Purcell
Maurice Silverstein
Dan Terrell
Curt Wenkcig

TEXAS SENATOR'S BIAS

Foreigners Blamed for 'Trash On Screen'

Austin, Tex., Jan. 29.

A bill to prevent showings of obscene motion pictures in Texas won the approval Wednesday (23) of the Senate State Affairs Committee.

The measure, sponsored by Senator George Parkhouse of Dallas, would place censorship restriction on foreign films and films traveling across state lines, two film types now unrestricted.

"The chief trouble has been with foreign films," Parkhouse said. "That's where the trash has been coming from."

"That type and those being made in backlots are the problems," said Jack Reed, attorney for the Council of Motion Picture Organizations in Texas. With this bill you would be eliminating exceptions in the obscenity law which makes it impossible for prosecutors to prosecute for showing obscene films."

Hedda Makes With Candid Panorama

By WILLIAM R. WEAVER

Hedda Hopper's and James Brough's "The Whole Truth and Nothing But" may be the hottest tart book about Hollywood published between respectable covers to date. After stating her position in an autobiographical foreword, "I've left instructions for cremation—no ceremony," the tall columnist with the long memory writes about the town and its people for 291 pages that leave little standing and nothing in doubt. Doubleday item at $4.95 is an automatic must for people in show business and unless a pallid partial pre-publication in McCall's magazine has shaved the bookstand potential, a sell-out everywhere.

The tome takes off like a jet with a definitive first-hand account of Elizabeth Taylor's life and career that brings the Richard Burton matter down to tomorrow's edition. This stunning chapter, telling one of many stories skipped or condensed by McCall's sets a fast pace for the following 18 in which she takes care, badly or well but always candidly, of just about everybody whose name has been news in Hollywood since DeMille shot "The Squaw Man." That's a lot of people, and Doubleday missed a bet by failing to provide the volume with an alphabetical index of names and page numbers, but Hedda has a word or many for each.

Some of the people dealt with, gently or roughly and sometimes both, are given extended treatment—Sinatra, Garland, Brando, Hope, Lanza, Davies, Crawford, Dietrich, Goldwyn, Day-Melcher, Lauritz Parsons and, most especially, vigorously and repeatedly, Louis B. Mayer—while others come in for short, swifter but equally forthright handling. There is no suggestion of particularity nor for over-all planning of a work covering 40 years of stage, screen and television.

The Mayer-Parsons rivalry and the Mayer-Ed Sullivan TV bonic, both mentioned in McCall's are detailed in the book, and the founding of the Motion Picture Alliance in sequel to the exposure of the Communist infiltration, untouched in the mag series, is reported at length.

Candor is the keynote of the Hopper book. The dead and the living are treated on even terms. The industry is pictured as in bad shape and with tough prospects. But "Hollywood is my home, and most of my friends are here. So I intend to stick around and watch what happens," the author writes in conclusion. Her book won't help.

A 16-page insert reproduces 41 photographs showing the author in assorted assemblages.

Greta Garbo is "unquestionably" the all-time female film star, Hedda Hopper said in an interview (24) at the conclusion of "Your First Impression" over NBC-TV.

JFK's B'nai B'rith Date

Washington, Jan. 29.

President John F. Kennedy will be the main speaker at the 50th Anniversary Observance of the Anti-Defamation League of B'nai B'rith. CBS plans to telecast it.

Jimmy Durante's Survival Kit

By ROBERT J. LANDRY

Further material in the extensive literature on Jimmy Durante, clearly established by now as a 20th Century phenomenon, is added with the appearance (Feb. 11) of William Cahn's picture-and-text book, "Good Night, Mrs. Calabash." Published by Duell, Sloan & Pearce at $4.95, this is fascinating chiefly because the author has clearly had access to Durante's own scrapbooks plus much besides. There are photographs of the Schnoz when he had hair and a boxer's mustache, rare photos of his first wife, later a chronic hospital case; a forgotten glimpse of the hero of foghorn song in a film starring George M. Cohan, action shots of Clayton, Jackson & Durante working up to the big struttaway in the various ratholeblers in which they came to fame.

Students of the theatrical art of surviving-thriving for three generations are reminded that it was once a desperately vital question in Times Square whether the trio could entertain in a respectable theatre (at B. F. Keith's Palace) as well as in dives. It so worried the late Sime Silverman, founder-publisher-editor of Variety (q.v.), that he personally undertook to rehearse and routine the stuff for vaudeville—a pretty reckless deed on Sime's part and without known parallel. No tradesperson in his ordinary senses would ever undertake to stage an act. Admittedly it's easier to criticize them afterwards.

Just why, or how-come, Durante has been so durable a theatrical commodity is not elucidated by author Cahn. Nor would that be a simple question. There have been funnier men who did not bridge time. Certainly there have been better voices, and prettier faces. The explanation lurks in a combination of circumstances—a unique kind of worldly innocence, rowdy humor that is never smutty, a kind of built-in good-hearted spoof of the ignoramus who delights his cultural superiors, which may be part of the American admiration for the ghetto boy who makes good on sheer nerve.

Durante has had periods of greater and lesser holmes but he's managed to remain pretty steadily employed on a star level for 35 years. Once, in Pittsburgh he indulged in a kibitzing routine in the aisles of a theatre. Sounding out a dame, he "requested" her. The attention and the kiss brought down a suit for $5,000 damages. "Settled out of court," says the text. Exclaimed the Schnoz, "I'm as innocent as a little nun."

Book is fun stuff, of course, intended for Durante's ever-lovin' public, but none the less interesting to show-biz in its light-saver over why it's a sociological study of how talent of a special sort, given a special set of original elements, can make a man an international celeb, his songs and gags a kind of ready currency that stands the gait of four decades.

Do U.S. Politics Interest Overseas?

Trade Reporters Not Alone in Drawing Some Blanks On 'Trade Secrets'—Nobody'll Tell Miller & Turman

Asian Fest April 11

Tokyo, Jan. 29.

Tenth Asian Film Fest will be held in Tokyo, April 11-15. Both Djakarta and Taipei spurned the event. There was comment last year from some Asian film spokesmen saying that only Japan benefitted from these Asiatic fests.

Toei pres Hiroshi Okawa is chairman of the fest's executive committee.

Theatre Request: Vintage Stated In TV Listings

Columbus, O., Jan. 29.

Ken Prichett, executive secretary of the Independent Theatre Owners of Ohio, has made arrangements with tv editors of Columbus dailies to list the year of release of films shown on local video stations.

"It makes a tv station look a little ridiculous to list on its program 'First Run Theatre' and then follow it up with the title of the picture in a column alongside as having been produced in 1936," said Prichett.

Prichett advised Ohio exhibs to influence their newspapers to do likewise.

'DODD' AND 'CONVICTS 4' COUPLE FOR NY's 72

Allied Artists' "Teddy Bodd" spreads into 72 metropolitan New York area theatres today (Wed.) figuring in the spread are 27 RKO circuit houses, as well as Brandt, Century, Florin, Interboro, J&J, Randforce, Shourns and some indie theatres.

Booked to couple with "Bodd" in most situations is "Convicts 4" the Kaufman-Lubin production with Ben Gazzara, Stuart Whitman, Sammy Davis Jr., Ray Walston, Broderick Crawford and Rod Steiger. The Peter Lorimar production of "Bodd" stars Robert Ryan, Lorimar, Melvyn Douglas and Inger Tiernes & amp.

Producers sometimes have as much difficulty as reporters in arriving at hard industry facts. Situation was spotlighted last week in New York by Stuart Miller and Larry Turman who have been set by United Artists to produce the film adaption of Gore Vidal's legit play, "The Best Man," which deals with Washington politics.

Miller revealed that as part of production planning, he and Turman have been trying to obtain accurate figures on the overseas biz done by other pix dealing with the same general theme. Obviously, the overseas potential has a great deal to do with what the ultimate budget of "Best Man" will be. However, their enquiries have met with a good deal of doubletalk, if not outright resistance, they reported.

"Best Man," which is to be the third pic which Miller and Turman are to produce under their four-picture UA pact, is being aimed for release in the four-to-eight week period just before the 1964 national elections if they can produce it "at the right price," the pair has no particular fear of the "parochialism" of the political theme re overseas audiences. They also feel that there is increasing interest abroad in the ins and outs of American political machinery.

UA vep David Picker, who also attended the Miller-Turman trade press conference, described the young pair "not as producers of tomorrow but the producers of today." According to Picker, Miller and Turman during their recent 11-month stay in Great Britain, not only produced two UA films (Judy Garland's "The Lonely Stage" and Susan Hayward's "Stolen Hours") but brought both of the films in under budget ("something less than $1,500,000 each").

The producers claimed they enjoyed no cost advantage in working England, adding that they could have made both films in the States at the same budget. They did them abroad "because of the demands of the scripts." They did admit, however, that having been shot in England as quota films, "Stage" and "Hours" stand to reap substantial benefits from the Eady levy, dependent of course on what the films do at the British boxoffice.

UNIONS RAP O'SEAS 'SUBSIDY'

Coast Kids Self; European Film Production Is Still Third Cheaper; Preminger Raps U.S. 'Standbys'

"It's still about 33⅓ cheaper to make a picture abroad," states Otto Preminger, and the idea that costs are going to get substantially higher there is just another 'Hollywood dream."

"I'm taking a full American crew to Italy for the filming of "The Cardinal." And this won't cause any union hassles there or any other production problems, financial, personnel or otherwise. "However, when I bring Hollywood people to Boston, the New York and Boston scale force me to put on standbys." In this he's referring to the pulchers of the cameramen's union.

"I think the unions here are abusing their power. Today the knowhow and experience of the American technician is better and worth more but I do feel that there are restrictions in America that are wrong. Any citizen should be able to join a union with no restrictions between east coast or west coast. The jurisdictional system is very bad for us," he contends.

As an example, Preminger cites another 'Cardinal' case. "I'm building a set in Boston and I want to use painters. I'm sure there are many painters in Boston but I have to bring some painters from New York. There can be no excuse for this. They are taking the jobs away from the workers in Boston," he feels.

"I'm being blackmailed. But if you're in production you are forced to submit to blackmail because you don't have the time to fight it out." The union involved here is the United Scenic Artists, who are affiliated with the Brotherhood of Painters and Paperhangers.

However, there are other reasons besides economics for shooting overseas, Preminger believes. "I only like at least at the moment, to shoot pictures where a story takes place. 'The Cardinal' is being done this way." The film will have about 15 weeks of shooting, he revealed, in several U. S. and overseas locations including, Boston, Stamford, Hollywood, Rome and Vienna.

"It is important to catch the picture's atmosphere and it is impossible to recreate this in Hollywood for today's audience," he opines. "Today's audience is more demanding. To get authenticity you must shoot all over the world. It's an international business."

On the subject of other elements of production like star salaries and other budget considerations, Preminger states: "I think that this is a free country and stars can ask what they want to. Producers don't have to go for it but the stars certainly have the right to ask for what they think they can get.

Salary Remonstrance

"In any case, I think the whole business of salary and budget in making the whole picture business look childish. I don't think Ford ever publicizes how much he pays his engineers, who are also stars. He only talks about how much the cars will cost you and we should do the same."

Discussing the decrease in film production over the past year, Preminger countered with "but on the other hand there are bigger pictures. The thing that people must get used to is that everything is alive and subject to change. A historian would find that pictures in 1962 were better even if there are less than, say, in 1942. But people don't want to know.

"If less productions can't be helped. Economy and life have to be flexible. You cannot cry because less pictures are made. There are just as many jobs if you take motion pictures and television—after all these are the same medium—in fact there are probably more jobs. What is all the crying about?"

If pay tv should come along, I will be happy to make pictures

(Continued on page 24)

Agonizes the Press

Manila, Jan. 29.

Trevor Howard, here to talk thump Metro's "Mutiny on the Bounty" in which he plays the vicious Capt. Bligh, set off nothing but blanks in his press interview.

Asked what he would like to say about his role, Howard answered simply, "It's finished." Asked to comment on Marlon Brando: "We got along fine." How did he become an actor? "Who said I was an actor."

Some newsmen found him refreshingly innocent of guises and cliches. Others found him devoid of a story.

Canadian Chides 'Just-Don't-Care' U.S. Film Houses

Ottawa, Jan. 29.

Film critic Gerald Pratley in Toronto Star: "The efficiency, comfort and atmosphere of Toronto's first-run movie theatres is in sharp contrast to the dead, drab, 'couldn't-care-less' feeling I find when going into most American theatres—New York's included.

"Much as I detest popcorn munchers, our refreshment counters are much better stocked and serviced, theatre attendants more courteous, and the presence of managers—an asset frequently ignored these days — is usually in evidence."

Another Pratley crack: "Going to Stalin's tomb is not so depressing as a visit to Radio City Music Hall."

Too Much Tourism, Too Little Art, To Numerous Festivals: De Laurentiis

Hollywood, Jan. 29.

"I am extraneously opposed to motion picture festivals as they are run at present." Dino De Laurentiis informed members of the Hollywood Foreign Press Assn. at a luncheon arranged by the foreign department of Columbia Pictures, which releases his latest production, "Barabbas."

"There are too many festivals and they have gone beyond and been diverted from their orginal purpose of encouraging creative endeavors. Today most festivals are run almost entirely to encourage tourism—to advertise a given place or resort.

"There are possibly 10 to 15 outstanding pictures produced all over the world during a given year. These are spread thin over many festivals, and most producers are reluctant to show pictures where awards are often dictated by political purposes.

"I believe there is room for a reward system, but it should be modelled along the lines of the Olympic contests. Each year a different country should give the festival. Artists both before and behind the camera should be judged in competition with their colleagues and awards should be given on the basis of actual merit, never for political purposes.

"Until a system modelled on the Olympic competitions in athletics is devised I would not be interested in entering any of my films in a festival."

De Laurentiis also expressed his opinions on Italian subsidies to motion picture producers. "They are a partial refund of a 30% tax on theatre admissions, and I am

(Continued on page 6)

STUDIO LABOR'S PLEA TO WIRTZ

Hollywood, Jan. 29.

U. S. Governmental "action" to combat foreign pix productions subsidies and other restrictions held to be contrary to international trade agreements and the principle causes for "runaway" production was asked last week by a joint labor-management committee on foreign film production of the industry here, at a meeting with Secretary of Labor W. Willard Wirtz in Washington.

A voluminous report and petition from the Hollywood contingent buttressed with statistics its contention that foreign countries —particularly Britain, France and Italy—via various restrictions on American pix have set up "unfair" competitive handicaps, and thus seriously hurt Hollywood studios. Administration is asked to help industry by removal of unfair foreign trade barriers which cause runaway production, the committee asserted.

Secretary Wirtz is chairman of JFK's Advisory Committee on Labor-Management Policy which is responsible for "recommending to President Kennedy policies designed to ensure that American products are competitive in world markets."

The Hollywood delegates asked the Government to work via appropriate international bodies to get rid of foreign film subsidies, import quotas, screen time quotas, remittance restrictions and other obstacles.

MPEA's Problem

Motion Picture Export Assn. has over the years brought substantial progress in alleviating remittance restrictions and import quotas in some foreign countries, but active aid of our Government is needed where subsidies are contrary to international trade pacts, the delegation argued.

Asent remittance restrictions, report said blocked currencies or frozen funds impounded by western countries after World War II provided the first impetus to expanded foreign production by U.S. producers, and that in terms of concentration of runaway production between 1949-61, Britain ruled first, followed by Italy. But today the industry has cut the percentage of its earnings frozen abroad from 40% to less than 10%, and there are no currency blockages on pix in England, France or Italy.

However, 11 nations still impose remittance restrictions on U. S. film earnings. In cases such as Spain, Japan, Egypt, India, Pakistan, Turkey and Viet Nam, these restrictions seriously handicap U.S. film makers, and in Spain and Japan, and to some degree India, the presence of "frozen funds" in countries with studios has a direct relationship to the runaway problem, the report contended.

Some 19 nations maintain mandatory screentime quotas forcing exhibs to play "national films" and reducing playing time of imported pix. In Italy a tax break via a rebate of some of the admission tax collected by theater owners is given when Italian pix are shown. This is an indirect subsidy and reps unfair and unwarranted form of international trade restraint, and such practices are contrary to the principles of recognized trade policy, the report said.

There are 12 foreign governments which maintain film import quotas limiting the number of pix made outside their countries which will be licensed for importation during a given period of time. The U.S. pix industry, world's principal exporter of pix, has been the prime of such restrictions, the petition avers.

Japan and Spain maintain severe import quotas to protect local pix producers from American-made competition, and in Japan, Spain, Burma, Korea and Viet Nam such quotas are a serious barrier to free trade, the report charges.

Crafts Hear Zanuck Assurances Of 20th Resumption in Hollywood; Costs No Longer Favor Overseas

Hollywood, Jan. 29.

Definite assurances that 20th-Fox will resume feature production here were given a Hollywood labor contingent by company prexy Darryl F. Zanuck at a meeting in N. Y., it was disclosed by the Hollywood AFL Film Council here. At the same meeting, Zanuck took a swipe at "runaway" production, asserting it costs more to produce a theatrical film outside the U. S. than it does in Hollywood.

Zanuck told the committee "I am formulating plans for resuming feature production in California which I propose to submit to my board of directors at an early date. The Council may be assured that we are going to resume feature production in California."

Zanuck said of company's upcoming film version of the Broadway hit, "The Sound of Music," that he could see no reason why any "substantial" part of that film should be made outside the U. S., adding "There is no economic saving in making pictures abroad."

Zanuck told the labor reps that "I have found from experience that it actually costs more to produce a feature motion picture outside the U. S. than it does in California, having regard especially to quality and efficiency of our American production personnel."

As To 'Longest Day'

Of his own recent release, "The Longest Day," filmed in Europe, Zanuck remarked "obviously, there are some pictures that should be made abroad because the nature of the subject inherently requires it," and then singled out "Day," which he said could not have been made in Hollywood because "the Normandy beachhead could not have been recreated in California nor could an endless number of the elements in that picture be reproduced in the studio."

He then added, "on the other hand, I see no inherent useful purpose in making a picture outside the U. S. except, of course, for location shooting, most of which can be done by second units."

Income tax advantages for those making pix abroad entered into the discussion, and Zanuck declared "I don't wish to criticize anyone else, but I can say, as far as I am concerned, that neither personally nor through a corporation have I ever benefited tax-wise from the making of any picture outside the U. S. or benefited tax-wise for any period of residence outside the U. S."

Labor Sought Talk

Labor had requested the meeting with DFZ, seeking to learn about 20th's production plans anent resumption of production here, also the extent to which 20th would take part in "runaway" production.

Film council secretary H. O'Neil Shanks, who is also chairman of its foreign films production committee, reported from N. Y. that "our entire delegation which met with Zanuck was greatly impressed by the frank and forthright nature of his statement about runaway productions and we were gratified by Zanuck's positive assurances that 20th-Fox will resume production in Hollywood."

Other members of the council committee which met with Zanuck were Screen Actors Guild prexy George Chandler and first veepee Dana Andrews; Screen Extras Guild prexy Jeffrey Sayre; council legal counsel Robert W. Gilbert; John W. Lehners, business rep of IATSE film editors local 776, B. C. "Cappy" DuVal, biz rep of IA prop local 44; Phil Fischer, assistant to AFM prexy Herman Kenin, and George Flaherty, IA veepee.

Report on D.C. Trip

Hollywood, Jan. 29.

Hollywood AFL Film Council called a special noon meeting of the Council today (Tues.) at Tail of the Cock to hear a report on the labor-management confab in Washington last Thursday with Labor Secretary W. Willard Wirtz, and subsequent developments.

To resolve some differences of opinion between some of the craft unions on how to approach the runaway production problem, special invitations have been sent by Council prexy Pat Somerset and secretary H. O'Neil Shanks to 10 local unions which either are not members of Council or have not attended recent meetings.

Negro Asst. Secy Of Labor Heads 'Runaway' Study

Washington, Jan. 29.

The man who will be taking a hard look at U. S. "runaway" film production has a long background in international labor and civil rights.

George L. P. Weaver, the Asst. Secretary of Labor for International Affairs, a Negro, was appointed last week to head a special investigation of runaway committee, joined the labor movement in 1941. His committee will collect the facts on runaway film production and will consider recommendations for Federal action.

Weaver signed on the New Frontier in January, 1961, as a special assistant to then Sec. of Labor Arthur Goldberg. He was moved up to Assistant Secretary post in July, 1961, replacing George C. Lodge, son of former U.N. Ambassador Henry Cabot Lodge and un-

(Continued on page 6)

Obrentz, Pati, Fisher Assume High Status In MGM International

Three promotions at MGM International were disclosed this week by Maurice "Red" Silverstein as part of the chain reaction to Silverstein's appointment to president of this Metro foreign wing and Seymour Mayer's elevation to 1st v.p.

Bert N. Obrentz and Charles Pati have been named v.p.'s and Albert A. Fisher has been elected treasurer.

Obrentz joined the company three years ago assistant to Morton A. Spring, who two weeks ago retired as prez. Previously he was assistant to the sales manager of Columbia Int'l.

Pati has made a career of MGM having started as an office boy at the age of 14, sharing the same "bench" with Silverstein who started ditto. He acquired an engineering background via night study at Stevens Institute of Technology and Rutgers, moved up at the film company progressively. He became assistant to the prez in 1958.

Fisher had been an accountant for theatres in New Haven became manager of the tax department of the international company in 1946 and four years later was named assistant treasurer. In several instances he represented the entire American film industry in negotiations with foreign governments on tax agreements and remittances of earnings.

King Brown To Detroit

Detroit, Jan. 29.

King Brown is the new manager of the first-run Trans-Lux Krim succeeding Eric Rose.

Brown transferred here from the Trans-Lux Philadelphia Theatre where he had been manager for a year.

Cairo

Weak grade B crime-suspense meller.

Hollywood Jan 28.

Metro release of Ronald Kinnoch production. Stars George Sanders, Richard Johnson. Directed by Wolf Rilla. Screenplay James Vault, based on novel by W. R. Burnett; camera, Desmond Dickinson; editor, Bernard Gribble; music, Kenneth V. Jones; assistant directors, George Pollard. Reviewed at the studio, Jan. 28, '63. Running time, 92 MINS.

Major	George Sanders
Ali	Richard Johnson
Amera	Faten Hamama
Kamelmen	Eric Pohlmann
Kerim	Ahmed M. Nasr
Kashak	Walter Rilla
Wells	John Merlion
Ghattas	Kamal El Shennawy
Slave	Chewikar
Camel driver	Saleh Kazmi
Mamba	Mena
Qamar	Said Abu Bakr
Doctor	Saleh Nemazee
Assistant Minister	Abdel Khalek Saleh
2nd officer	Youssef Shaaban
4th officer	Capt. Mohamed Abdel Rahman

"Cairo" is a conventional cross between two staples of the cinema: the hankie opera and the safe-cracking escapade. Unfortunately for the actors and artisans, who have toiled with a highly presentable degree of skill and savvy, the story in which they are implicated is laden with cliches and riddled with holes. What emerges is a film that will be passable as a supporting attraction.

A further letdown is the fact that the British-animated Metro release reunites the producer-director-star team that two years ago carved out a fine little "sleeper" thriller titled "Village of the Damned." A graphic example of the overwhelming importance of the basic written material in determining the ultimate screen potential of a project.

Jeanne Court's screenplay, drummed up from a novel by W. R. Burnett, relates the story of a supposed criminal mastermind (George Sanders) who arrives in Cairo to execute a foolproof jewel robbery job he has devised in prison, organizes a most successfully accomplishes the dirty work and then fails to realize any of the rewards for his painstaking efforts owing to an epidemic of little oversights, accidents and character miscalculations.

For a supposedly brilliantly blueprinted jewel theft, the robbery is a dud that might just as easily have been devised by a little old lady from Pasadena. What's more, the museum containing the art treasures is absurdly accessible to thieves and so poorly guarded that Egypt might just as well give its priceless Tut-ankh-Amuun jewels away. And the characters of Sanders' hand-picked gang would have been rejected as shopworn types back in filmdom's late 1930s.

What merit there is in the picture is owed to the actors and director Wolf Rilla and his crew, who have done a commendable job with sparse material. That highly seasoned pro, Sanders, does an expert job, spiced by some classic takes as he lecherously admires a belly dancer at the outset. The device of having lechery serve as the undoing of this character is hackneyed (the same device was used in "Ambush Jungle" 13 years ago), preposterous and inconsistent. Richard Johnson, an actor with a bright future, makes a vivid impression as one of the ill-fated gem thieves. Others who come on strong are Eric Pohlmann, John Merlion, Ahmed Mazhar, Walter Rilla, Kamal El Shennawy and Saleh Kazmi, with distaff support from Faten Hamama, Chewikar and Mena.

Physical values of Cairo and vicinity, rarely seen on the screen, are a substantial asset. Art, musical and technical contributions to Ronald Kinnoch's production are thoroughly competent. *Tube.*

L'Age Heroique

(The Queen Bee)
(ITALO-FRENCH)

Rome, Jan. 22.

Incei release of a Lucisfilm (Fabrizio Lee Films Marceau (owner Cherry) co-production. Stars Tino Tognazzi, Marina Vlady; features Walter Giller, Linda Sini, Riccardo Fellini, Ian Fuhlmann. Adolfo Celi, Nino Vingelli. Directed by Marco Ferreri. Story and screenplay, Ferreri, Rafael Azcona, Piero Fabbri, Massimo Fagioli; camera, Mario Vulpiani; editor, Lucisfilm Manager; music, Teo Usuelli. Previewed in Rome, running time, 90 MINS.

Alfonso	Tino Tognazzi
Serena	Marina Vlady
Riccardo	Riccardo Fellini
Frate Mariano	Walter Giller
Ign	Ian Fuhlmann

Neatly fashioned actor with an intriguing, grimly humorous and thought-provoking theme. Has Vlady and Tognazzi names for added Italo lure, but its most saleable factor should be word-of-mouth, both here and abroad. In its special offbeat plot, pic rates definite foreign attention.

If told in straightforward fashion, plot about middle-aged man who marries a young girl and does when he is finally able to father a child by her is routine. But writer-director Ferreri and his collaborators have imbued the film with sharp innuendoes and grotesquely handled symbolisms. One main theme, for example, grimly commands and spends man's growingly secondary station in life and the increasingly dominant place being won in business, social life and sex by woman.

Despite the symbolic trappings which might have hogged down a lesser effort, Ferreri has kept the pace moving without lags. Script occasionally over-indulges in more or less barbed comments about church conventions. This production is likely to arouse censorship attention in some areas.

Ugo Tognazzi is excellent as the harassed man who succumbs to "Queen Bee" Marina Vlady, strikingly beautiful as his demanding wife. Riccardo Fellini (the director's brother) is aptly "normal" as Tognazzi's friend while a large cast gives fine backing. A special nod goes to Ian Fuhlbero as another member of a colorful household.

Music by Teo Usuelli is effectively used to counterpoint grotesque action, and makes for catchy listening. Technical credits are top-drawer. Hawk.

Les Hommes Veulent Vivre

(Men Wants to Live)
(French; English sub-titles)

Anti-nuclear research drama. Produced inside Russian subleadership in A-Russia and make Uncle Sam alone the heavy. Unlikely to reach commercial market. Too crudely anti-U.S. propaganda.

Hollywood, Jan. 30.

Rene Pignieres and Gerard Bervant presentation of Leonide Moguy production. Stars Claudia Gora, John Justin, Jacques Ince Hunt. Tony Maynard. Film character speaking. Production and directed by Leonide Moguy; script by Moguy in collaboration with Henri Torres; music, Joseph Kosma. No distributor. Reviewed at Lytton Center of the Visual Arts, L.A., Jan. 27, 1963. Running time, 110 mins.

Reviewed for record only, this pic by Russian-born filmaker Leonide Moguy has been seen in U.S. only by United Nations U Thant. It was screened here for the Hollywood Foreign Press Assn. as part of series for Golden Globe Award consideration.

Moguy, an international film figure who has worked primarily in French pix spent a few years in the early '40's in Hollywood working for Metro and Fox as director, screenwriter and co-producer.

He has attempted to create here a wide-screen view of the dangers, real and potential of results of nuclear research to the world. It starts off as a taut, promising suspense in the "Seven Days to Noon" class but soon gets involved so deeply in its own propaganda that confusion takes over in writing, directing and acting. Making American nuclear research the heavy might be more acceptable if some mention had been made of Russia, whose interest in the field is hardly a secret. But other than a couple of vague, general remarks that could apply to any country other than the U.S. or France, no direct mention of Russia is made. Nor is any answer, other than the actions of the principals, offered for the problem.

The story, told in flashbacks, has a famous French physicist accepting a research post in America with the same team he had worked with during the war supposedly the "Manhattan Project." Engrossed in his work, he neglects his wife and child. When his American scientist-friend abandons the project because of his fear of the outcome, he stays on, even while his child dies of leukemia and his wife leaves him.

He finally quits himself after discovering the secret of a death ray. An associate steals the death ray formula but can't make it work and tries involving scientist with international group whose rep has a Spanish-sounding name; interested in ray. Scientist kills him, destroys notes and call's police, which is point at which pic begins and ends.

Claudia Gora and Yves Massard as the "good" and "bad" scientists and Jacqueline Huet as the wife try but are never able to overcome the heavy, propaganda-ridden lines with which they're saddled. Justin, a Britisher, makes an unconvincing American but is otherwise plausible as the conscience-stricken researcher. Film has English soundtrack when conversations are between people speaking that tongue otherwise subtitles are used.

Pic has some fascinating inside shots of nuclear plants, where much of action takes place, though no technical credits are given. Print shown was hampered by being excessively dark but indicated that general photography was above average. Newsreel footage of ex-President Eisenhower, the late Pope Pius XII and scientist Albert Einstein are inserted to underscore pacifistic message.

Picture has limited appeal as commercial entry even outside U.S. unless anti-war phase is exploited, but will find no market in America. Robe.

Venere Imperiale

(Imperial Venus)
(ITALO-FRENCH)
(Color)

Rome, Jan. 22.

Cinevia release of a Royal Film (Giambartolomei-Cinevia) (Romy) S. N. E. Gaumont-France Cinema Production. Stars Gina Lollobrigida, Stephen Boyd; features Raymond Pellegrin, Micheline Presle, Gabriele Ferzetti, Giulio Bosetti, Massimo Girotti. Directed by Jean Delannoy. Screenplay, Delannoy, Jean Aurenche, P. M. Arland, Leonardo Benvenuti, Piero de Bernardi, English dialog, John Michael Hayes (Under Brownlow). French dialog, Jean Aurenche. Philippe Agostini, camera (Technicolor), Gabor Pogany, music, Angelo Lavagnino. At Cines Cinema, Rome. Running time, 100 MINS.

Venus	Gina Lollobrigida
Jules de Canouville	Stephen Boyd
Fleuve	Gabriele Ferzetti
Napoleon	Raymond Pellegrin
Josephine	Micheline Presle
Leclerc	Massimo Girotti
Camille Borghese	Giulio Bosetti
Canova	Gianni Santuccio

(In English)

Jean Delannoy has fashioned a quality spectacle with the important assist of a script cut several notches above the norm for this type of film. Lollobrigida and Boyd names, coupled with title and a strong lusty effort, should see this expensively-outfitted and lavishly-produced item off to strong grosses in general situations around the globe.

Payoff in English-language areas could be given a healthy boost. But it will in any case be conditioned by the original English language version which was shot side-by-side with French-Italian. So far it has been unavailable for reviewing. These comments are based on final Italo print, as locally released.

This details the various amorous adventures, gleaned from historical hints and facts, of Napoleon's man-chasing sister, Pauline, from her first flirts with Fleuve, to an early affair with de Canouville and then to marriage with general Leclerc interspersed with various escapades until Leclerc's death in the colonies. Marriage with the Roman Prince Borghese follows and then a renewed and now scandalous affair with de Canouville ending in his death in the Russian campaign. Through it all, the pic pairs up the almost morbidly jealous loyalty between Napoleon and his errant sister.

The script is literate, intelligent, almost consistently tongue-in-cheek in the best French tradition, at least in the version seen. Though there's a tendency towards scenes resolved in dialog, there's more than enough spectacle to satisfy lovers of the 21 release (Labor Pay-gany has done an outstanding job in capturing the settings of the era with his Technicolor camera.

Gina Lollobrigida has seldom looked lovelier than as this tailor-made part. And she vivaciously goes through her paces in a thoroughly pro performance. Stephen Boyd likewise comes through with a strong and ingratiating performance as her favorite lover. In other roles, Raymond Pellegrin is excellent as Napoleon, Giulio Bosetti properly dull as Borghese and Massimo Girotti pranked as General Leclerc. Hosts of minor players fill other roles. As noted looming in top notch, and Angelo Lavagnino's musical score registers aptly. Editing could be somewhat tighter. Other production values are outstanding. Hawk.

De Lauzanille

(Continued from page 5)

opposed to them. I have been fighting for their abolition for years. Subsidies can be harmful, since they may encourage irresponsible producers. However, the question may be academic in a couple of years, because with the emergence of the Common Market, Italy and a number of other countries may drop the entertainment tax and subsidies."

In answer to a question on runaway production, he said, "It isn't within my means or power to bring back to American producers who are fit to shoot not only in Rome but in Spain or Siam or any other country. However, I may partly reverse the process by shooting part or all of my Sacco and Vanzetti picture in America." He added that the latter would not be the obvious film about these two people, but would deal with the tragedy of the environment from which the story develops. The true protagonists, he stated, would be the attorneys on both sides, the judge, the president of the low commission and the governor of Massachusetts.

Inside Stuff—Pictures

James A. Fitzpatrick, former chairman of the Joint Committee on Offensive and Obscene Material and since his retirement from the Assembly, the Committee's counsel and master-mind, has been sworn in as a member of the State Power Authority, by Gov. Nelson A. Rockefeller. He will resign the former post as soon as the Committee's annual report (widely publicized) has been drafted.

Fitzpatrick, who practices law in Plattsburgh, will travel to New York for duties on the State Power Authority—a part-time position, paying $30,000 annually. His successor as Joint Committee counsel has not been selected, so far as is known. Assumption is the post will continue to be held by a Republican. John Manning, associate counsel, in a New York City Democrat Committee is again sponsoring a film classification bill and an obscene prints measure.

Italian director Pier Paolo Pasolini has sold his Anna Magnani starrer "Mamma Roma" to another producer, according to Bruce Benton in New Statesman Script is the satire, from which one producer withdrew, in which a vagabond gets a film job as one of the thieves crucified with Christ and is found dead on the set after being nailed to the cross. Script also includes a striptease by the actress playing the Virgin Mary. Benton quotes Pasolini: "The film is profoundly religious . . . It deals with a producer who has sold his soul to the devil and makes a Technicolor film of the death of Christ which is tantamount to sacrilege."

In his St. Paul Sunday Pioneer Press column, amusements editor Bill Diehl pointed out how unfair it would be to Hollywood if, as is threatened, the House of Representatives' probe of army movies and lurid film advertising is linked with that of the countless garish and nudie magazines currently available at many newsstands. He expressed the opinion that film toppers rightly are incensed at the prospect of having the two lumped together. (Variety termed this "irresponsible demagoguery.")

While, in Diehl's opinion, Hollywood "is guilty of enough of its own sins, nevertheless connecting it up in any way with the nudie publications surely would do much damage to many film industry segments completely innocent of any wrongdoing. "But since such probes capture big, black headlines and election time is all the time, lawmakers may and full speed ahead despite all Filmdom's fretting and hand-wringing," warned Diehl.

An item appearing under this department on Nov. 28 relative to a complaint of U.S. film industry personages that certain London feature writers apparently "fake" interviews with Hollywood celebrities erred in ascribing any such "faking" to David Lewin of the Daily Express of London. The story in question involved Joe Mankiewicz and the "Cleopatra" situation, since clarified, as to the director's status in editing the film. Evidence by the British Post Office of a completed trans-Atlantic call from Lewin to Mankiewicz in Beverly Hills is accepted and it is accordingly here stated that the original comment was in error.

Bobby E. Lutthge 71, highly esteemed German screenwriter, is very ill in Berlin hospital after several strokes. Lutthge in heyday made large sums. A human solution to his present woes seemed possible when former German film star Hansi Weisse to whom Lutthge was once married offered to marry him again. Lutthge, however, declined the offer despite the fact that it would have meant the end. Miss Weisse is hotel owner in Bavaria. Of his financial worries. Within the more than 40 years of his career, Lutthge wrote scripts for more than 200 German features.

Cosmopolitan Magazine for February carries a discussion of comedians and their material written by Carl Reiner. This is an extract therefrom: "The top comedian today depends on written material and, at the same time rises above it. The secret is selection. Jack Benny never wrote a line in his life. Bob Hope is sometimes very funny on his own—but not as often as you think. With Hope, as with Benny, it's his uncanny power of selection that makes him so great."

Rumsey

(Continued from page 5)

successful opponent of Edward (Ted) Kennedy in the recent Massachusetts Senate race.

Lodge created a stir here when he took Weaver to lunch at the ultra-exclusive Metropolitan Club. Lodge subsequently resigned from the Metropolitan Club because of its policy against Negro guests.

Weaver, a graduate of the YMCA School in Chicago and Howard University Law School in Washington, became a member of the War Relief Committee of the Congress of Industrial Organizations (CIO) in 1941.

A year later he became assistant to the CIO Secretary-Treasurer and at the same time served as director of the CIO's Civil Rights Committee.

When the CIO merged with the American Federation of Labor in 1955 Weaver became executive secretary of the AFL-CIO Civil Rights Committee.

In 1956 Weaver took charge of the International Union of Electrical Worker's political education program.

During his union tenure Weaver took several leaves of absence for assignments with the government and International Confederation of Free Trade Unions.

He represented the AFL-CIO at the 1957 and 1958 International Labor Organization conventions in Geneva.

Last October Weaver was awarded the Eleanor Roosevelt key—for "outstanding service to the world community."

Skouras Replaces Smolen

Morris Skouras has been named manager of 20th-Fox's purchasing department succeeding Dan Smolen who retired.

Skouras formerly was purchasing assistant.

SHED COCKNEY, CLEAN UP IN U.S.

Skouras, Et Al Clear Re Fiduciary Duty

In recommending the settlement of three minority stockholders suits against the management of 20th-Fox last week, the court appointed referee, Samuel C. Cohen, in his report filed in the New York Supreme Court, pointed out that in his opinion "the actions here in without merit" and that "there was no evidence of impropriety or abuse of fiduciary duty" by any of the defendants."

Defendants were former 20th prexy (now chairman) Spyros P. Skouras, former exec veep W. C. Michel and all other officers and directors of the company.

Rather than any impropriety, said the referee, "it appears that the defendants have discharged their fiduciary duties, honestly, effectively and with due care, that the matters complained of were done through the exercise of sound business judgment and have resulted in beneficial advantage to the corporation."

The suits (see VARIETY, Jan. 23) charged waste of corporate assets and were settled for all the defendants when Skouras agreed to a salary reduction from $260,000 to $75,000 for the period from July 1, 1962 to Dec 31, 1965, and also to waive all rights in $40,000 in salary deferred for 1961.

How Sharp Are Editorial Fangs?

Press Agents Pan Fan Mags But Nice Question If Consumer Periodicals Fairer

By DORA ALBERT

Van Nuys, Cal., Jan. 29.

Current lawsuit by Marlon Brando against Curtis Publications because of Bill Davidson article accusing him for most of high cost of Metro's "Mutiny on the Bounty" brings to light the blunder made by so many publicists and by movie and tv personalities. For the past couple of decades national consumer magazines have been courted, and fan mags have often been treated as stepchildren by successful stars. It has almost become automatic for some stars, after reaching popularity perch through fan magazine promotion, to decree "No more fan magazine stories."

The air is thick with charges that fan magazine writers sensationalize almost all stories, from Connie Stevens' love life to Jackie Kennedy's personal problems.

Even VARIETY's anniversary piece by Lawrence J. Quirk on fan mags and read into the Congressional Record, stressed cons far more than pros.

If anyone cares to collect a Chamber of Horrors of one-sided reporting on industry personalities, he'll find some excellent samples in recent national consumer magazines.

For decades the Saturday Evening Post was noted for its friendly reporting of Hollywood events and personalities. This writer handled a series back of the book for the Post called "The Role I Liked Best" for 13 years. During the same period Pete Martin in full length pieces reported sympathetically on many Hollywood personalities, his first person life stories of people like Bing Crosby and Bob Hope helped circulation reach high marks.

In recent seasons, circulation battles among the magazines have been more intense. While the Ladies' Home Journal cleverly solves the problem by running Cary Grant's first person reminiscences, other national publications have sometimes gone after sensational angles, used sensational

(Continued on page 25)

Mate-Less No More

Sig Mattles, Universal ad-pub staffer on the Coast, sent out notices that his two daughters, Alice Natalie and Isabel Helen, and son, Robert Harold all are engaged to be married shortly.

Mattles footnotes, "For Rent —three bedrooms, pool and baby sitter. Barbara Mattles 14, beautiful and reliable."

Seven Arts List Of Star-Hopefuls Biggest In Biz?

With the exception of Universal, which recently affirmed an ambitious program for the development of young acting talent, none of the major companies is presently adding to its overhead to any appreciable extent via the pacting of potential talent-of-tomorrow. For this reason, the moves in this direction by the indie Seven Arts loom all the more important.

In addition to Nancy Kwan, who has reached stardom recently under exclusive direction of 7-A's Ray Stark, the indie production company's roster now includes:

Kier Dullea, who hit the big time with the current "David and Lisa," signed to a seven-year contract (with options, calling for one-pic a year. First assignment probably will be in the film adaptation of the novel, "The Sergeant."

Sue Lloyd, young British actress, signed to an exclusive contract. First assignment expected to be "The Wild Ones," for producer James Woolf.

Sue Lyon, of "Lolita" fame, an exclusive contract shared with Stanley Kubrick.

Sandy Dennis, young star of Broadway's current "A Thousand Clowns," signed to a seven-year contract calling for one-pic-a-year.

Victor Buono, featured in "What Ever Happened to Baby Jane," signed to a non-exclusive five-year contract, calling for one-a-year.

Pat Boone, a three-picture deal, of which one, "The Main Attraction," is already completed.

Alain Delon, committed to four English-speaking pix.

Jane Fonda, a multi-picture pact, of which the screen adaptation of the legit "A Sunday in New York," will be the first.

Rowleyites to Huddle

Dallas, Jan. 29.

Rowley United Theatres will hold its annual managers and partners meeting here beginning on Feb. 5.

This is concurrent with the 11th annual Texas Drive In Theatre Owners Assn which opens its three day meeting on the same day.

COLUMBIA PICTURES' SANTIAGO MEETER

Bernard Zeeman, v.p-treasurer of Columbia International; Arthur L. Pechoff, administrative exec, and Edwin Levine, Robert Mayers and Steve Roberts, sales officials, left New York over the past weekend to sit in on the company's convention of Latin American branch managers in Santiago.

Mo Rothman, exec v.p. of Col Int'l, preceded them to the Chilean capital and will preside at the sessions. Rothman traveled from the Coast where he was participating in top-level Col meetings with parent company brass.

Total of 13 L. A. countries are to be represented at the Santiago conclave where the agenda includes the screening of new product and discussions of several sales and merchandising policies.

SHOWMAN SEES BIG OPPORTUNITY

London, Jan. 29.

The opportunity of a lifetime awaits the British Film industry if it can streamline its production to meet the urgent needs of the United Sates created by the dearth of domestic production. So declared Nat Cohen, Anglo Amalgamated topper, on his return to London last week after an extended stay in New York and Hollywood.

Cohen admitted that he had been impressed by recurring complaints from U. S. exhibitors that British films had a tendency to include too much Cockney dialog and provincial dialects. This is an echo of statements made five years ago. Cohen was convinced that these impressions were hurting the earning potentiality of several good British films. He frankly agreed that the excessive use of Midlands dialect had affected the gross of his own company's "A Kind of Loving," which was one of the 1962 top grossers in the U. K. and the Grand Prix winner at the Berlin festival. As a result, Cohen has modified the use of North Country dialect in his current production of "Billy Liar."

Anglo exec said that the U. S. market was geared to take as many English language films as possible. The shortage of Hollywood production was being acutely felt by exhibitors throughout the country, and while foreign language films had made an impression on the artie circuit, they had, with few exceptions, succeeded in obtaining mass distribution.

With U. S. earnings of upwards of $2000,000 in 1962, Cohen reckoned that Anglo was the most successful British film company exporting to America. It had sold its entire output with only one exception, and negotiations were now under way for that film. He declined, however, to reveal the title of that picture. Anglo trades with several U. S. indies, and has also occasional releases through Columbia. One of its latest films, "The Mind Benders," has been acquired by American International, who are to launch an extensive promotion campaign.

Cohen is hot on the idea of Anglo-U. S. coproduction, though so far as he is concerned he would only entertain projects which involved British pictures. He could see tremendous advantages in cutting one's liability in half. He

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Legit Critics, Off Course, Tout 'Arabia' Over 'Rose'

Chicago, Jan. 29.

Two Chicago legit critics have departed from a generally-observed policy of staying out of other critical ballwicks in order to praise "Lawrence of Arabia," now in its second week at the Cinestage.

Claudia Cassidy, the Chicago Tribune aisle-sitter, followed a negative appraisal of a play with this plaudit for the picture: "But before you decide it's just an off-season for theatre in all aspects, try 'Lawrence of Arabia,' with its superb performances, its marvelous racing camels, and glorious Chagall hung dazzling in the night of the desert sky."

Chicago Sun-Times theatre critic Glenna Syse devoted an entire column to "Lawrence." The essence of her piece was a comparison of the film with Terrence Rattigan's play "Ross," in which the picture won hands down. "As far as I'm concerned," Mrs Syse said, "the comparison absolutely separates the men from the boys." Surprisingly the movie tells us more about the man than the play did. The photography of course is so superbly wrought that it will not leave you time to blink. The desert—its heart, its shadows, its eternity—has been caressed and whipped onto the film. The next person who says to me 'I haven't seen a movie in years' will have some explaining to do."

Fortune Digs Back Into FBO and RKO For Profile of President's Father

Cross-Plugs For 'Cleo'

More than 100 theatres in the New York area, including the entire Skouras and Randforce circuits, will cross-plug and sell reserved seats for the hardticket engagement of 20th-Fox's "Cleopatra" at the Rivoli Theatre.

Pic has its world preem at the Rivoli June 12.

Rationale Behind Trim of 'Arabia' Running Time

By THOMAS M. PRYOR

Hollywood, Jan. 29.

Original prints of "Lawrence of Arabia" within a week will be replaced by a re-edited version running three hours and 22 minutes, or roughly 20 minutes shorter. New length made its bow last week at United Artists Theatre in Frisco, and was tried out, sans intermission for one night only, Jan. 21 at the Warner Beverly Theatre in Beverly Hills, where pic is now in its sixth stanza.

Except for elimination of two scenes up front, it's a safe bet that even audiences who saw "Lawrence" in its original form would not be able to spot the excisions judiciously carried out by producer Sam Spiegel, director David Lean and scripter Robert Bolt.

Effect of the trims increases overall flow of film and heightens the dramatic effect. The story of Lawrence in the desert begins much sooner now and as a result it has greater forcefulness.

Decision to trim running time was not sudden, Spiegel said, nor was it suggested by Columbia Pictures, its distrib, even though some critics had commented on extra length. "We most likely would have cut the picture to its present length before opening it," Spiegel explained, "if we had had more time to study it. But we had to meet opening dates in London (Dec 9), New York and here and it takes time to process prints. So we made a decision. I don't mean to say we were unhappy with the original length, but we had always felt that it could be improved and after seeing it several times with different audiences our thinking crystalized."

Spiegel said, however, that the original length print running at the Odeon in London won't be changed. "When the press heard that we were doing some editing, the Evening News accused us of bowing to commercialism and we got a stream of letters protesting it would be sacrilige to cut it. We don't want anymore trouble in England, but we still feel that the picture has gained from the trims." Some dubbing was required to effect smooth story transitions.

Whatever the cause for shortening "Lawrence," the result is well worth the effort and one can hope that it will cause other creators to similarly appraise their work and not hesitate, after the initial public showing and critical appraisal, to take out, or even replace, scenes to improve a picture. Perhaps some directors and producers—it is said of some that they never want to let a film out of their hands—might overdo this tinkering. One of the few previous instances of recent years where a producer changed a picture during its Broadway run was when Samuel Goldwyn put new sequences into "Edge of Doom."

Prospect that intermission might be done away with in the future for "Lawrence of Arabia" raises questions of artistic considerations, audience comfort and those important popcorn, candy sales. Matter is one which Spiegel and Columbia execs will be giving care-

(Continued on page 24)

Joseph P. Kennedy, father of a President, had a short and financially happy life in the motion picture business which consisted of "adroitly executed carom shots." It began in the 1920's when he and a group of Boston associates bought Maine & New Hampshire Theatres, a chain of 31 houses. He found that the important money, though, was to be made in Hollywood and a situation developed that fit into his scheme of things.

As related by Richard J. Whalen in an extensive and not altogether flattering piece in Fortune, Kennedy learned that the British-owned Robertson-Cole studio in Hollywood was pressed for cash. He raised some capital by selling out a part of his theatre interest to Paramount, got Guy C'arrier to ante up $125,000, formed a small syndicate and bought the lot in a $10,000,000 deal.

He reorganized this as F. B. O. (Film Booking Office) and it became an immediate money-maker specializing in westerns and melodramas starring Fred Thompson and Red Grange. These were cranked out at the rate of one a week at a budget of $30,000 apiece, or about one-tenth of the going rate for features at the time.

Sound films were then on the horizon and Kennedy decided to play for higher stakes in conjunction with RCA, which had the Photophone patents. He sold RCA part of F. B. O. for $500,000 he and David Sarnoff cooked up the deal over an oyster bar in Manhattan — and subsequently went deeper into theatres. F. B. O. bought 200,000 shares of the Keith-Albee vaude circuit at $21 per share. The stock soared to $50 per share in three months.

Kennedy and J. J. Murdock ran things, although Albee stayed for a while as president. Vaude historian Douglas Gilbert is quoted as saying Albee thought he was the boss until he offered a suggestion to Kennedy. Kennedy countered with, "Didn't you know, Ed? You're through." Albee understood, retired, shortly after died, "convinced he had been betrayed."

Kennedy, president of F. B. O., became chairman of Keith-Albee, supervised the merger that became Keith-Albee-Orpheum, took chairmanship of Pathe Exchanges, was appointed advisor to First National in June of 1928 and left in August) and in October of the same year F. B. O. and K. A. O. were merged with RCA Photophone to form Radio Keith Orpheum. Kennedy, who already had pocketed sizeable sums from salaries from the companies and stock dealings, at this point sold out for $5,000,000 and received an additional $150,000 for bringing about the RCA amalgamation.

He later took a crack at indie film production, made two pictures, one a $250,000 fiasco, and then gave up Hollywood and the picture business.

DELAYED FLIGHT OF O'BRIEN TO STUDIO

After several tentatively scheduled flights which he found necessary to cancel because of the pressure of New York business, Robert H. O'Brien finally winged out of Gotham for his first visit at Culver City since his election as Metro president. He and associates left late Monday (25) afternoon for a three-day stay.

Joining O'Brien on the Westward Ho are Maurice Rel Silverstein and Charles Pain, newly elected president and v.p. respectively of MGM International and Dan Terrell, company's promotion chief in the east.

Group will sit in with producers and officials on the lot going over future schedules re m-g-m production and release patterns.

Major point to be emphasized by O'Brien in his talks with the filmmakers is management's "studio-mindedness" that is, the determination to make pictures at the studio as part of the overall modus operandi of full utilization of facilities.

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L.A. Better; 'Sodom' Lofty $30,000; 'Flubber' Torrid 25G, 2d; 'Arabia' Rousing 30G; 'Mockingbird' 17G, 5th

Los Angeles, Jan. 29.

Firstruns here currently are picking up slightly. "Sodom and Gomorrah" looms lusty $30,000 or a bit over opening week in five theatres. Only newcomers are only fair. "Divorce Italian Style" is rated moderate in first general release here playing four houses. "Could Is Waiting" looks modest $10,500 for two spots.

Regular holdovers are paced by "Son of Flubber" which is heading for a torrid $25,500 in second session at the Chinese. "To Kill a Mockingbird" is climbing to a big $17,000 or over in fifth round at Fox Wilshire while "Brothers Grimm" is getting some figure at Warner Hollywood, for same round too.

"Days of Wine and Roses" is pushing to a hefty $11,000 in fifth stanza at the Vogue. "Lawrence of Arabia" on hardticket is after a whopping $30,000 in sixth Warner Beverly round. "Mutiny on Bounty" looks brisk $19,000 for 11th week at Egyptian.

Estimates for This Week

Lido (FWC) (926; $2-$2.50) — "Seven Capital Sins" (Embassy) Fair 24,000. Last week, "Divorce Italian Style" (Embassy) (15th wk-5 days) $2,500.

Orpheum, Pix (Metropolitan-Pix) (2,213; 756; $1-$1.50)—"Child Is Waiting" (UA) and "Dead to World" (UA) Modest $10,500. Last week, Orpheum with Hollywood, "Reptilicus" (AI), "Marco Polo" (AI), 20,400. Pix with Los Angeles, Alhambra, Loyola, El Rey, "Chapman Report" (WB) (1st wk, Pix, El Rey, 2d wk, others), $21,500.

Warner's, Wilshire, Hollywood, Village, Loyola (Metropolitan-SW-FWC) (1,757; 2,344; 888; 1,296; 1,206; $1-$1.50)—"Sodom and Go-

(Continued from page 14)

Key City Grosses

Estimated Total Gross
This Week $2,160,500
(Based on 22 cities and 270 theatres).
Last Year $2,404,000
(Based on 24 cities and 276 theatres, chiefly first runs, including NY.)

'Arabia' Neat 13G, Philly; 'Day' 8G, 16

Philadelphia, Jan. 29.

With transit strike in its second week here, biz was cut almost in half until a good Saturday upsurge came to the rescue of exhibs. Despite all this "Divorce, Italian Style" by going six weeks is proving the longest run pic at the World since "Virgin Spring" played there in 1960. "Mutiny on Bounty" still shapes good in 11th session at Stanley while "Longest Day" is rated steady in 10th frame at the Midtown.

Actually, the biggest coin total currently is going to "Lawrence of Arabia," which is only rated neat in sixth week at the Midtown. "It's Only Money" looms good in second at Stanton.

Estimates for This Week

Arcadia (Stan) (892; $1.50-$1.50)—"Jumbo" (MGM) (8th wk). Okay $5,000. Last week $6,500.

Boyd (SW) (1,326; $2-$2.75)—"Brothers Grimm" (MGM) (27th wk). Steady $7,000. Last week, $7,500.

Fox Midtown (2,200; $1-$1.50)—"Taras Bulba" (UA) (5th wk). Fair $7,000. Last week, $11,000.

Goldman Goldman (1,000; $2-$2.75)—"Longest Day" (20th) (16th wk). Okay $6,000 or over. Last week $8,500.

Midtown Goldman (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (6th wk). Neat $13,000 or near. Last week, $14,000.

Randolph Goldman (2,250; $5-$1.50)—"Two for Seesaw" (UA) (6th wk). Mild $6,000. Last week $7,000.

Stanley (SW) (2,100; $2-$2.75)—"Mutiny on Bounty" (MGM) (11th wk). Good $10,000. Last week $11,000.

Stanton (SW) (1,483; $1-$1.50)—"It's Only Money" (Par) (2d wk). Good $6,000 or close. Last week, $12,000.

Studio Goldberg (283; $5-$1.50)—"World Without Shame" (Indie) and "I've Bn Appointment" (Indie). Fort $4,700. Last week "Paaan Island" (Indie) and "Bunny Yeager's Nude Camera" (Indie), $4,000.

Trans-Lux (T-L) (500; $5-$2)—"Theodra" (Lopc) (10th wk). Okay $2,700. Last week, $4,500.

World (RKB-Pathe) (400; $5-$1.50)—"Divorce, Italian Style" (Embassy) (6th wk). Smart $2,700. Last week, $4,000.

CLEVE. STILL FREEZING; 'SODOM' HOTSY 11G

Cleveland, Jan. 29.

Sub-zero snowstorms breaking all key records for half-century here will trip several new first-runners at the starting mark. However, "Sodom and Gomorrah," rescued up by the Palace, is landing a lofty take. Hardticket marathoners like Allen's "Gypsy," is still husky on ninth lap. "Mutiny on Bounty" at Ohio and "Longest Day" at Hipp are marching along remarkably well through the ninth week of newspaper strike.

Estimates for This Week

Allen (Stanley-Warner) (2,885; $1.25-$1.50) — "Gypsy" (WB) (8th wk). Big $9,000. Last week, $12,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Billy Budd" (6th wk). Nice $4,000. Last week, $4,200.

Continental Art (Art Theatre Guild) (625; $1-$1.50) — Green More" (Indie). Fair $1,500. Last week, "Payoolenimo" (Indie), $1,-800.

Hippodrome (Eastern Hipp) (1,-

(Continued from page 14)

'Grimm' Boff $12,000, Seattle; 'Sodom' 12G

Seattle, Jan. 29.

Chief interest currently is centered in launching of $1,000,000 Martin Cinerama, first new cinema downtown here in more than 35 years. "Brothers Grimm" is heading for a big take in first session at this new house, playing on $2.50 top and hardticket. "Sodom and Gomorrah" shapes great on opener at Fifth Avenue. "Mutiny on Bounty" looks smash in fifth round at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (750; $1.50-$2) — "Mutiny on Bounty" (MGM) (5th wk). Great $11,000. Last week, $13,200.

Cinerama (Fox-Evergreen) (1,870; $1.25-$1.50) — "Taras Bulba" (UA) and "Gambler Wore Gun" (Indie) (4th wk-9 days). Okay $7,500. Last week, $8,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Sodom and Gomorrah" (20th). Great $13,000. Last week, "Child Is Waiting" (UA) and "Mary Had a Little" (Indie), $6,200.

Martin Cinerama (Martin) (827; $1.25-$2.50) — "Brothers Grimm" (MGM). Big $12,000 for 10 shows. Last week, dark.

Music Box (Hamrick) (878; $1.25-$1.50) — "Gypsy" (WB) (9th wk). Good $5,000. Last week, $6,400.

Orpheum (Hamrick) (2,000; $1.25-$1.50) — "If a Man Answers" (U) and "Fingercach to Dancer's Back" (U). Fair $7,000 or near. Last week, "Castaways" (BV) (5th wk-6 days), $6,000.

Paramount (Fox-Evergreen) (3,-000; $1.50-$2.50) — "Longest Day" (20th) (8th wk). Good $8,000. Last week, $9,000.

'Day' Big $16,000, Balbo; 'Child' 6G

Baltimore, Jan. 29.

"Longest Day," big in second week at the New, is still champ, with "Mutiny on Bounty" in sixth round at the Town, following closely. "Gypsy" is sure in 10th week at the Stanton. "Taras Bulba" looms lively in sixth at the Mayfair. "Barabbas" is barely fair in second frame at the Mapp. "A Child Is Waiting" shapes okay in first round at the Crest. "Divorce, Italian Style" is steady in 10th week at the Charles. "Long Distance Runner" in box at Five West, looks okay.

Estimates for This Week

Aurora (T-L) (275; $0-$1.50) — "Come Dance With Me" (Kingsley) and "Love and Frenchwoman" (Indie) (reissues) (2d wk). Fair $1,500. Last week, $2,000.

Charles (Fruchtman) (500; $5-$1.50) — "Divorce Italian Style" (Embassy) (9th wk). Tall $3,500. Last week, $4,000.

Cinema (Schwaber) (400; $5-$1.50)—"Bell Antonio" (Embassy) Mild $1,800. Last week, "West Side Story" (UA) (6th wk), $1,000.

Crest (Fruchtman) (1,700; $5-$1.50)—"Child Is Waiting" (UA) (Okay $6,000. Last week, "Taras Bulba" (UA) (5th wk), $4,000.

Five West (Schwaber) (625; $5-$1.50) — "Long Distance Runner" (Cont) Okay $2,000. Last week, "Candide" (Union) (4th wk), $1,000.

Little (T-L) (300; $5-$1.65) — "Island" (Zenith) and "Lovers and Thieves" (Zenith) reissue. Warm $2,200. Last week, "Marienbad" (Astor) and "Taste of Honey" (Cont) (2d wk), $2,700.

Hippodrome (T-L) (2,200; $5-$1.65)—"Barabbas" (Col) (2d wk). Fair $7,000. Last week $8,000.

Mayfair (Fruchtman) (700; $5-$1.50)—"Taras Bulba" (UA) (6th wk). Pleasing $3,500. Last week, $5,000.

New (Fruchtman) (1,000; $1.50-$2.50)—"Longest Day" (20th) (2d wk). Big $16,000. Last week $18,-000.

Playhouse (Schwaber) (365; $5-$1.50) — "Mr Arkadin" (Indie). Mild $1,800. Last week, "Kill or Cure" (MGM) (4th wk), $1,500.

Stanton (Fruchtman) (2,000; $5-$1.50) — "Gypsy" (WB) (9th wk). Holding at okay $6,500. Last week, $6,000.

Town (T-L) (1,125; $1.50-$2) — "Mutiny on Bounty" (MGM) (6th wk). Good $10,000. Last week, $12,000.

Box (Freedman) (300; $1.50) — "Daughter of Sun" (Indie). Good $2,000. Last week, "Around World With Nothing On" (Indie) (5th wk), $1,500.

Cold Hits Hub Albeit 'Pounds' Bofo $16,000, 'Sodom' Big 19G, 'Arabia' 24G

Broadway Grosses

Estimated Total Gross
This Week $921,700
(Based on 31 theatres)
Last Year $936,700
(Based on 31 theatres)

'Hook' Good $9,000, Det.; 'Samson' 10G

Detroit, Jan. 29.

Firstrun grosses are steady this week. "Gypsy" stays hotsy in fifth session at the Michigan. "The Hook" looks good at the Adams on opener. "Castaways" looms trim in sixth week at the Grand Circus.

Sixth round of "Barabbas" shapes okay at the Madison. "Brothers Grimm" is torrid on 20th week at Music Hall. "Longest Day" is good in 16th round.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.40) — "Flaxgirl After Dark" (Indie) and "She Walks by Night" (Indie) 2d wk). Okay $8,000. Last week, $11,000.

Michigan (United Detroit) (4,-006; $1.50-$1.80) — "Gypsy" (WB) (5th wk). Hotsy $15,000. Last week, $12,000.

Palms (UD) (2,995; $1.25-$1.40)—"Samson and 7 Miracles" (AI) and "Airborne" (Indie). Okay $16,-000. Last week, "Taras Bulba" (UA), $12,000 in 5th week.

Madison (UD) (1,400; $1.50-$2)—"Barabbas" (Col) (3th wk). Okay $8,000. Last week, $11,000.

Grand Circus (UD) (1,400; $1.25-$1.40)—"Castaways" (BV) (5th wk). Good $8,000 in five days. Last week, $13,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"The Hook" (MGM). Good $9,000. Last week, "Jumbo" (MGM), $4,000 in 5th week.

United Artists (UA) (1,007; $1.25-$2)—"Mutiny on Bounty" (MGM) (10th wk). Steady $7,500. Last week, same.

Music Hall (Beacon Enterprises) (1,513; $1.25-$2.50) — "Brothers Grimm" (MGM) (20th wk). Hotsy $12,500. Last week, $12,000.

Mercury (United Motion Theatre Co.) (1,400; $1.50-$2) — "Longest Day" (20th) (10th wk). Good $7,000. Last week, $6,000.

Trans-Lux Krim (Trans-Lux) (500; $1.40-$1.65 — "World Without Shame" (Indie) (2d wk). Okay $5,000. Last week, $7,500.

'DAY' SOCKEROO 14G, PORT.; 'GRIMM' 9G, 10

Portland, Jan. 29.

Big news here this session is the great way in which "Longest Day" is clicking in first stanza at Paramount on hardticket. "Sodom and Gomorrah," the only other new pic looms big on initial session at Fox. "Brothers Grimm" shapes brisk in 10th week at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,800; $1-$1.50)—"Gypsy" (WB) (5th wk). Snappy $6,000. Last week, $6,000.

Fox (Evergreen) (1,000; $1-$1.50)—"Sodom and Gomorrah" (20th) and "Two and Two Make Six" (20th). Big $9,000 or over. Last week, "Child Is Waiting" (UA) and "Jessica" (UA), $6,500.

Hollywood (Evergreen) (1,100; $1.50-$2)—"Brothers Grimm" (MGM) (10th wk). Brisk $9,000. Last week, $8,000.

Music Box (Hamrick) (640; $1-$1.50)—"Jumbo" (MGM) (5th wk). Slow $2,500. Last week, $2,000.

Orpheum (Evergreen) (1,536; $1-$1.50)—"Taras Bulba" (UA) (4th wk). Hefty $5,000 or near. Last week, $6,000.

Paramount (Port-Par) (1,466; $1.50-$2)—"Longest Day" (20th). On hardticket policy. Loud $14,-000. Last week, "Castaways" (BV) (4th wk—6 days), $3,500.

Boston, Jan. 29.

Plunge into a deep freeze this week will put the bite on the box-office. With temperatures of five below zero last Thursday (24), snow flurries and freezing rain cut into weekend grosses even though mercury rose. "Sodom and Gomorrah" opened big at the Music Hall.

"40 Pounds of Trouble" is socko at the Memorial. "Joan of Arc" looks lusty at the Fenway. "Term of Trial" shapes big at Beacon Hill. "Lawrence of Arabia" is leading the hardticket pix. "Child Is Waiting" looms neat in second at Orpheum.

"Longest Day" is holding good at Astor in 17th session. "Gypsy" is setting some kind of record at the Paramount with good business in sixth week. "Mutiny On Bounty" is lusty at the Saxon in 11th round.

Estimates for This Week

Astor (B&Q) (1,117; $1.50-$2.95)—"Longest Day" (20th) (17th wk). Fine $10,000. Last week, same.

Beacon Hill (Sack) (400; $1-$1.50) — "Term of Trial" (WB) Big $11,-000. Last week, "Two For Seesaw" (UA) (5th wk), $6,000.

Boston (Sack) (1,267; $1.25-$2.95) — "Brothers Grimm" (MGM) (20th wk). Fine $13,000. Last week, same.

Capri (Sack) (850; 75-$1.50) — "Sacrecio" (Embassy) (9th wk). Okay $5,500. Last week, $6,500.

Center (M Lewis) (1,250; 90-$1.25) — "Her Bikini Never Got Wet" (Rakim) (5th wk). Bright $6,-500. Last week, $6,500.

Exeter (Indie) (1,276; $0-$1.50)—"Billy Budd" (AA) (6th wk). Good $7,000. Last week, $8,000.

Fenway (Indie) (1,700; $1.50) — "Joan of Arc" (Indie). Hotsy $5,500 or near. Last week, "Hiroshima" (Indie) and "Last Year Marienbad" (Indie reissues) (2d wk), $4,000.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col) (6th wk). Still hotsy at $24,000. Last week, same.

Mayflower (ATC) (600; $0-$1.50) —"Phaedra" (Lopc) (reissue) (5th wk). Good $3,500. Last week, ditto.

Memorial (RKO) (3,000; $0-$1.50) — "40 Pounds of Trouble" (U) and "Mystery Submarine" (Indie) (Series $16,000. Last week, "Castaways" (BV) (5th wk), $7,000.

Music Hall (Sack) (4,200; $0-$1.50) — "Sodom and Gomorrah" (Continued from page 14)

Weather Bops Pitt Biz; 'Sodom' Glittering 14G; 'Bulba' 10G, 'Budd' 3½

Pittsburgh, Jan. 29.

Only "Sodom and Gomorrah" of the newcomers is lifting its head above the serious Pitt weather. It shapes fancy in first round at Warner. Continuing snow continues to hamper other firstruns with even "Longest Day" off at Fulton in sixth but still getting a big share of downtown coin. "Who's Got the Action," other newcomer, is barely okay in first at Penn.

"Taras Bulba" still is neck in second at Gateway. "Mutiny on Bounty" is slightly off but steady party bookings have this hardticketer on a steady course.

Estimates for This Week

Fulton (Assoc) (1,900; $1.50-$2.75)—"Longest Day" (20th) (6th wk). Lofty $11,000. Last week, $13,000.

Gateway (Assoc) (1,500; $1-$4.50)—"Taras Bulba" (UA) (3d wk). Socks $10,000 or over. Last week, $12,500.

Nixon (Rubin) (1,700; $1.50-$2.75)—"Mutiny on Bounty" (MGM) (7th wk). Firm $8,000. Last week, $10,000.

Penn (UATC) (3,742; $1-$1.50)—"Who's Got Action" (Par). Okay $10,000. Last week, "Lion" (20th) (2d wk-6 days), $6,000.

Shadyside (MJTC) (750; $1.25—)—"Carry on, Nurse" (Gov) (5th wk). Tall $2,000. Last week, $4,000.

Squirrel Hill (SW) (894; $1.25)—"Billy Budd" (AA) (6th wk). Lush $3,500. Last week, $4,200.

Stanley (SW) (3,700; $1-$1.50)—"Gypsy" (WB) (6th wk-5 days). Ohe $4,500. Last week $9,000. "It's Only Money" (Par) starts Jan. 30.

Warner (SW) (1,516; $1-$1.50)—"Sodom and Gomorrah" (20th). Glittering $14,000. Last week, "Castaways" (BV) (4th wk), $6,000.

Frigid Weather Hobbles Chi Albeit 23½G, 2d; 'Castaways' Fine 14G, 3d 'Sodom' Hot $35,000; 'Arabia' Boff

Chicago, Jan. 30.

Continuing frigid weather is hobbling Chi first-run biz, and both preemers and the tired longruns are seriously hurt. However, "Sodom and Gomorrah" is grabbing a wow $35,000 Weeks debut, and Monroe pair of reissued, "European Nights" and "Adolescent Shame," is frisky on preem week.

"Barabbas" is copping a potent second State-Lake session. "Password Is Courage" is happy in its Loop second. "In Search of the Castaways" is brisk in its United Artists third.

"Gypsy" is still strong in sixth Chicago stanza. "Taras Bulba is pushing to a neck total in sixth Oriental round, to top the fifth.

"Lawrence of Arabia" is heading up the hardticketers with a giant second Cinerama canto. "Mutiny On Bounty" is stout in its 11th session at the Todd. "Longest Day" is raised okay in 10th Roosevelt lap. "Brothers Grimm" shapes fair in McVickers 24th.

Estimates for This Week

Carnegie Trio-Nt (486; $1.25-$1.80—"What Ever Happened to Baby Jane," WB suburban) Frisky $3,500. Last week, "Gigot" (20th) (suburban), $2,500.

Chicago (B&K) (3,998; $1.25-$1.80—"Gypsy" (WB) (6th wk). Nifty $17,500. Last week, $18,000.

Cinema Stern (500; $1.50) — "Grand Hotel" (Indie) and "Night Must Fall" (Indie) (reissues). Good $3,000. Last week, "Hamlet" (Indie) reissue, $2,500.

Cinerama Todd (1,000, $2.50-$3.50—"Lawrence of Arabia" (Col) (2d wk). Boff $23,500. Last week, $25,500.

Esquire (B&K Balaban) (1,350; $1.25-$1.80 — "Divorce, Italian Style" (Embassy) (6th wk). Fine $7,200. Last week, $7,500.

Loop (Telem't) (606; $1.25-$1.80—"Password Is Courage" (MGM) (2d wk). Lively $6,200. Last week, $6,000.

McVickers Cinerama (1,100; $1.75-$3.50) — "Brothers Grimm" (MGM) (24th wk). Fair $9,400. Last week, $13,000.

Monroe (Jonas) (1,000; $5-$9 — "European Nights" (Indie) reissue and "Adolescent Shame" (Indie). Loud $6,500. Last week, "Se-

(Continued from page 14)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Pounds' Boff 11G, Prov.; 'Jumbo' 8G

Providence, Jan. 29.

Ideal winter weather is helping this city to move in a normal manner and giving a hefty boost to most downtown pix. List toppers here RKO Albee's "40 Pounds of Trouble" heading for sure hold-over and neck total. Also hot is second of Majestic's "Boccaccio '70." Elmwood's sixth round of "Longest Day" shapes nice. State's "Jumbo" looms fairly good for opener.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25—"40 Pounds of Trouble" (U). Very solid weekend helping to sock $11,000. Last week, "Child Is Waiting" (UA) and "Great Van Robbery" (UA), four $6,000 in 9 days.

Elmwood (Snider) (724; $2-$2.50—"Longest Day" (20th) (6th wk). Nice $10,500. Fifth was $11,000.

Majestic (SW) (2,200; 75-$1.25—"Boccaccio" (Embassy) (2d wk). Hefty $8,000. First was $11,500.

State (Loew) (3,200; 75-$1.25—"Jumbo" (MGM). Looks fairly good $8,000. Last week, "Portrait of Adjustment" (MGM) and "Hero's Island" (UA) (3d wk), $7,000.

Strand (National Realty) (2,200; 75-$1.25 — "It's Only Money" (Par) and "Operation Bullshine" (Par) (2d wk). Moderate $6,000 after opener.

'SODOM' RANGUP 14G, DENVER; 'SEESAW' 13G

Denver, Jan. 29.

Three of the new pix here this session are doing okay while a reissue combo is not getting far. "Two For Seesaw" shapes smart in opener at Paramount while "Sodom and Gomorrah" looms lofty in first at the Denver. "Brothers Grimm" is strong in 13th round at Aladdin. "Longest Day" is rated strong in 13th stanza at the Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50—"Longest Day" (20th) (13th wk). Strong $9,000. Last week, $7,500.

Centre (Fox) (1,270; $1.25-$1.45—"Gypsy," WB (5th wk). Good $10,000. Last week, $11,000.

Cooper (Cooper) (814; $1.25-$2.50—"Brothers Grimm" (MGM) (25th wk). Fine $9,100. Last week, $8,400.

Denham (Indie) (800; $1.25-$2.50—"Mutiny on Bounty" (MGM) (6th wk). Stout $9,000 or close. Last week, $9,400.

Denver (Fox) (2,402; $1.25 — "Sodom and Gomorrah" (20th) and "Hero's Island" (UA). Lofty $14,000. Last week, "Samson and 7 Miracles" (AI) and "Double Deal" (Indie), $10,500.

Esquire (Fox) (600; $1.25 — "A Kind of Loving" (Indie). Sharp $6,500. Last week, "Coming Out Party" (Indie) (2d wk), $1,800.

Orpheum (RKO) (2,600; $1.25—"Guns of Navarone" (Col) and "Picnic" (Col) (reissues). Slow $6,000. Last week, "Voodoo Village" (Indie) and "Girls of Night" (Indie), $6,500.

Paramount (Wolfberg) (2,100; $2-$1.25—"Two for Seesaw" (UA). Smart $13,000 or close. Last week, "Taras Bulba" (UA) (3d wk), $10,000.

Towne (Indie) (800; $1.25-$1.45—"Jumbo" (MGM) (5th wk). Mild $3,500. Last week, $4,000.

Vogue (Art Theatre Guild) (450; $1.25—"Phaedra" (Lopert) (5th wk). Okay $1,000. Last week, $1,500.

Snow Bops Buff Biz; 'Sodom' Buffalo 14G

Buffalo, Jan. 29.

With heavy snowfall and low mercury readings, exhibitors here currently are having tough sledding. Especially hard hit are the new entrants. Only "Sodom and Gomorrah," of the newies, is managing to make much progress against such handicaps. It looms rousing in first stanza at Paramount. "Gypsy" shapes good in sixth session at the Center, for an amazing run.

Estimates for This Week

Buffalo (Loew) (3,500; $0-$1.25)—"Password is Courage" (MGM), and "Swordsman of Siena" (MGM). Slow $6,500. Last week, "Boccaccio" (Embassy) (2d wk), $6,000.

Center (AB-PT) (2,500; $0-$1.40)—"Gypsy" (WB) (6th wk). Good $7,000. Last week, $7,500.

Century (TAC) (2,700; $0-$1.25)—"No Exit" (Indie) and "Mothra" (Col). Soft $7,000 in 9 days. Last week, "Interns" (Col) and "Walk on Wild Side" (Col) (reissues), $6,000.

Paramount (AB-PT) (3,000; $0-$1.25) — "Sodom and Gomorrah" (20th). Rousing $14,000 or close. Last week, "Samson Seven Miracles" (AI) and "When Girls Take Over" (Indie), $9,500.

Teck (Loew) (1,200; $0-$1.40)—"Taras Bulba" (UA) (5th wk). Mild $2,000 after $2,500 last week.

Cinema Martina (450; $0-$1.25) — "Phaedra" (Lopert) (5th wk). Okay $2,000. Last week, $2,200.

'Pounds' Fat 12G, D.C.; Budd' 8G

Washington, Jan. 29.

Low mercury readings will clip trade some this round, but longruns are still solid. "40 Pounds of Trouble" shapes big in opener at Palace while "Billy Budd" on subrun at the MacArthur looks fast. "Hook" is nice in second at Capitol. "Gypsy" looms lofty in fourth day-dating two houses.

"Longest Day" looks tall in 10th session at the Ontario. "Divorce, Italian Style" is rated nifty in 13th at Apex. "Taras Bulba" in sixth round at Keith's still is good.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,400, 1,000; $1-$1.40 — "Gypsy" (WB) (5th wk). Tall $10,000. Last week, $12,000.

Apex (KB) (940; $1.25-$1.40 — "Divorce, Italian Style" (Embassy) (13th wk). Nifty $6,000. Last week, $6,200.

Capitol (Loew) (2,240; $1-$1.40—"Hook" (MGM) (2d wk). Sturdy $8,000 after opening at $12,700.

Dupont (Mann) (400; $1-$1.65 — "Phaedra" (Lopert) (14th wk). Brisk $4,000. Last week, $4,500.

Keith's (RKO) (1,830; $1-$1.40 — "Taras Bulba" (UA) (6th wk). Good $7,000 or over. Last week, $8,500.

MacArthur (KB) (800; $1.25-$1.40—"Billy Budd" (AA) (subrun). Fast $8,000. Last week, "Kill or Cure" (MGM) (4th wk), $4,000.

Ontario (KB) (1,340; $1.40-$2.75)—"Longest Day" (20th) (16 wk). Tall $9,500. Last week, $9,000.

Palace (Loew) (2,300; $1-$1.40)—"40 Pounds of Trouble" (U). Big $12,000 or close. Last week, "Password is Courage" (MGM) (1st wk), $9,500.

Playhouse (TL) (450; $1.40-$2)—"Mark" (Cont) and "Taste of Honey" (Cont) (reissues). Fairish $4,500. Last week, "Barabbas" (Col) (5th wk), $4,000.

Plaza (TL) (270; $1.40-$1.80)—"Wild Is My Love" (Indie). (2d wk), quiet $3,500 after opening at $5,000.

Town (King) (800; $1-$1.40)—"Two for Seesaw" (UA) (6th wk). Busy $5,500. Last week, $6,200.

Trans-Lux (TL) (600; $1.40-$2)—"Barabbas" (Col) (6th wk). Trim $6,000. Last week, $6,000.

Uptown (SW) (1,300; $1.65-$2.75)—"Brothers Grimm" (MGM) (12th wk). Good $6,200. Last week, $6,400.

Warner (SW) (1,200; $1.60-$2.75)—"Mutiny on Bounty" (MGM) (10th wk). Sock $10,000. Last week, $10,500.

Additional Picture Grosses On Page 14

Storm Sloughs B'way Biz; 'Pounds' Potent $30,000, 'Sodom' Loud 31G; 'Wine' 14½G; 'Lisa' Wow 20G, 5th

Snow, high winds and coldest weather of winter is being overcome by only a few pictures this session at Broadway first-runs. However, despite this and the continued blackout of N. Y. dailies, some theatres are coming through with amazingly good figures.

Two new films are proving a plus factor. "40 Pounds of Trouble" is heading for a sock $30,000 or close in first round at the Palace. "Sodom and Gomorrah" is hitting a solid $31,000 on initial stanza, dayd ating the Astor and Trans-Lux 85th Street.

Still champ is "Days of Wine and Roses" plus stageshow, with lofty $145,000 in prospect for second session at the Music Hall. Snow on Saturday night came too late to prevent the Hall from getting an amazing $82,000 plus on Saturday. "Who's Got the Action" looks like good $11,000 or near in 9-day fifth round at the Forum.

Paramount is bringing in "Term of Trial" today (Wed.), daydating with the Trans-Lux 85th Street. Final days of "Password Is Courage" dipped low in fifth round. "Barabbas" looks like stout $14,000 in 10th week at the DeMille, with "Son of Flubber" replacing Feb. 8.

"David and Lisa" is making an outstanding run at the arty Plaza. The fourth week ran ahead of the third while the fifth week finished yesterday (Tues.) pushed to wow $20,000, best showing of engagement. "Freud" also is amazing with $22,500 or near likely for seventh round, daydating the Cinema One and Cinema Two.

All hardticketers are holding close to takes of last week. An exception is "Lawrence of Arabia," which still was capacity $42,000 in sixth session at the Criterion, same as the fifth.

Estimates for This Week

Astor (City Inv) (1,084; $1.25-$2 — "Sodom and Gomorrah" (20th) (2d wk). Initial session ended yesterday (Tues.) was big $26,000 or near. In ahead, "Taras Bulba" (UA) (4th wk-5 days) was $19,500 for a fine extended-run.

Cinerama (Loew) (1,582; $1.50-$3.50 — "Brothers Grimm" (MGM) (20th wk). The 25th round finished Sunday (27) was solid $19,500 after $23,000 for 24th week, which included an added show "How West Was Won" (MGM) is due in late next month, exact date depending on when the newspaper strike is settled.

Criterion (Moss) (1,200; $1.50-$4.50) — "Lawrence of Arabia" (Col) (7th wk). Sixth stanza ended Sunday (27) was capacity $42,000 after same in fifth week.

DeMille (Reade) (1,462; $2-$2.50—"Barabbas" (Col) (10th wk). This session ending tomorrow (Thurs.) is heading for sturdy $14,000 or close after $13,500 for 14th week. "Son of Flubber" (BV) opens Feb. 8.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Boccaccio" (Embassy) (5th wk). This round finishing today (Wed.) looks like solid $7,000 after $7,300 for fourth. Stays until "The Hook" (MGM) comes in, sometime in February.

Palace (RKO) (1,648; $1.25-$2)—"40 Pounds of Trouble" (U) (2d wk). Initial round completed yesterday (Tues.) was sock $30,000 or close.

Forum (Moss) (813; $1.25-$1.80)—"Her Bikini Never Got Wet" (G. Hakim). Opens today (Wed.). In ahead, "Who's Got Action" (Par) (5th wk-9 days), okay $11,000.

Paramount (AB-PT) (3,664; $1-$2)—"Term of Trial" (WB). Opens today (Wed.). In ahead, "Password Is Courage" (MGM) (6th wk-5 days), slow $12,000 or near after $16,000 in fifth 7-day week.

Radio City Music Hall (Rockefeller) (6,200; $2-$2.75)—"Days of Wine and Roses" (WB) and stageshow (2d wk). This stanza winding today (Wed.) looks to hit handy $145,000 especially fine in view of weather. First week hit $182,500, over expectancy. Stays on, with "To Kill Mockingbird" (U) due in next sometime in March.

Rivoli (AT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (97th wk). This round ending today (Wed.) is heading for great $60,000 after $50,000 in 96th week. Goes on continuous-run and with $1.50-$2.50 scale starting Feb. 6.

State (Loew) (1,656; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (12th wk). This week finishing tomorrow (Thurs.) is likely to hit lusty $27,000 or close after $30,000 for 11th round. Stays on.

Victoria (City Inv.) (1,008; $1.25-$2)—Now on reissues but expects to bring in some new fare shortly.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (17th wk). This session ending tomorrow (Thurs.) is likely to reach sock $27,000 after $27,500 for 11th week. Continues on, natch.

First-Run Action

New Bercent (Bercent) (430; $1.25-$2)—"The Lion" (20th) (6th wk). Going only six days in current round to open "Monkey in Winter" (MGM) tomorrow (Thurs.). "Lion" looks only $4,500 in abbreviated week.

Coronet (Reade) (500; $1.50-$2)—"Lovers of Teruel" (Cont) (7th-final wk). Sixth round completed Friday (26) was good $6,000 after $8,000 for fifth. Seventh week will be for six days only, with "Love and Larceny" (Indie) opening Feb. 1.

Fine Arts (Davis) (468; $1.50-$2)—"Sundays and Cybele" (Davis) (12th wk). The 11th frame finished Sunday (27) was big $10,800 after $12,300 for 10th week.

Beekman (Rugoff Th.) (500; $1.50-$2)—"Electra" (Lopert) (7th wk). Sixth frame finished Sunday (27) was solid $10,000 after $11,000 in fifth week. Continues.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Yojimbo" (Seven) (10th wk). The 15th round ended Sunday (27) was $2,100 after $3,300 for last week.

Cinema One, Cinema Two (Rugoff Th.) (700, 200; $1.50-$2)—"Freud" (U) (7th wk). This session winding today (Wed.) looks like sock $21,500 after $22,000 for sixth week. Stays indef, naturally.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Taste of Honey" (Cont) (subrun). First week ending today (Wed.) looks okay $3,000. "Lovers of Teruel" (Cont) opens tomorrow (Thurs.).

Normandie (T-L) (592; $1.25-$2)—Currently playing reissues, with "Son of Flubber" (BV) due in on Feb 8, daydating with Demille.

Loews Carnegie (L. Carnegie) (600; $1.25-$2)—"Eclipse" (Times) (8th wk). This session winding up today (Wed) is heading for bright $9,000 or near after $10,200 for fifth week.

Guild (Guild) (460; $1-$1.75)—Now on dual reissues "Leonardo Da Vinci" (Film Reps), reissue) opens Friday (1). "The Trial" (Astor) is due in on Feb. 20.

Murray Hill (Rugoff Th.) (595; $1.50-$2)—"Eclipse" (Times) (6th wk). This week ending today (Wed.) looks like okay $5,000 after $6,200 for fifth round. "Love at 20" (Embassy) opens Feb 6.

Paris (Pathe Cinema) (588; $1.50-$2)—"Divorce, Italian Style" (Embassy) (20th wk). The 19th round ended Sunday (27) was slurry $15,000 after $16,000 in 18th week.

Plaza (Lopert) (555; $1.50-$2)—"David and Lisa" (Cont) (6th wk). Fifth stanza ended yesterday (Tues.) was wham $20,000 or near after $18,400 in fourth week. Stays on indefinitely. Fifth week's total will be highest of engagement here, with pix climbing every week since second session.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Capital Sins" (Embassy) (2d wk). Initial holdover week completed yesterday (Tues.) was big $16,000 or near after $17,000 opener.

Tower East (Loew) (588; $1.50-$2)—"Long Day's Journey Into Night" (Levine) (17th wk). The 16th session finished yesterday (Tues.) was hefty $6,200 after $7,000 for 15th week. Stays on.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Term of Trial" (WB). Opens today (Wed.). Last week, "Who's Got Act'on" (Par) (5th wk-9 days), slim $2,000 after $4,000 for fourth full week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Sodom and Gomorrah" (20th) (2d wk). First session ended yesterday (Tues.) was okay $6,000 or near. Daydating with Astor.

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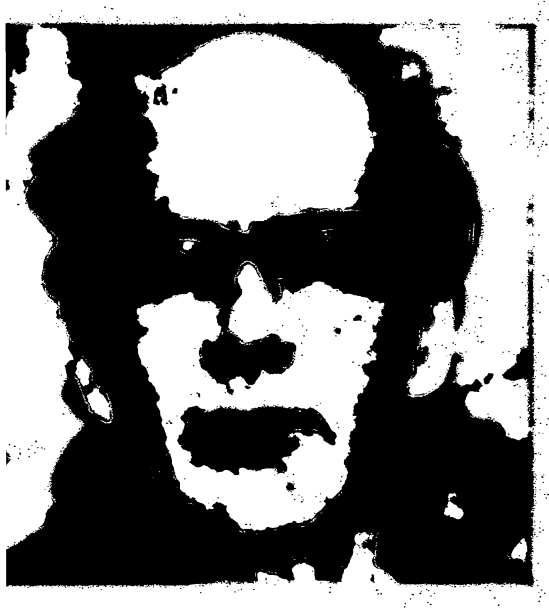

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ROMULUS FILMS LONDON

Mpls. Below Zero Weather Hurts Biz But 'Sodom' Huge 17G, 'Seesaw' 7G

Minneapolis, Jan 29

Lack of interest of blase movie fans, even with top notch product available, is partially blamed for the lack of pictures in the cash boxes under weather ranging from 20 to near zero readings. Some theatres are closing down, most others quite well. Feature scraps is solid at World. "Sodom and Gomorrah" at State looks mighty.

Two of the season's roadshow films [illegible] have been able to overcome the cold of frozen air of these parts. "Longest Day" is in its third round at the Gopher. "Taras Bulba" looms okay in second at Orpheum.

There has been an uninterrupted three week subzero stretch of readings ranging down to 25 and 32 below zero. In this respect it's the worst January in years.

Estimates for This Week

Academy (Mann) 1,000, $1.25-$2.50 — "Mutiny on Bounty" (MGM) 6th wk. Good $8,000. Last week $7,900.

Avalon (Frank) 800, $1 — "Daughter of Sun" (Indie) and "High Cost of Loving" (Indie). Satisfactory $1,100. Last week "Yojimbo" (Indie) $1,200.

Century (Par) 1,200, $1.25-$1.50 — "Gypsy" (WB) 6th wk. Great $6,000. Last week $7,000.

Cooper (Par) 868, $1.25-$2.50 — "Brothers Grimm" (MGM) 24th wk. Dandy $6,000. Last week, $6,000.

El Lago (Cerasoli) 800, $1 — "Seven Daring Girls" (Indie) and "Passionate Demons" (Indie). Okie $1,000. Last week, "Diary of Nudist" (Indie) and "Adventures of Susie" (Indie), $900.

Gopher (Berger) 1,000, $1-$1.25 — "Castaways" (BV) 4th wk. Pleasing $3,500. Last week, $3,800.

Lyric (Par) 1,000, $1-$1.25 — "Wonderful to Be Young" (Par) and "Fancy Pants" (Par) reissues. Good $3,000. Last week "Escape from East Berlin" (MGM), $3,500.

Metro (Mann) 1,000, $1.50-$2.50 — "Longest Day" (20th) 12th wk. Big $6,000. Last week, $6,500.

Orpheum (Mann) 2,800, $1.25-$1.50 — "Taras Bulba" (UA) 2d wk. Okay at $7,000. Last week $12,000.

Park (Field) 1,000, $1.50 — "Kind of Loving." Good $4,000. Last week "Phaedra" (Lopert) 4th wk, $2,500.

State (Par) 2,500, $1-$1.25 — "Sodom and Gomorrah" (20th). Huge $17,000. Last week, Samson and 7 Miracles of World, $7,000.

Suburban World (Mann) 800, $1.25 — Last week at Long Drive-Lake Reiner, Good. Tom $2,500. Last week "Escape" (Indie) 2d wk, $1,800.

World (Mann) 400, $1.25-$1.50 — "Two for Seesaw" (UA) Corking $7,500. Last week "Child Is Waiting" (UA) 2d wk, $4,000.

CLEVELAND

(Continued from page 10)

$82. $1.25-$2.75 — "Longest Day" (20th) 11th wk. Fine $6,000. Last week, $6,500.

Heights Art (Art Theatre Guild) (825, $1-$1.50 — "Mr. Hulot's Holiday" (Indie) and "My Uncle" (Indie) (reissues) 2d wk. Passable 1,800. Last week, $2,000.

Ohio (Loew) (2,700, $1.25-$2.75) — "Mutiny on Bounty" (MGM) 6th wk. Good $7,000. Last week, $7,200.

Palace (F & A Theatre) (2,720, $1.25-$1.50) — "Sodom and Gomorrah" (20th). Smart $11,000. Last week, "Castaways" (BV) 4th wk), $7,500.

State (Loew) (3,700, $1-$1.50) — "Password is Courage" (MGM). Poor $6,000. Last week, "Child is Waiting" (UA), same.

Stillman (Loew) (2,700, $1.50) — "Taras Bulba" (UA) (m.o.). Mild $6,000 for fourth downtown round after $7,000 for last frame.

Westwood Art (Art Theatre Guild) (695, $1.50) — "Mr. Hulot's Holiday" (Indie) and "My Uncle" (Indie) (reissues) (2d wk). Average $1,000 in 6 days. Last week, $2,300.

BOSTON

(Continued from page 10)

Fenway (Indie) 372, $1.50 — "Phaedra" (Lopert) 4th wk. Fair $2,000. Last week, "Phaedra" (Lopert) 3d wk, $2,000.

Gary (Sack) 1,000, $1.50 — "Kind of Loving" (Par) 3d wk. Fine $4,000. Last week, $5,000.

Gopher (Berger) 1,000, $1-$1.25 — "Castaways" (BV) 4th wk. Pleasing $3,500. Last week, $3,800.

Lyric (Par) 1,000, $1-$1.25 — "Wonderful to Be Young" (Par) and "Fancy Pants" (Par) reissues. Good $3,000. Last week, "Escape from East Berlin" (MGM), $3,500.

Metro (Mann) 1,000, $1.50-$2.50 — "Longest Day" (20th) 12th wk. Fine $6,000. Last week, $6,500.

Orpheum (Mann) 2,800, $1.25-$1.50 — "Taras Bulba" (UA) 2d wk. Okay at $7,000. Last week $12,000.

Park (Field) 1,000, $1.50 — "Kind of Loving." Good $4,000. Last week "Phaedra" (Lopert) 4th wk, $2,500.

State (Par) 2,500, $1-$1.25 — "Sodom and Gomorrah" (20th). Huge $17,000. Last week, Samson and 7 Miracles of World, $7,000.

Suburban World (Mann) 800, $1.25 — Last week at Long Drive-Lake Reiner, Good. Tom $2,500. Last week "Escape" (Indie) 2d wk, $1,800.

World (Mann) 400, $1.25-$1.50 — "Two for Seesaw" (UA) Corking $7,500. Last week "Child Is Waiting" (UA) 2d wk, $4,000.

BOSTON

(Continued from page 10)

Fenway (Indie) Big $19,000 or close. Last week, Buccaneer (Fenway French version) 2d wk, $13,000.

Orpheum (Loew) 2,900, 90-$1.40 — "Child Is Waiting" (UA) and "Made Stand" (UA) 2d wk. Neat $13,000. Last week, $15,000.

Paramount (NET) 2,357, 75-$1.65 — "Gypsy" (WB) 6th wk. Still hubbing at $14,000. Last week $15,000.

Park Square (Indie) 300, $1.50. Divorce, Italian Style" (Embassy) 18th wk. Fine $4,000. Last week, ditto.

Saxon (Sack) 1,100, $1.50-$3 — "Mutiny On Bounty" (MGM) 11th wk. Lusty $15,000. Last week, $17,600.

State (Trans-Lux) 700, 75-$1.25. "Too Young Too Immoral" and "Any Man's Woman" (Indie) 2d wk, hep $8,000. Last week $10,000.

'40 Pounds' Big $10,000, K.C.; 'Sodom' Lush 11G, 'Bulba' Holey at 9G

Kansas City, Jan 29

New entries mostly pleasing this session, this being first new films in several weeks at four major houses. Leader is likely "Sodom and Gomorrah" starts on day-date at Uptown and Granada. "Taras Bulba" at Plaza is comparatively stronger with a holey-shooting "Who's Got the Action" at Paramount looms trim. "40 Pounds of Trouble" at the Saxon shapes socko. "Mutiny on Bounty" continues good in holdover at the Capri, while "Longest Day" at Roxy in 12th looks strong. Weather which set low temperature records last week moderated some but is still in wintry this round.

Estimates for This Week

Broadside (Fox Midwest Nat Gen Corp.) 800, $1-$1.25. Bradshaw Okie, 6th wk. Okay $2,500. Last week $3,000.

Capri (Durwood) 1,200, 90-$2.75 — "Mutiny on Bounty" (MGM) 6th wk. Good $7,500. Last week $8,500.

Empire (Durwood) 1,284, 90-$2.75 — "Brothers Grimm" (MGM) 22th wk. Okie $4,000. Last week, same.

Kimo (Dickinson) 704, $1.25-$1.50 — "Phaedra" (Lopert) 6th wk. Steady $1,800. Last week $1,900.

Paramount (Bank UP) 1,900, $1-$1.25. "Who's Got Action" Par. Nice $9,000. Last week "Divorce Italian Style" (Embassy) 3d wk, $4,500.

Plaza (FWC-NGC) 1,020, $1-$1.25 — "Taras Bulba" (UA) Pulls $9,000 or near stays. Last week, "Gypsy" (WB) 5th wk, stays, $4,000.

Roxy (Durwood) 664, $0-$2.75. "Longest Day" (20th) 12th wk. Strong $5,500. Holds. Last week $6,000.

Saxon (Durwood) 1,000, 75-$1.50. "40 Pounds of Trouble" (U). Socko $10,000 or near. Last week "Lover Come Back" (U) and "Come September" (U) reissues, $4,000.

Uptown, Granada (FWC-NGC) 2,042, 1,217, $1-$1.25 — "Sodom and Gomorrah" (20th). Sturdy $11,000, for super-mighty good week, holds at Uptown. Last week Uptown only "Castaways" (BV) 5th-wk-5 days) $5,000.

LOS ANGELES

(Continued from page 10)

morrah" (20th) and "The Trap" (Par) (reissue) (Warren's), "Bravados" (20th) (reissue) Lusty $20,000. Last week, Warren's with Howard, "After Mein Kampf" (Indie), "Karate" (Indie), $8,600. Western with State, Iris, "Giant" (20th), "Lisa" (20th) (1st general release), $14,000.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106, $1-$1.25) — "Wonderful to Be Young" (Par) and "Fancy Pants" (Par) (reissue). Dull $5,000. Last week, Hillstreet with Baldwin, "Taras Bulba" (UA) (4th wk, Hillstreet; 1st wk, Baldwin), $7,000.

State, Four Star, Iris, Baldwin (Metropolitan-UATC-FWC-State) (2,404; 968; 890; 1,200; $1-$1.25) — "Divorce, Italian Style" (Embassy) and "Waltz of Torendom" (Cont) 1st general release. Slim $12,000. Last week, Four Star, "Pal Joey" (Col), "Eddy Duchin Story" (Col) reissues, $1,800.

Chinese (FWC) 1,448, $2.50 — "Sun of Rubber" (U) 2d wk. Hefty $25,000. Last week $20,500.

El Rey (FWC) 856, $1-$1.25 — "Manchurian Candidate" (UA) (reissue) (Mar. 6). $4,000.

Los Angeles (Metropolitan) 2,040, $1-$1.25 — "Chapman Report" (WB) 3d wk. Nice $4,000.

Fox Wilshire (FWC) 1,800, $1.25-$2. "To Kill Mockingbird" (U) 5th wk. Big $17,000 or near. Last week, $12,100.

Vogue (FWC) 810, $1.25-$1.50 — "Day of Wine and Roses" (WB) 5th wk. Hefty $11,000. Last week $9,200.

Warner Beverley (SW) 1,316, $1.50-$3.50 — "Lawrence of Arabia" (Col) 6th wk. So-so $30,000. Last week $29,000.

Pantages (RKO) 1,512, $1.25-$2.75 — "Gypsy" (WB) 6th wk. Torrid $23,000. Last week $24,000.

Huntington Hartford (HH) 1,012, $2-$2.50 — "Long Day's Journey Into Night" (Embassy) 6th wk. Modest $8,000. Last week $8,200.

Hollywood Paramount, State (1,408, $1.50-$2.50 — "Jumbo" (MGM) 6th wk. Heady $11,000. Last week, $11,000.

Beverly, State (1,150, $1.50-$2.50 — "Two for Seesaw" (UA) 4th wk. Neat $5,000. Last week, $6,000.

Crest, State (750, $2 — "Electra" (Lopert) 6th wk. So-so $1,000. Last week $2,000.

Music Hall, Box (720, $2-$2.50) — "Freud" (U) 7th wk. Strong $8,000. Last week, $7,800.

Egyptian (UATC) (1,302, $1.05-$2.50 — "Mutiny on Bounty" (MGM) 11th wk. Brisk $10,000. Last week $10,600.

Fine Arts (FWC) (631, $1.50-$2 — "Phaedra" (Lopert) 11th wk. Firm $2,500. Last week, $2,600.

Carthay (FWC) (1,126, $1.50-$2.50 — "Longest Day" (20th) 10th wk. Lofty $12,000. Last week, $9,700.

Warner Hollywood (SW) (1,291, $1.25-$2.50 — "Brothers Grimm" (MGM) 22th wk. Big $17,500. Last week $15,700.

'Arabia' Mighty $32,000, Frisco; 'Trial' Hot 11G

San Francisco, Jan 29

Firstruns generally are holding well or showing some improvement. Big news is that "Lawrence of Arabia" opened big and looks great in first round at the United Artists. "Term of Trial" another newie looks sharp in opening stanza at St. Francis. "Mutiny on Bounty" looms big in 10th session at Coronet. "Gypsy" is rated good in sixth Paramount round.

Estimates for This Week

Alexandria (United Calif.) 1,200, $1.50-$2.50. "Longest Day" 20th) 16th wk. Firm $6,000. Last week $7,000.

Coronet (United Calif.) 1,250, $1.50-$2.50 — "Mutiny on Bounty" (MGM) 10th wk. Big $15,000. Last week $14,000.

Esquire (No. Coast) 848, 90-$1.50 — "Child Is Waiting" (UA) and "Dead to World" (UA). Okay $4,000. Last week, "West Side Story" (UA) 9th wk, $3,100.

Golden Gate (RKO) 2,850, $1.25-$1.50. "Wonderful To Be Young" (Par) and "Two and Two Make Six" (Par). Small $7,000. Last week, "London Village Cont" and "Girls o' the Night" Cont), $9,500.

Metro (United Calif.) 1,000, $1.50-$1.90. "Divorce, Italian Style" (Embassy) 11th wk. Fine $4,000. Last week, $4,200.

Orpheum (Cinerama) 1,420, $2.75-$2.95 — "Brothers Grimm" (MGM) (20th wk). Pushing to sock $21,000 aided by extra show. Last week, $16,800.

Paramount (Par) (2,646, $1.50-$1.75) — "Gypsy" (WB) (6th wk). Good $6,500. Last week, $11,000.

St. Francis (Par) (1,400, $1.50-$1.75) — "Term of Trial" (WB). Sharp $11,000 or over. Last week "Bachelor" (Col) (5th wk), $8,500.

United Artists (No. Coast) (1,151, $1.50-$2.75) — "Lawrence of Arabia" (Col) Great $32,000 or near. Last week, "Taras Bulba" (UA) (5th wk-4 days), $4,000.

Vogue (S.F. Theatres) (945, $1.50) — "Summertime" (Angel) (4th wk), Okie $2,000. Last week, $1,700.

Warfield (Loew's) (2,656, $1.25-$1.50) — "Escape from East Berlin" (MGM) and "Swedenmen of Stone" (MGM). Slow $6,500. Last week, "Jumbo" (MGM) (4th wk), $6,500 in nine days.

'Sodom' Solid $15,000, St. Lee; 'Bulba' Bright 13G, 'Pounds' Lively 18G

CHICAGO

(Continued from page 11)

(rest File Hollywood" Indie) and "7th Commandment" Indie), $4,500.

Oriental (Indie) 3,400, 90-$1.50 — "Taras Bulba" (UA) 6th wk). Tall $15,500. Last week, $13,500.

Roosevelt (B&K) 1,400, $1.75-$2.50 — "Longest Day" (20th) 10th wk. Okay $10,500. Last week, $13,000.

State-Lake (B&K) 2,400, 90-$1.50 — "Barabbas" (Col) 3d wk). Fine $10,500. Last week, $22,000.

Surf (B&K Balaban) 884, $1.50-$1.50 — "Phaedra" (Lopert) 6th wk). no B'rick $3,200. Last week, $4,500.

Todd (Todd) 1,000, $2.20-3.50 — "Mutiny On Bounty" (MGM) 11th wk. Hardy $15,000. Last week, $17,000.

Town (Texter) (640, $1.25-$1.50 — "Green Mare" (Indie) 2d wk). Nice $3,000. Last week, $3,300.

United Artists (B&K) 1,700, 90-$1.50 — "Castaways" (BV) 2d wk. Tidy $14,000. Last week, $16,000.

Woods (Essaness) 1,200, 90-$1.50 — "Sodom and Gomorrah" (20th). Wow $36,000. Last week, "Who's Got Action" Par) 5th wk. $10,000.

World (Texter) (600, $0-$1.25) — "Morning Star" (Indie). Bright $3,200. Last week, "Eclipse" Times) (4th wk), $3,000.

Cold Sloughing Toronto; 'Pounds' Wham $12,000, 'Satan' 11G, 'Bulba' 13G

Toronto, Jan 29

Continued cold spell hurt biz but hard ticketers did okay with many customers assured from advance sales. Top newcomers included "Who's Got the Action" sock at Hollywood and "40 Pounds of Trouble" shaping hefty at Loew's. "Satan in High Heels" is doing nice'y at four Taylor houses.

"Taras Bulba" is very good in 8th session at Carlton. "Girls, Girls, Girls" looks strong in 2nd Mutiny on Bounty looms hefty in ninth at the University.

Estimates for This Week

Carlton (Rank) 2,318, $1.25-$1.75 — "Taras Bulba" (UA) 8th wk. Tapering to very good $13,000 or close. Last week $18,000.

Danforth, Hyland, Humber (Rank) (1,428, 1,250, 1,057, $1.25-$1.50) — "Child Is Waiting" (UA) 2d wk. Tall $12,000. Last week $24,000.

Downtown, Odeon, Scarboro, State Taylor (1,069, 772, 682, 600, 981) — "Satan in High Heels, Seven Arts and "Nude in Pocket" Indie. Fair $11,000. Last week, Warners Five Arts and Merrimack Theatre Arts, $16,000.

Eglinton (FP) 918, $1.50-$2.75 — "Who's Got Action" (Par) 3d wk. Steady $7,500. Last week $8,000.

Hollywood (FP) (1,090, $1-$1.50 — "Who's Got Action" Par. Sock $14,000. Last week "Lion" 20th) 5th wk. $6,000.

Hyland (Rank) 1,165, $1.25-$1.50 — "Kind of Loving" 20th) (3th wk). Healthy $6,000. Last week, $5,300.

Imperial (FP) 3,216, $1-$1.50 — "Girls, Girls, Girls" (Par) (2d wk). Strong $12,000. Last week, $17,000.

Loew's (Loew) 1,041, $1-$1.50 — "40 Pounds of Trouble" (U) Bulls $12,000 or over. Last week, "Password is Courage" (MGM) 3d wk), $6,000.

Tivoli (FP) 900, $1.50-$2.50 — "Longest Day" (20th) (5th wk). Lusty $11,500. Last week, $12,000.

Towne (Taylor) (600, $1-$1.50 — "Divorce, Italian Style" (FD) (6th wk). Sharp $6,000. Last week, $7,000.

University (FP) (1,200, $1.50-$2.50 — "Mutiny on Bounty" (MGM) (6th wk). Hefty $10,000. Last week, ditto.

Uptown (Loew) (2,200, $1-$1.50 — "Jumbo" (MGM) (5th wk). So-so $6,500. Last week, ditto.

ST. LOUIS

(Continued from page 11)

St. Louis, Jan 29

Biggest cash total is being racked up by "40 Pounds of Trouble," smart in first session at the Fox, to pace a strong week-end b.o. picture. "Taras Bulba" is comparatively as strong on initial round at State while "Sodom and Gomorrah" shapes solid on opener at the St. Louis.

Holdovers are being paced by "Brothers Grimm" which looms big in third session at Martin Cinerama. "Mutiny on Bounty" also is very strong in sixth week at Esquire. "Longest Day" looks fine in 12th stanza at Ambassador.

Estimates for This Week

Ambassador (Arthur) 2,970, $1.25-$2.50 — "Longest Day" (20th) 12th wk. Fine $3,000. Last week, $6,000.

Apollo Art (Grace) 700, 90-$1.25) — "Phaedra" (Lopert) 5th wk. Good $2,000. Last week, $1,500.

Esquire (Schoenhart-Lavin) 1,800, $1.50-$2.50 — "Mutiny on Bounty" (MGM) 6th wk. Neat $12,000. Last week, $14,000.

Fox (Arthur) 5,000, 90-$1.25 — "40 Pounds of Trouble" (U) Fancy $18,000. Last week, "Gypsy" (WB) 5th wk, $10,000.

Loew's Mid-City (Loew) 1,100, 90-$1 — "Castaways" (BV) 4th wk). Okay $6,000. Last week, $6,000.

State (Loew) 3,000, 75-90 — "Taras Bulba" (UA) Hep $13,000. Last week, "Child Is Waiting" (UA) and "Great Van Robbery" Indie) $8,000.

Martin Cinerama (Martin) 913, $1.25-$2.50 — "Brothers Grimm" (MGM) 3d wk. Big $17,000 or near. Last week, $18,000.

Pageant (Arthur) 1,000, 90-$1.25) — "Rosemary" Indie (reissue). Good $3,000. Last week, "Requiem for Heavyweight" Col) 5th wk), $2,000.

St. Louis (Arthur) 3,800, 75-90) — Sodom and Gomorrah" (20th). Solid $15,000. Last week, Tales of Terror" (AI and "Haunted" (AI 2d wk), $9,000.

Shady Oak (Arthur) 780, 90-$1.25 — "Great Van Robbery" (U) Okie $3,000. Last week, "Eddie Mac" Indie) 2d wk, $2,000.

MAYBE 800 CHECK-IN AT SHOW-A-RAMA VI

Kansas City, Jan 29

Theatre circuit executives and managers, converge here for United Theatre Owners Show-A-Rama VI, March 5-7. Commonwealth Theatres president Richard Orear said last week that [illegible] theatre will host a one day managers convention here March 4. The assembled managers will then stay over for the 3-day exhibitors convention.

While other circuits are not calling managers to conventions in connection with Show-A-Rama, several nearby have disclosed that a number of their managers and officials will be present. These include Fox Midwest Theatres, National Theatres, Dickinson Operating Co., Durwood Theatres all of which have headquarters in St. Louis; Cinerama with headquarters in St. Louis, Chicago, Des Moines and Omaha have indicated they will be well represented.

Representation of around 3,000 theatres, may make this rally one of the largest theatremen's convention ever held regionally. Doug Lightner, general chairman, said the registration may well reach 800.

Downing, Ayers Re-Posted Within Embassy Pictures

John Downing has been named manager of exchange operations and Larry Ayers has been appointed home office sales control manager for Embassy Pictures, effective now.

Downing joined Embassy in 1960 and has served in a variety of administrative exec posts since then. Previously, he had been Boston branch manager for Republic Pictures. Ayers, with 32 years in the picture biz, joined Embassy last October. Prior to that he was exec assistant to the general sales manager at 20th Fox.

20th CENTURY-FOX BULLETIN NO. 2

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W. German Pix Industry Suffers New Misery; Film Prod. Of So Sharply

German Pix Now 5th on Playdates

By HAZEL GUILD

Frankfurt, Jan. 22.

The West German film industry, which has been hit by a constant falloff in boxoffice attendance, lack of sufficient support from the federal government, competition from the tele, has just suffered a new misery. Latest study reveals that for the first time since the end of the last World War, home production has fallen off so badly that instead of ranking No. 2 following the U. S. in 1962 West Germany will only come in fourth or fifth in the percent of films shown in German theatres.

West German film production reached a peak of about 120 to 140 films during the height of good times in the 1950's, but has been heading downward ever since 1958. In 1962, there were only 30 German pictures made while the Americans stood in the lead with 120 films during the calendar year. Then followed France, with 70, and, Italy with 68 films, that played in Germany.

German pictures likely will be overtaken next year by British films. Programs for the number of West German films to be made in 1963 is slim. The seven German distributors who are still in business (Bavaria, Constantin, Deutsche Film Gmbh, Europa, Gloria, NFA and Neue) have announced that they will offer 36 German-lingo films and 71 foreign productions on the 1963-64 calendar.

Gloria Soon Retrenching

It was recently reported that Gloria, considered one of the more financially sound of the remaining distributors, was planning to shut down. But Gloria's woman chief Frau Ilse Kubaschewski (widow of the former Warner general manager in West Germany) announced that she was only retrenching, and far from quitting her firm gave up its studio facilities, with the announcement that from now on it would rent facilities when needed and possibly go on location for films in other lands, in order to make some pics that would save money.

Even the American distributors in West Germany, it is noted, are turning more and more to foreign productions to fill out their release schedules. For the 1963-64 calendar, for instance, 35% of the films being sold in Germany by the Yank distributors are foreign. 20th-Fox, for instance, has nine of its own American productions, seven foreign, Columbia is offering a split of seven and seven.

(Continued on page 18)

Success of 'Lake,' Big German Adventure Pic, Starts Western Trend

Berlin, Jan. 22.

"We had in mind to bring something new to the German cinema public and so we produced a big German adventure film," said Horst Wendlandt, along with Preben Philipsen (a Dane) one of the two associates of the Berlin-based Rialto-Film. "Treasure of Silver Lake" rated the first wide-screen German western.

"Lake" is currently causing quite a stir in Germany. With an international cast headed by American Lex Barker, British Herbert Lom and France's Pierre Brice, it's rated as one of the most commercially successful German-lingo pix of the hour. It saw mass release in numerous German cities in December and is currently playing in about 70 cities.

The Mathaser Filmpalast Munich in the first three weeks reported 200,000 receipts. It is now past its 6th week.

Pic has already been sold to France, Spain and Italy. The British Rank office acquired the rights of "Silver Lake" for South America, the Far East (except Japan) and also took an option for England and the Dominions.

Success of "Silver Lake" has encouraged Rialto Film to plan more big westerns. Shooting of the next German western starts in April in Zagreb, Yugoslavia. It will be a filmization of Karl May's trilogy "Winnetou."

'Viridiana' Wins Okay From Italian Censors

Rome, Jan. 22.

"Viridiana," Luis Bunuel's controversial Spanish-made feature pic, which almost three years ago won the top prize at the Cannes Film Fest, finally was given an Italian censorship okay. It opened here this week to expected raves, with early b.o. outlook likewise promising.

The oft-detailed Cannes fracas regarding "Viridiana," and its subsequent difficulties in getting sales okay and release permits have resulted in one of the most complicated tales in international distribution history.

Basically, it's said that Spanish-Mexican coproduction was unofficially deprived of its Spanish citizenship after the Cannes flare-up. Yet because Spain still maintained a semi-official hold on the pic, the Mexican coproducer could not sell it over here. Now it appears the film is open for bids.

Arg. Cinema Biz Slow Despite Strong Fare

Buenos Aires, Jan. 22.

By contrast with other years, when cinemas filled up no matter what was playing this summer Argentine exhibitors and distributors are releasing outstanding material this month in an effort to lure the public back to the cinema. Unfortunately, in some cases admissions are out of line with the current economy, and nowhere is it easy to get capacity houses even in the cases of "Touch of Mink" (U), "The Manchurian Candidate" (UA) or "Bacarrin '70" (Embassy).

Meanwhile "El Cid" (AA) is still in first-run at the Lunar after over 26 weeks, while "West Side Story" (UA) has held at the Monroe over Biarritz now over 30 weeks. "Divorce, Italian Style" (Embassy) at the Libertador, has held past its 21st week.

"Mr. Robbin Takes a Vacation" (20th) held seven weeks in November-December.

At the close of 1962, exhibitors registered a vigorous protest to the National Screen Institute, refusing to consider Hugo del Carril's "La Calesita" in an obligatory exhibition category, having their attitude that the picture was previously exhibited on tele in successive segments. The exhibitors alleged that if they are forced to exhibit the pic, they would be put in the position of aiding and abetting "their most implacable and dishonest competitor."

PAPAL KNIGHTHOOD FOR IGOR STRAVINSKY

Albuquerque, Jan. 20

Composer Igor Stravinsky has been named to a high order of Roman Catholic knighthood by Pope John XXIII at nomination of Archbishop Edwin V. Byrne of Santa Fe archdiocese.

Stravinsky was named a knight commander with star of St. Sylvester, a knighthood established in 1841 by Pope Gregory XVI to reward outstanding men who have furthered the well-being of the Roman Catholic Church and Society.

In 1960, the archbishop permitted the presentation of Stravinsky's "Threni Lamentations of the Prophet" at St. Francis Cathedral in Santa Fe, with the composer conducting. Since then Stravinsky has conducted several religious concerts of his music at the cathedral including the noted "Symphony of Psalms."

Mar del Plata Festival Prexy on Europe Trek

Buenos Aires, Jan. 22.

Mario Luzzato, this year's president of the International Mar del Plata Fest, is leaving soon for Europe to discuss arrangements there with authorities who are to be invited. The Organizing Committee has plenty of pesos to spend but because plane fares for guests are payable in dollars, and the rate is now around 132 pesos to the dollar, the greatest economy must be exercised.

The committee in charge has stated that although economy will be exercised, it is important to do things well, particularly as other Latin-American countries had been endeavoring to get this festival transferred to their countries. This year, the Fest is scheduled for March.

Valuable Licenses Unused in Spain

Madrid, Jan. 20.

The 20% drop in Hollywood production, bringing the last annual output down to 138 films, appears to be directly related to the high percentage of unused licenses Spanish distributors now hold for the importation of American product.

Though American distribs in Spain are now receiving less than half of the 86 licenses authorized by government officials for the importation of U.S. product, they are in a position to render unto themselves the limited amount of blockbuster pix. What remains is put on the block for direct sale to, or percentage deals with, Spanish distribs who find terms high and product of less than assured exploitation strength. The number of unused American licenses varies from the conservative 20 to the sensational figure of 40.

While no Spanish distrib can afford to have such a coveted license expire, he is also aware that in a shrinking selective exhib market there is a constantly rising danger that expensive product will not be amortized with run-of-the-mill Hollywood programming.

HOLIDAY ADMISSIONS IN JAPAN UP 27%

Tokyo, Jan. 20

Film earnings in Japan's four largest cities during the bank New Year holiday was up 27%, while attendance was down 4.5%, as compared to the period for the previous year, according to a survey of 323 theatres in Tokyo, Osaka, Nagoya and Fukuoka by the National Tax Administration Agency.

The figures apply to Jan. 1-5, which is traditionally Japan's most lucrative period for entertainment earnings. The big boost in revenue in the face of sliding attendance is attributed to hiked admish scales and a reduction of the tax rate since a year ago.

Attendance at the theatres surveyed was 3,206,000 for the period, a decrease of 150,000 from 1962. Total earnings after taxes from the houses was ¥2,326,000, an increase of about ¥600,000.

Japans' Puppet Theatre To Public Management

Tokyo, Jan. 22

Raises in salaries, payment for the 10 non-performing days each month and funds for training of apprentice artists will mark the public management of Japan's Bunraku Puppet Theatre, which begins April 1. The Shochiku Co., which long supported the classic dramatic form despite losses in recent years, had agreed to relinquish control in the face of the company's fiscal problems of late and a generally waning interest in Bunraku.

The new public association will give the 77 recognized Bunraku puppet masters year's contracts at pay increases. It will also try to streamline management for more efficient operation and to preserve the form by tape recording and the copying of scores.

BFPA Prexy, Clark, Warns BOT On Common Mkt. Film Perils for Brit.

London, Jan. 20

A blunt and forthright warning to the President of the Board of Trade in regard to Britain's proposed entry into the European Common Market was made by Robert Clark, the new president of the British Film Producer Association, when presiding at a Savoy dinner last Thursday (24) to celebrate the Association's 21st Anniversary. "If the Treaty of Rome envisages abolition of the Eady Fund, and the National Film Finance Corporation, you must not allow it," he declared.

The Board of Trade prexy, Frederick Erroll, was guest of honor at the dinner, and sitting next to the BFPA president, who also declared that the industry could not accept conditions which would restrict films from the United States. A reference to the Common Market in the BOT president's prepared speech, which was issued in advance to the press, was omitted on delivery.

Clarke made an appeal to the industry to cut distribution costs and save money which could be well spent on creating a better image for the industry in its fight against television. He referred to the possibility of having three or four distribs dealing with just a handful of theatre bookers. Such changes were envisaged in view of the changing trends in entertainment, and the realization that more people see single tv shows such as "Coronation Street" and "Z Cars" than go to the cinema every week.

The BOT president recalled that its interest in the industry dated back to the silent era, with the passing of the first Quota Act in 1927. He recalled also the difficult war years, which led to the formation of the BFPA, and the various governmental measures that followed, including the setting up of the National Film Finance Corporation and the introduction of the statutory levy.

He confirmed that the Cinematograph Films Council was being asked to carry out a review to see whether the Quota Act should be extended to include 70m films, and paid tribute to "Lawrence of Arabia," the first British 70m film, which had won widespread acclaim and "reliable indications of outstanding commercial success."

Commenting on the levy, Erroll revealed that the yield for 1962 was down 3% on the 1961 record of $11,200,000, but so far in the current year, yields were up slightly on the 1962 total. This was specially gratifying as it had been achieved since raising the smaller exhibitors exemption limit last September from $700 to $840.

Arthur Watkins, who retired from the BFPA presidency at the end of last year, toasted the guests, with responses by Lord Morrison, president of the British Board of Film Censors, and Ted Willis, chairman of the Television and Screen Writers Guild.

TV the Cause of 30% Film Drop in Finland

Helsinki, Jan. 20

Contrary to optimistic expectations that tv's influence on motion pictures would decline in 1962, the trend downwards in film attendance has continued with an ever increasing pace. The state owned tv network has expanded to cover the whole country and the number of sets is steadily increasing.

At this moment, the trend shows no sign of weakening, and in April the privately operated Tesvisio will expand its two local stations into a network of three stations covering half the population.

In 1962 cinema attendance went down an estimated 30% from the previous year, and it is expected to reach an all-time low this year. Some 50 of the present 600 cinemas won't be able to last out this year. Many cinema owners still live in the spell of the good years, when there were good houses automatically and they have done little to attract the people.

Japan, Too, Tends Toward Reduced Number of Pix

Tokyo, Jan. 20

Japan's film production, now greater than India's, dropped from 533 features in 1961 to 375 in 1962. Overall film attendance was down 22.4%, but receipts were up ¥6,000,000.

The decline in production confirms the trend here toward bigger and more expensive films. At the same time, it reflects the collapse of Shintoho Studios in mid-1961 and the shuttering of Toei's offshoot production company that same year.

Toei turned out the most features in 1962, with 90, followed by Nikkatsu with 84, Daei, 69, Toho, 57, and Shochiku, 55. Eleven were made by indies.

Attendance in 1962 is estimated at 870,000,000, a drop of 22.4% from the previous year and a falloff of 40.5% from the peak year of 1958.

Earnings in 1962 were at ¥211,-000,000, an increase of ¥6,000,000. This is attributed to a reduction in the tax rate and a boost in fees, both of which became effective last April.

ITALO GOVT. EXTENDS FILM AID TO 1964

Rome, Jan. 22.

The Italian government has extended current film aid legislation through June 30, 1964, thus bowing to industry pleas for a postponement past its previous April 1, 1963 deadline. All industry organizations recently entered a collective request for an extension, citing grave consequences to local economy as the only alternative.

In obtaining the extension, which is technically "through June 30, 1964" unless a new aid legislation is passed before that date, government, however, reduced the tax rebate figure on Italo pix from 16% to 13%.

Previous proposal, to which industry objected, was to have scale and rebate quota progressively dropped from 16% to 13% by June, 1964.

Israel's French Film Week

Tel Aviv, Jan. 22

Unifrance Film is sponsoring a French Film Week here to begin Jan. 26, with Rene Clair's "Tout l'or du Monde" starting the program of some 10 pix.

A delegation of French film people, headed by Unifrance President Robert Crouzet, will come to Israel. Included will be 4 directors Rene Clair and Francois Truffaut; actresses Emmanuelle Riva, Francoise Arnoul, Francoise Dorleac; actor Jean-Pierre Cassel and producers Bronerda and Raoul Levy.

U.S. Leads in Number Of Films Banned By The Finn During '62

Helsinki, Jan. 20

Of 18 pix banned in Finland during 1962, every second one was of U.S. origin. Columbia had four nixed, while 20th, Warners, Universal, United Artists, and Metro Lion had one each. Great Britain had four pix sent back, France two, and Italy, Sweden and Germany one each.

The reason was always excessive cruelty and violence, with the exception of UA's "One, Two, Three," which was banned for political reasons. Contrary to previous years, these decisions did not arouse much fuss. The ban on "One, Two, Three," however, was sensitive. The only big clash between the press and the censor concerned the Ingmar Bergman pic "The Maiden Well," originally banned the year before but finally confirmed by the High Court.

WASHINGTON CRITICS ON "THE HOOK"

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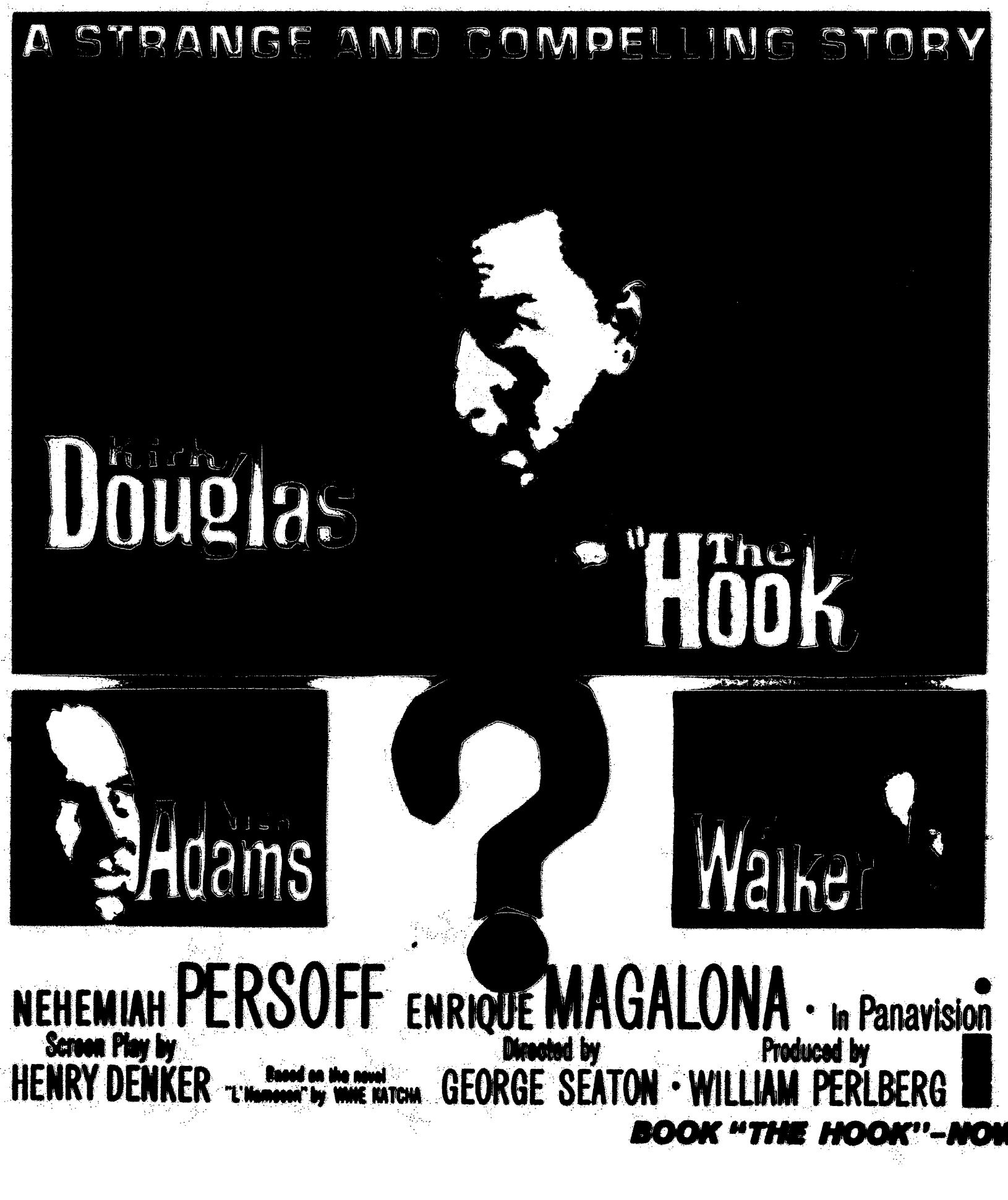


Ellis Pinkney Reports to CEA On Recent Trip, U.S. Exhibs Like FIDO

London Jan 29

Because of the American anti-trust laws, the activities of Theatre Owners of America seems to be more circumscribed than those of the Cinematograph Exhibitors Assn in Britain That's the view of Ellis Pinkney, CEA general secretary, who made his first trip to the U. S. last year to attend the TOA convention in Miami and has now circulated a report on his experiences to all Association members.

It was the anti-trust laws also, according to Pinkney, which ruled out any possibility of the American industry introducing a comparable scheme to the British FIDO plan, which has kept most feature films British and American, off the tv screens. He was asked to explain the working of FIDO to the TOA board of directors, and in subsequent talks with exhibitors it was "obvious that they were envious of our scheme."

According to the CEA secretary, the theatrical showing of British and other non-American made films was becoming more widespread and some exhibs thought that the art house type of program could soon expect a more general release. He heard little criticism of the British films, because of accent, for example, which was a favorite earlier theme. He believed the opportunities in America for British films seems to be good, if the public could be made aware of the personalities involved. Last week Nat Cohen, Anglo Amalgamated boss, said he had been impressed by complaints that Cushney accents and provincial dialects were affecting the earning capacity of British films).

From first-hand experience in various parts of America, Pinkney came to the conclusion that sales in picture theatres were not exploited as vigorously as in Britain. He felt that the concession method of selling was not as well geared as that in Britain to deal with rush selling or the lazy patron. The last comment refers to the fact that there are no auditorium sales.

Tobo Tops Japanese Domestic Prods in '62

Tokyo, Jan. 29.

A trio of Toho pictures topped the list of domestic earners for 1962 with "Tsubaki Sanjuro" taking first place with $1,200,000.

In the second slot was "Chushingura" with $1,111,000 and "King Kong vs Godzilla" with $1,000,000 wound up in third place.

Others in order of b.o. rank were "Moyamata Monkashi" (Toei), "Zoro-san Kurukuma Nikki" (Nikkatsu), "Ano Machino Tomodachi" (Shochiku), "Daikaijuuno Taiso" (Toho), "Nain Akumai" (Nikkatsu), "Kimontoni Kakeru Hashi" (Nikkatsu) and "Chimatsuri Gasa" (Toei).

Shed Seekney

Continued from page 7

already has a deal with Joseph E. Levine's Embassy Pictures for a film to go on location in Africa in the spring, and also has a couple of projects in the works with AIP. Additionally, he revealed he is negotiating a three picture deal with another U. S. company though said it was premature to reveal the identity of the other party.

During the current year, Anglo will be investing more than $6,500,000 in British production, with a program that includes 10 features, 12 Edgar Wallace featurettes and a further three or four in the recently inaugurated "Scales of Justice" series. These totals exclude the various coproduction projects.

During his stay in the United States, Cohen renewed his deal with American International for the distribution of that company's entire output in the United Kingdom this year. The releases will, of course, be handled by Warner-Pathe, who took over the distribution of Anglo's output at the end of last year.

Dutch Cinerama Sold To Robin International

Amsterdam Jan. 22

It is of exploitation to the Cinerama Theatre in Rotterdam have been sold by the original owner Belgian Exhibitors S.A. to Robin International Cinerama Corp in New York for $500,000.

The Cinerama Rotterdam is a success story without equal in Dutch cinema history. At a time when the Dutch cinema was in decline, Cinerama made enormous profits. Cinerama Theatre opened in Rotterdam July 14 1960. The three Cinerama pix shown grossed about $1,000,000.

SOTELO HEADS AUTHORS WITH OFFICIAL OKAY

Madrid Jan 29

Playwright Calvo Sotelo was elected president of the Spanish Society of Authors and Composers with the approval of the Minister of National Education to replace Luis Fernandez Ardavin, whose recent death left the post vacant.

New president will remain in office only for the unexpired term which ends in May 1964. At that time elections will be held for half the seats on the executive council (Council membership is required for candidates seeking presidency.

If reelected in 1964, Calvo Sotelo will continue as president for a period of four years. If another candidate is named for the tenure of office, his designation must first receive ministerial approval.

Italian Crix Nominate 'Honey,' 'Shadows,' 'Jim'

Rome, Jan. 29

John Cassavetes' indie-made "Shadows" has just been nominated for the annual Italian Film Critics Silver Ribbon as "best foreign film" of 1962. Two other nominees are "Taste of Honey" (Cont') and Francois Truffaut's French-made "Jules et Jim." Winner will be determined next month.

Crix also named candidates for Italo awards. Gina Lollobrigida is a leading contender for acting honors for "Imperial Venus"; Monica Vitti for "Bridget", and Franco Valeri for "Purim. O'Cara." Male thespian contenders are Vittorio Gassmann for "Il Sorpasso", Marcello Mastroianni for "Family Chronicle", Alberto Sordi for "Mafioso", and Salvo Randone for "Giorni Contati."

Croydon Moves Over To MGM British Studios

London, Jan 29

John Croydon, joint managing director of Merton Park Studios, will quit that job April 1 and on April 17, he will become resident producer at MGM (British) Studios. In making this announcement Lawrence P. Bachmann, head of Metro British production, and Maurice Foster, studio boss, said: "Croydon will handle some of the many Metro productions of 1963."

Croydon has been in the industry for about 20 years and had experience in many branches before turning producer with "White Corridors." The Film Producers Guild named Charles Tyrrell as general manager of Merton Park Studios starting April 1.

'Uncut Wind' for Dublin

Dublin, Jan 22

"Uncut Unsurpassed Unforgettable." That's the current advertising gimmick here for re-release of Metro's "Gone With the Wind."

Censorship, for long a sore spot with the trade here, is still rigid but has eased a little over the last two years and some pictures which originally failed to pass have been okayed with minor censoring. Censorship is accused of being partly responsible for shortage of product here.

OZAWA'S WESTERN TOUR

Japanese Conductor Busy After TNF With NHK Symph

Tokyo Jan 29

Young conductor Seiji Ozawa, who has recently been embroiled in a dispute with the NHK Symph as its some members refused to play for Lin, who took his suit against the outfit and left on a concert tour of Nor' America with a side trip to Europe for recordings.

His stops include San Francisco, Minneapolis, Montreal, Ottawa, Toronto, Music for Youth with the New York Philharmonic and additional dates in Chicago and San Francisco. After the European jaunt he'll go back to the U. S. for a series of dates at Hollywood Bowl.

When Ozawa returns to Japan next summer he'll prepare for the October opening of the new Nissei Theatre, where he'll be musical director. The house will bow with a series of performances by the full Berlin Opera ensemble, with orchestra and chorus.

Ozawa received a send-off here, conducting the Nippon Philharmonic in a special concert.

Italo Firstruns Tip Yank Upbeat

Rome, Jan 29

Key city firstrun b.o. figures for December reflect the general Yank comeback picture in Italy, according to recently-released local statistics.

American product rose several percentage points from the December of 1961 total of 41.79% to a new high of 46.04% for last December. Italo slice of key city grosses dropped from 30.94% to 45.91% for the same period. Without French coproductions, the local cut drops even lower, to 43.63%.

Total boxoffice was likewise up for the 1962 segment, from some $2,774,000,000 in 1961 to about $2,884,000,000 for the 1962 equivalent.

London Toil for Garfein And Wife, Carroll Baker

London, Jan. 29.

Writer-director Jack Garfein in town with wife Carroll Baker while she makes a teleplay for ABC-TV, has started work on his next picture together with an old collaborator—Calder Willingham with whom he made "End As a Man."

He hopes to have a first draft screenplay ready by the time his wife's tv stint is completed tomorrow (Wed.) so that they can be back in New York in time for him to prepare a play he is to direct on Broadway for David Merrick.

Garfein says he will be back to Britain quite soon because he is eager to do a picture here. He is also, at the moment, waiting for the rights to an O'Hara story.

German Pix

Continued from page 16

Metro has nine American and three foreign slated for release and Paramount has seven native and three foreign. United Artists has 10 native and three foreign; Universal seven and three; Warner Bros., nine American and five foreign.

Outlook for the Germans is really a desperate one. The added blow to morale was the demise into bankruptcy of UFA, which turned into UFA Film Haven as a last attempt to keep going. But with the downfall of the UFA enterprise, considered the hope of rebuilding the West German film empire to international standards, the spirit of the German film industry seems to have been broken.

No Gov't Help So Far

Pleas to the West German government to come through with some financial aid have met with much high-level government conversation in the Federal Parliament. But so far, there has been no outstanding support given. Latest word is that the West German Film Export Union, which had asked for a measly $126,000 union to carry on its activities, is going to get only $70,000. That is the money the Export Union receives to maintain offices, publicize German films abroad and participate in international film fests.

The Germans in 1962 came up with a total slice of only 13.5% of the boxoffice lot (with the Americans earning double that, or 27.3% of the total). And of all the German films produced, there was not a single pic that clicked nationally or even as a sensitive sale abroad. The 1962-63 calendar does not look any more hopeful.

One Bright Prospect

Brightest prospect is the German-Yugoslav production "Treasure in the Silver Sea," starring Lex Barker and filmed in a "western" locale, in Yugoslavia. But one film alone cannot save the German industry.

The situation here is acute. Filmites are begging the West German federal government to eliminate the entertainment tax entirely to give at least $7,000,000 immediate support through low-interest credit or automatic subvention; eliminate the showing of German films on West German tele or prevent German tv stations from producing their own new competitive two-hour productions and restrict them to short programs only. Also to okay the proposed Martin Film which would levy an average 3% tariff on the cinemas, instead of the entertainment tax, with this boxoffice fund going into a special bank account on which German producers could draw.

Inside Stuff—International

A German musicologist, Dr. A. Hauschneider, has dug out an operatic score by Mozart entitled "Lucio Silla," hitherto unknown and unproduced. It was buried away in Turin, Italy, municipal files, through it is not clear what it was doing there, nor how the road professor was tipped off that it might exist. Whether it is worth dusting off and producing, of course, remains to be seen.

Marcel Pagnol, who wrote the original "Fanny" and "Marius" plays, and who has been active as a playwright in recent years, has just completed a film adaptation of "Midsummer Night's Dream." It is headed for a Paris production next Fall.

An International Dance Festival is to be held in Paris in November. It will play four weeks at the Theatre des Champs Elysees and the most representative companies of international ballet will be invited and prizes will be awarded to the best participants. President of the committee is Mme. Jeanne Dubray.

Contrary to the belief that all Italians are crazy about opera and nothing else, an Italian counts concerts with Italo diva in popular favor are some figures calculated lately by United Press. In a poll conducted among Italians under 30 years of age, more than half of the 5,000 who answered preferred either music popular and jazz. The other half were divided four-to-one in favor of symphonic music. Only 500 professed opera as their prime enthusiasm. However, of the 5,000 2,474 ranked Verdi as their preference among operatic composers. Puccini, Rossini and Mozart followed, with Wagner fifth.

Vienna Philharmonic may give five concerts at the Athens Festival in September. Four of these would be conducted by Herbert von Karajan, the fifth—an all-Johann Strauss-Waldteufel concert, by the orchestra's concertmaster, Paskovsky, standing on the podium with his fiddle, as Strauss himself used to do. Another prospective contract for the orchestra is in Innsbruck for the beginning of the Olympic Games 1964. Two concerts are contemplated, one at City Hall, one in the cathedral.

International Sound Track

London

Cyclops Productions, the new company formed by writer-director Wolf Mills and producer-director Michael Luke, is now filming its first feature, "The World Ten Times Over," at the Associated British Elstree studios, for release through Warner-Pathe. It stars Sylvia Syms, Edward Judd and June Ritchie, with William Hartnell and Dave Kane featured . . . Charles H. Schneer has three projects in preparation for production this year, and all will be for Columbia release. Jan Read is now completing his adaptation of the H. G. Wells' "The First Men in the Moon." Howard Koch is scripting "The Village that Wandered," and Julian Bond is adapting Yanall Bridges' book "The Corrupters." Ray Harryhausen will be directing the special effects photography for "The First Men in the Moon," to be filmed on location in Spain in the spring. "Village" will be filmed in England and New York. Peter Cur will make his directorial bow on "The Corrupters." . . . Sterling Hayden has been signed by Stanley Kubrick for his production of "Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb," which started production at Shepperton last Monday (28). Peter Sellers has already been signed to star . . . Charlie Drake started his third comedy under his Associated British longtermer at Elstree last week. It's entitled "The Cracksman," and the cast includes George Sanders, Bernard Price, Eddie Byrne and Percy Herbert, with Nyree Dawn Porter in the feminine lead. Peter Graham Scott is directing from a screenplay by Lew Schwarz and Drake, based on an original story by Schwarz . . . Expansion of Paramount's publicity department—Audrey Roberts has been named as pro assistant, concentrating on the magazine field, and John Burrell rejoins the company to handle promotion in the North . . . Guy Hamilton has been inked to direct "The Winston Affair," which is due to start rolling in the spring. It's a Pennebaker production and will be the first film to be released through Max E. Youngstein's new Entertainment Corp. of America. It will be leased in Britain and on location in India.

Rome

Frank Wolff shaped his pic acting career during 1962 via appearances in "Four Days of Naples," Italy's Oscar contender, and "Salvatore Giuliano," Foreign Press Club kudo winner of year, in both of which he played an Italian . . . he makes it three with his just-wound role as Count Cinno in DeLaurentiis' "The Verona Trial" . . . report from Egypt says government there is considering banning men from attending daytime screenings . . . threat is said to have proved very unpopular in Nasserland.

Red Steiger due in for role in Francesco Rosi's new pic in Neapolitan lowlife . . . with Robert Bresson signed for DeLaurentiis' "The Bible" (he does Creation sequences), there's one more director to sign after Orson Welles, Federico Fellini, and Luchino Visconti . . . he'll probably be US or British . . . Luigi Luraschi off to coast to begin casting chores on "Bible" project . . . two-day strike effected by Cinecitta workers to protest failure to get MCL raise they recently asked for . . . ANAC, the Italo authors society, has protested censorship veto of Sancro's "Queen Bee" . . .

Crisis in the Italian industry? producer Ottavio Poggi has just announced six spectacles in the adventure class for his Liber Film Co. . . . all are based on books by Emilio Salgari . . . 22 trailer trucks left Rome this week with arms, decor, and equipment for Samuel Bronston's Madrid-shooting "Fall of the Roman Empire" . . . two planes and 26 trucks hauled remainder of costumes to the Bronston HQ in Madrid . . . Fabrizio Gabellia, Globe Films press contact, working on his first pic as director: "Questo Mondo Proibito" (This Forbidden World) on script by Christiane Rochefort, Roger Vailland and Alba de Cespedes.

Correction, please:

In our five page series of ads in last week's **Variety**, calling attention to the 1963 production schedule of The Landau Company—**The Feel Killer, The Pawnbroker, The Madwoman of Chaillot,** and **Leonardo da Vinci**—descriptions of the first two were unfortunately transposed. For the record, then...

•

The Feel Killer is a haunting, tender, yet completely adult account of a boy who learns the truth about the nature of good and evil. Based on the old American legend of a giant who kills off the fools of the world, this wise and terrifying story is, above all, a delightfully warm and compassionate comment on the human race.

•

The Pawnbroker is an intensely absorbing study of a man whose mind and body have been disfigured, whose very being has been brutalized...a man who wants only to eat and sleep and exist, never again to think and feel and love and remember. An extraordinary story, merciless in its realism, its painfully memorable characterizations, its blunt sexuality and its overwhelming power.

•

Please note our correction—along with our appreciation to the many, many people who wrote or called us in response to our series as a whole.

THE LANDAU COMPANY

Time-Life Building
New York 20, New York

McKeehan Details 'Felicia' Production And Puerto Rican Film Blowhards

By VINCENT CANBY

Despite a couple of earlier attempts by mainlanders to apply Puerto Rican climactic and fiscal benefits to the art-industry of motion pictures, no Americans have yet succeeded in setting up a continuing film production organization in the tropical commonwealth. Now, however, a new company, Associated Producers Inc. with one film already completed, gives promise of a more-than-one-picture life.

According to attorney William J. McKeehan, who is prexy of the San Juan-incorporated API, past earlier attempts to set up continuing P. R.-based production companies were either overly-ambitious, incompletely financed or fly-by-night operations tied into real estate promotion schemes.

Associated, on the other hand, has started its operations on a more modest scale. It scheduled one picture, a romantic mystery titled "Felicia," now in process of being shot in New York at a reasonable budget ($275,000), to test the practicalities of a continuing operation. McKeehan's apparent satisfaction with the results now indicates Associated will roll with at least two more island pictures.

Can't Count on It

Last week, while in New York to supervise post-production work on "Felicia" with director David F. Durston, he explained that while any film production company stands eligible to receive Puerto Rico's 10-year corporate tax benefits designed to attract new industries to the island, eligibility is not automatic and backers must be able to persuade government authorities of the value of each enterprise. For this reason and McKeehan, API purposely set out to make a first film that would show the island in its best light.

Thus the U. S. cast of "Felicia," headed by Louise Allbritton and Mark O'Daniels, is supplemented by four Latin American performers: Raul Davila, Nana Martí, Camila Delgado and Braulio Castillo. Also, the script made full use of Puerto Rican beauty spots, natural and man-made. Because "Felicia" was shot entirely on actual locations in color and Cinemiracle, total set costs amounted to $2,500. The P. R. authorities, McKeehan and Durston reported, while anxious to attract filmmakers, are not overly anxious for filmmakers to use Puerto Rico besides as mock representations of Equatorial Africa or other farflung places.

It isn't that the authorities will put any such ban which would effectively limit the number of pix which especially could be shot in Puerto Rico for worldwide consumption, rather that they want to see the island come in for a measure of indirect benefits from P. R.-made pix. Neither of API's two projected pix are set in Puerto Rico, one is in Haiti, the other in South America. McKeehan and Durston would like to do some of their location work in Isle's, as a bid will film make restrictions in P. R. and all pix will use the "Made in Puerto Rico" crew.

While Associated was able to shoot "Felicia" without ever moving into a studio, M'Keehan feels they will have to go to some such arrangement on the upcoming projects. "However, we don't want to get in the real estate business," he has in mind going into a suitable warehouse type of building which can then easily be converted to studio use and would also serve as storage facility for the company's production equipment.

In addition to five stateside performers and the director, API took down to Puerto Rico a director of photography, Saul Malkail, a gaffer and production manager. All other members of the 30-man crew were Puerto Rican residents hired via the Puerto Rican Association of Technicians and Artists (which is not unionized).

Having shown what API can do with private financing on "Felicia" (about two-thirds of which financing was island-based), it is McKeehan's hope now to make a production distrib deal which will also carry over to at least partial financing of their new projects.

Writer Sues Jerry Lewis

Los Angeles, Jan. 29.

Jerry Lewis Productions and Paramount Pictures Corp. are charged with plagiarism in $1,500,000 damage suit filed in Superior Court by writer Lee-Ann Land. Involved is the comedian's pic, "The Nutty Professor," not yet released.

Miss Land claims that the film "copies, misuses and plagiarizes" her screenplay, tabbed "Treat Me Beat," which she alleged Lewis asked her to submit to studio two years ago.

Simplify Cinerama Projection Plan

Hollywood, Jan. 29.

A new technique in Cinerama projection has been developed to an advanced stage at company's experimental Forum Theatre here. Innovation will enable any 70m negative film to be converted for projection on the huge three-panel screen, while eliminating the three strips of film used in standard Cinerama photography, new process also will do away with the complicated processing by which it now is possible to extract Cinerama prints from 70m film as was done in some scenes for "How the West Was Won."

Details of new process are being kept under close wraps, but, according to insiders, transformation of a single strip of 70m for Cinerama exhibition is accomplished through an optical process in the projection.

Recently a test was run of The Alcons' utilizing new projection system at the Forum. Results were said by one observer to be "astonishing" and he added that when the process is perfected it will open up "whole new area" for Cinerama.

What effect the development may have on Stanley Kramer's "Mad, Mad, Mad, Mad World" and George Stevens' "Greatest Story Ever Told," both upcoming United Artists releases could not be determined. These films, utilizing Panavision ultra 70m, are scheduled to undergo the "extraction" process which would enable them to be shown on the three-panel screen. Cinerama. However, and this still is in the realm of speculation, it is possible they may ultimately be exhibited without having to undergo "extraction" via the new system of projection.

FAWCETT FIGURES, 1962, SHOWED GAIN OF 12.8%

New York

Editor, Variety:

I was very disappointed to see an error in the report of "Magazine Gross Advertising Revenue" on page 29 in the issue of Jan. 23. Under the heading of "Mass Romance Radio Group," you have advertising listed for revenue of the Dell Modern Group under Fawcett Women's Group and vice versa.

In other words, in 1962 Fawcett showed a gain of 12.8%, while Dell showed a loss of 13%. Your figures credit Dell with a gain of 12.8% and Fawcett with a loss of 13%.

Confirm both of the above on page seven from the attached Galley.

Report from which your records were taken.

James R. Fl...

Fawcett Publications Inc.

Peck as Fliers' Doc

Gregory Peck has been pacted to star in Universal's forthcoming "Captain Newman, MD," to be produced by Robert Arthur. Pic is based on Leo Rosten's novel of the same name.

Peck's latest outing is "To Kill a Mockingbird," also a Universal release. In "Newman," which is slated to roll Feb. 12 at the studio, the actor will play to the role of a U. S. Air Force psychiatrist.

Frank Sinatra, Dean Martin, Sammy Davis and Joey Bishop unite "Robin and the Seven Hoods."

AA WILL BOSS SALES OFFICES IN S.F. AND L.A.

Allied Artists has taken over the operation of two of its exchanges which were formerly run under franchises to sales branch personnel. The exchanges involved are the San Francisco and Los Angeles arms and, with the move, Allied now operates all its U. S. exchanges either directly or through wholly-owned subsidiaries.

Approval for the maneuver came last week at a meeting of the exec committee of the AA board of directors in Hollywood. Relates to company policymaking control and operation of its exchanges.

Also at the Coast meeting, James Tierney was elected assistant secretary, and Sam Sandberg was elected assistant treasurer. Both men are in the New York home office.

Exec committee also approved payment of the quarterly dividend of 15½c per share on the $1.25 preferred stock of the company, which is payable March 15, 1963, to stockholders of record March 1, 1963.

Toho Co., Tokyo, Bows N.Y. Cinema For Its Own Pix

By GENE ARNEEL

Toho Company of Tokyo, expanding its horizons, opened its newly acquired and renamed (formerly the Griffith-Toho Cinema in the Times Square area of Manhattan last Tuesday night (22) as its first New York showcase for its own films. Curtain raiser was "The Bad Sleep Well," starring Toshiro Mifune. (Previously reviewed by VARIETY.)

Toho is one of Japan's leading film corporations with, in addition to elaborate production facilities, a worldwide exhibition and distribution network.

Iwao Mori, Toho v.p. and Mifune were present at the newly-decorated theatre's (and the pic's) unveiling, followed by a buffet at Sardi's. Black-tie affair was attended by many officials of the foreign departments of American film companies.

Toho makes 60 features a year, believes at least 10 of them ought to be suitable for the York market and doubtless has in mind its own Gotham theatre as an additional opening wedge.

20th 'Sodom,' Five Days, $205,450; Using Preem Showcase House Lineup

Twentieth-Fox's Biblical spectacle "Sodom and Gomorrah," has racked up a hot $205,450 in the first five days, ended Sunday (27), of its New York Premiere Showcase run in 16 theatres. Pic is headed for $250,000 or near for the opening week.

Hopes are to get a four week run on the spec in the Showcase houses after which United Artists takes over the PS which is associated with "A Child Is Waiting."

U.S. Junket to London For March Garland Preem

Judy Garland will fly a planeload of Hollywood newshanks to London for the March 6 world preem of "The Lonely Stage," United Artists release produced in England last year by Stuart Millar and Larry Turman.

Millar and Turman told the trade press in New York last week that all promotion on the picture, which is described as a drama with music, will place heavy emphasis on the fact that in this pic Miss Garland sings for the first time since her "Star Is Born" in 1953.

1963 Film Festivals as Dated

LOCATION	DATE
Mar Del Plata, Argentina	March 13-23
Cannes, France	May 10-23
San Sebastian, Spain	Open
Berlin, Germany	Open
Edinburgh, Scotland	Aug. 8-22
Venice, Italy	Open
San Francisco, Cal.	Oct. 30-Nov. 14

UNION MEMBER LOSES

NLRB Rules Okay For IA To Levy On Wages

Washington, Jan. 29.

National Labor Relations Board has unanimously upheld the right of IATSE local 400, San Francisco, to impose a 1.5% levy on the weekly paycheck of its members in addition to $0.75 per quarter dues.

The case stems out from action by a RCA Services employe, Harvey M. Dubner, who was forced out of his job because he wouldn't let the union take a percentage out of his pay.

NLRB held that the union had the privilege of taking "periodic dues" as the percentage cut was legally held to be from a member's pay and that such action doesn't violate the U. S. Labor Relations Act.

Day 'Beating Hur' At Japanese B.O.

Tokyo, Jan. 29.

On the basis of its early showing, The Longest Day (20th-Fox) could become Japan's new all-time winner, topping "Ben-Hur" (MGM), for tallest coin. "Ben-Hur" has thus far earned about $2,222,000 from a share of rentals since its opening in the spring of 1960 and is targeted at of total of $2,777,000. Japan 20th-Fox manager Paul Mizukami predicted "Longest Day" will top the $2,777,000 figure this year. "Ben-Hur" received 70% on rentals while "Longest Day" is getting 60% and 65%. The Zanuck blockbuster is believed to be first talkie film to get more than 50% on rentals here.

"Longest Day" is shattering records in its current 15 situations. In its first five weeks at four Tokyo houses concurrently, it has scored earnings of $530,000. At two houses in Osaka for the same period, it has earned $257,000. The picture set the all-time single day high for a theatre in Japan on Jan. 3 when it drew $9,000 to the city's Shochiku Central on 10,216 admissions for four shows.

Mizukami says that during the early weeks of the runs patronage was 90% male. He adds, however, that the female figures are steadily climbing on strength of sound track and Mitch Miller recordings, which are giving the picture a big push.

Markham acknowledged that publicity expenses are among the highest ever lumped only by the outlay for "Ben-Hur," but he feels they have been justified by the results.

He says that when the youngsters see the film as a family picture adults see "Longest Day" as a document of the war. Sumo wrestling champ Taiho took a more personal view in his written report. He filled out a card at the Showa-Kan Central on which he offered: "It's the same as what I go through every day in the sumo ring."

TEXAS FILM PARLEYMEN STAGING 11TH ANNUAL

Dallas, Jan. 29.

The 11th annual convention of the Texas Drive-In Theatre Owners Ass'n will be held here at the Statler Hilton Hotel on Feb. 5 and 7. Earl Pedersen, prez of the Trans-Texas Theatres, is the 1963 convention chairman.

Last year's convention was the best attended in the years. An even better one is foreseen this year because of the fact that 1963 is a legislative year in Texas and exhibitors are expected concerns of the value of television time during a legislative year.

Preston Smith, recently installed as Lieutenant Governor of Texas, is a drive-in theatre owner of Lubbock and also third vice president of UMTOA.

Thronged Tribute To Steve Broidy

Hollywood, Jan. 29.

Steve Broidy, president of Allied Artists, was tributed for his works as a humanitarian by some 500 Jewish community leaders at a $100-a-plate dinner held at the Beverly Hilton Hotel Jan. 22 by the Union of American Hebrew Congregations. He was presented with the American Judaism Award, second person to receive this honor.

Dr. Nelson Glueck, pres't of Hebrew Union College in Cincinnati, presented the award, a glass-enclosed shofar, traditional symbol of Jewish worship and community service, citing Broidy for his "Concentration of heart, mind and unselfish devotion for the betterment of mankind . . . and the advancement of American Judaism."

Speakers at the affair included Rabbis Jay Kaufman, Edgar Magnin and Max Nussbaum as well as Ernest J. Lechbecke, Glueck and Sherrill Corwin, latter emcee. Y. Frank Freeman roasted the film industry, pointing to Broidy as a "standout" among the good people that form the motion picture industry, a man who will live forever." Freeman asserted "No man has contributed more" and said "This world is a better world because you have lived in it."

Generally, Broidy's tributes ranged through accolades for his humanitarian work as well as the value of his contributions to the film industry. Rabbi Kaufman called him "An authentic progressive leader in our midst," Lechbecke describing him as "a man dedicated to the betterment of the industry and to the affairs of society, who puts first the value of primacy of the individual of the community."

Broidy, head of Allied Artists, is keeper of the Arch of Motion Picture Producers, president of Cedars of Lebanon-Mount Sinai Hospitals, chairman of the United Jewish Welfare Fund drive, an Chief Boy Scouts of America. Sidewell as a leader in the Community nation Aims, Claremont Men's College and the Los Angeles Welfare Federation. He spoke briefly in acceptance of his award, placing much of his gratitude in the respect of his family. Mrs. Broidy was presented with flowers.

On the dais were George Murphy, Louis Cowan, Samuel A. Fryer, Rabbi Alfred Gottschalk, who gave the benediction, Isadore Gardeson, Joseph M. Hecht, George Hecker, Rabbi Solomon Kleinman, who delivered invocation and Robert M. Kramer. Robert Cleary entertained.

HERB STEINBERG, 14 YEARS THERE, EXITS PAR

Herb Steinberg, longtime prominent figure in film promotion, this week ankled the job of studio publicity director at Paramount after a 14-year association with the company. Martin Davee, ad-pub boss, said he accepted Steinberg's resignation "with regret."

Steinberg began with Par in New York as newspaper contact, subsequently served as director of special events, publicity manager and national exploitation chief. He was appointed to the studio job in 1958 by Jerry Pickman Davis' predecessor.

Steinberg has not as yet stated where he goes from here.

Goodfried Successor

Bob Goodfried has resigned as publicity manager at the Columbia studio to take over Steinberg's job as studio director at Par.

It's a return trip for Goodfried who had been with Par before switching to Col.

Boris Segal to direct. Tonight at Home" for Harbor Stage at Metro.

Head 'Em Off At the Pass, Fritz; German Western in Yugoslavia

West German entrepreneurs, who successfully invaded the U.S.A. —home of the Ford and the Chevy —with the ballpoint Volkswagen, are now preparing to stake a claim in another, even more indigenously American province: the production of the big-screen western drama. The glorious reason is to meet a need no longer being met in Hollywood, where the theatrical western has become almost as rare as the buffalo in the Great Plains. In the past year, Hollywood turned out only eight westerns, which may be quite enough for the in-jaded domestic audience, but hardly does overseas patrons. As a result, dozens from Japan to France have in recent years been making their own hoss-and-saddlers after varying degrees of local success. Now the Germans, who turned

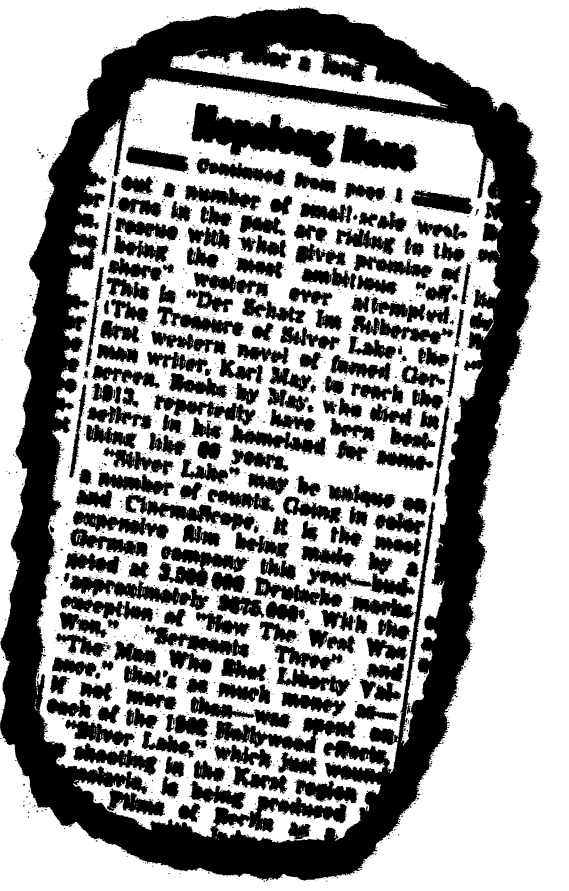
Trying Out Play About Barnum in Home Town

Bridgeport, Nov. 28.

Here in the home town of P. T. Barnum, the great American showman [illegible] the regular Barnum play is being prepared, possibly, "Nobody

Its author is [illegible] head of the dra[illegible] of Bridgeport. [illegible] out here [illegible] 28. Dec. 1 [illegible] season sup[illegible]

(Continued on page 62)


Hopalong Hoss

Continued from page 1

out a number of small-scale west-erns in the past, are riding in the re-verse with what gives promise of being the most ambitious "off-shore" western ever attempted. This is "Der Schatz im Silbersee" ('The Treasure of Silver Lake'), the first western novel of famed Ger-man writer, Karl May, to reach the screen. Books by May, who died in 1912, reportedly have been best-sellers in his homeland for some-thing like 60 years.

"Silver Lake" may be unique on a number of counts. Going in color and Cinemascope, it is the most expensive film being made by a German company this year—bud-geted at 3,500,000 Deutsche marks (approximately $875,000). With the exception of "How The West Was Won," "Sergeants Three" and "The Man Who Shot Liberty Val-ance," that's as much money as—if not more than—was spent on each of the 1962 Hollywood efforts. "Silver Lake," which just wound shooting in the Karst region of Yugoslavia, is being produced

Films of Berlin as a

A FILM THAT COMMANDS INTERNATIONAL ATTENTION !

VARIETY
Wednesday, November 28, 1962

THE FIRST BIG-SCALE GERMAN WESTERN

THE TREASURE OF SILVER LAKE

(DER SCHATZ IM SILBERSEE)

Adapted from KARL MAY'S *Best-Selling Novel*

STARRING

LEX BARKER • HERBERT LOM • GOETZ GEORGE • PIERRE BRICE

in

CINEMASCOPE and EASTMAN COLOR

Produced by RIALTO FILM PREBEN PHILIPSEN and JADRAN FILM

DUBBED INTO ENGLISH BY PETER RIETHOF

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EXPORT FILM BISCHOFF & CO., Munich, Germany

Goal of Associated Advertisers: Overcoming Inertia of Local Exhib to Book & Push Imports

Pure unproduced feature films constitute the only substantial supply of features to keep the local screens of America alive against the shortage of material from Hollywood. But there are problems to be overcome. Notably the theatre exhibitors reluctance to stand on co-operative advertising. Theatres are notorious in shunning space commitments in their local press when requested by the U S distribs with his native releases. Their reluctance increases when invitations to "back up" a foreign picture are made. Related too is a still habitual scorn from overseas offerings.

In an attempt to make some progress in this area of using imports to bolster supply, a move is underway by the Associated Motion Picture Advertisers, a volunteer industry organization. Plan is aimed at obtaining general release for a greater number of so-called "art" pix and other foreign entries.

Although such films have been gradually gaining broader exhibition acceptance, AMPA feels that there is a vast market in which they haven't been exposed and that especially considering all the crying about a product shortage, there is no reason why these pictures shouldn't be given wider exposure.

What the organization is suggesting is local level showmanship campaigns tied to general release of the pix. Realizing that many of the foreign pix distributors can't mount a sizeable national campaign, AMPA suggests a theatre be the site or market for campaign, tying in co-op advertising between the exhibitor and the distrib. The organization has written to Theatre Owners of America, Allied States Assn and Independent Film Importers and Distributors of America but has as yet not received any reply.

The distribs have been attempting to get this idea through to exhibs for some time but have met with considerable reluctance from some quarters, many of which have their beliefs based on regional and local mores which though often somewhat unrealistic are steadfastly maintained. Through its efforts, AMPA hopes to break down some of these barriers and convince exhibs of the values of such a plan.

AMPA feels that although the foreign films haven't been generally considered a general release prospect there's really no reason why it shouldn't be. This is not to say end product dumping. The organization doesn't favor mass releasing any old foreign picture simply to fill a product gap. But it's pointed out that IFIDA has 30 members and that if each of these had just one pic in general circulation instead of just traveling around the country's 600 art theatres a considerable improvement would be made. It's also to be expected that these distribs should each be capable of releasing more than one annual for general consumption.

It is suggested that at present there are several foreign films on these shores that aren't being properly exploited in terms of their general release potential and that it would be to the mutual advantage of both exhibitor and distributor to get these films into general release backed with regular showmanship local campaigns. AMPA contends that such a plan would bring better grosses at the theatres and more revenue for the distrib.

AMPA feels that both sides are at fault contending that some distribs won't sell some pictures and don't have the money for national campaigns and some exhibs won't buy. The organization has no axes to grind in the matter but feels that the mutual advantage would be great. AMPA also has no money behind it, just a number of enthusiastic and so can do little more than suggest and advise. But it is willing to help somewhat with campaigns etc at least on the planning level. It's aim is to see the product presented in showmanship packages but it can't take part in the campaign.

Meanwhile, AMPA has established an Exhibition Services Division under the chairmanship of Melvin E. Gold, and it is the division that is attempting to bring TOA, Allied and IFIDA together on some sort of campaign. The organization is also seeking to raise some funds in order to institute other plans designed to benefit the industry. AMPA wants to start a "promote the theatre" plan to help make local theatres a place where people will want to visit. Also under consideration is the routing of guest speakers to help promote theatres and the setting up of coordinated theatre promotional campaigns to help the local boys make the theatres community fun houses.

But all of this is when and if and, last comes in. Right now the president AMPA is addressing in the product shortage situation and its attempts to get exhibs and distribs together for this purpose could prove a helpful step toward the easing of this oppressive problem.

Sidney Buchman to script "Short Treatment" for producer Aaron Rosenberg at 20th Fox.

'Subsidy' Equals Scratch

Hollywood, Jan 29.

Hollywood Guilds committee, charged since last year with selection of U S films designated as "official entries" of U S at international film festivals has established policy that none will be picked if it was financed by foreign subsidy. A U S entry may, however, have been produced overseas if on its own funds.

Committee picks for Cannes, Venice, Berlin, Moscow, Edinburgh and Mar del Plata.

Bob Preston to Star In 'Third Secret' For Entertainment Corp.

London, Jan 29.

Entertainment Corp of America has acquired "The Third Secret," to be produced here by Robert L. Joseph from his own original screenplay, with Robert Preston as star. ECA president Max E. Youngstein disclosed here today (Tues.) England's Charles Crichton will direct the film which is to start rolling in June. Youngstein will be exec producer.

Joseph is a recruit from the legitimate theatre, his production credits including "Tiger at the Gate" both in New York and London.

Amusement Stock Quotations

Week Ended Tues. (29)

N. Y. Stock Exchange

1957-58 High	1957-58 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11⅛	ABC Vending	212	14⅝	13¾	14	— ⅜
47⅛	32¾	Am Br-Pt Th	121	37⅛	36¾	37⅛	+ ⅛
20⅜	10	Ampex	301	17¾	16⅝	17⅛	⅛
46¼	31½	CBS	661	46⅝	47½	46½	+1
28⅝	8⅛	Chris Craft	196	14⅛	13⅝	13⅞	+ ⅛
31	14	Col Pix	92	23½	22⅝	22¼	— ⅛
51⅜	34½	Decca	31	45½	45¼	45⅜	
48¾	21	Disney	184	28⅝	31¼	31⅝	—1⅛
115⅞	86	Eastman Kdk.	203	115	113½	114¼	+ ⅝
6¼	4⅛	EMI	212	6¼	5⅞	5⅞	— ⅛
14⅝	8⅝	Glen Alden	401	12⅝	11⅜	11¾	— ⅛
47⅛	17⅝	Loew's Thea.	141	20½	19½	20	— ⅝
78⅝	33	MCA Inc.	78	54⅜	53½	53⅝	— ⅛
18¼	10⅝	Metromedia	330	19⅝	18	18⅝	+ ⅛
38⅛	26⅝	MGM	205	30½	29¼	30⅛	+ ⅛
10⅞	5¼	Nat. G. Corp.	726	10½	9¼	10	⅛
23½	19	Outlet	†2230	22⅞	21⅞	22⅛	+ ⅛
38⅛	31	Paramount	136	40⅜	39⅛	39⅝	— ⅜
221	81½	Polaroid	702	148⅛	135⅜	139½	+3⅝
65	36⅜	RCA	321	64⅛	62⅝	63¼	—1⅛
12⅞	6½	Republic	180	9⅝	9⅛	9⅛	
17	13½	Rep., pfd.	5	15¼	15	15	— ⅛
40¼	18⅝	Stanley Warr.	72	23½	22½	22⅝	+ ⅜
28¼	27¼	Storer	38	33⅞	32	33⅞	+1⅜
30⅜	15⅝	20th-Fox	402	27½	24¼	27½	+ 3¼
35⅛	22¾	United Artists	70	30¼	29½	30⅞	+ ½
30⅛	18½	Warner Bros.	234	15⅛	14⅛	14⅝	— ⅜
75¼	42⅜	Zenith	706	50	48¾	50⅛	—2⅛

American Stock Exchange

6⅛	2½	Allied Artists	33	3⅞	3¼	3½	+ ⅛
9	2⅝	Ballt'n GAC	68	6⅞	6⅝	6¾	— ⅛
21¾	10¼	Cap. Cit. Bdc.	68	20	19	19½	+ ⅛
20⅝	8½	Cinerama Inc.	853	16⅛	15⅛	16	+ ⅜
12	6½	Desilu Prods.	30	7⅞	7⅜	7⅞	
5⅜	4½	Filmways	24	6¼	6⅛	6¼	+ ⅛
14⅛	6	HRO Vid.	30	8¼	6⅝	8⅛	1¾
2¾	⅞	Nat'l Telefilm	27	⅞	13/16	⅞	
5⅛	2	Reeves Educ.	68	2⅜	2⅛	2⅜	+ ⅛
7½	2¼	Reeves Ind.	76	3⅝	3⅛	3½	⅛
12¾	10¼	Rollins Educ.	9	13¾	13¼	13½	— ⅜
22¼	13	Seven Gems	19	18⅛	17⅛	18	+ ⅛
36⅜	9⅝	Technicolor	278	10⅛	9⅝	9⅝	— ⅛
10⅞	4¼	Telepromp'ter	15	6	5⅝	6	+ ⅛
3	1⅛	Tele Indus	20	2¾	2½	2¾	
15¾	10¼	Trans-Lux	44	13¼	13	13¼	+ ⅛

* Week Ended Mon (28).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Allied Entertainment Corp.	3½	4	⅛
Amusico Corp	1¼	1⅝	
Commonwealth Theaters of Puerto Rico	6⅞	7½	⅛
Four Star Television	11¼	12⅛	— ⅛
Gen Artists & FA	230	276	
General Drive-in	16¼	11½	⅛
Monon Pictures	1½	1⅞	
Medallion Pictures	4⅞	5⅛	+ ⅛
Music Fair Enterprises	4⅛	4½	+ ⅛
Premier Albums	6⅞	7½	— ⅛
Rust Craft Greeting Cards	10	11¼	
Seven Arts Productions	8½	9⅛	— ⅛
Transcontinent Television	12½	13½	— ⅛
U. A. Theatres	5⅞	6½	+ ⅛
Universal Pictures	58	62⅛	
Walter Reade Sterling Inc.	1⅞	2¼	
Wometco Enterprises	19¼	21¼	
Wrather Corp.	4	5	— ⅛

(Source ... at Assn of Securities Dealers Inc.)

National Boxoffice Survey

Frigid Winter Hits Biz; 'Sodom' New Champ, 'Bounty' 2d, 'Day' 3d, 'Pounds' 4th 'Grimm' 5th

Severe winter weather, with heavy snows and subzero temperatures, is proving a big handicap for exhibitors across the country. In addition, such major key cities as Cleveland and New York City are still contending with newspaper blackouts. Philadelphia is burdened with a transit strike. The result is that exhibs are doing all the prayers of new product as long as possible.

However one newcomer, "Sodom and Gomorrah" (20th), is doing so well, playing in 14 key cities covered by Variety that it is capping first place. "Mutiny on Bounty" (MGM), long on top, is finishing a close second. "Longest Day" (20th), is winding up third, up from previous week.

Another new entrant, "10 Pounds of Trouble," (U) is capturing fourth place its first week out. "Brothers Grimm" (MGM) is landing fifth position, same as a week ago.

"Gigot" (WB), for weeks high on the list, is managing to take ninth money. "Taras Bulba" (UA), third last round, will be seventh. "Who's Got Action" (Par) is taking eighth place.

"Bachelor" (Col) will be ninth. It was ninth last stanza. "Two For Scandal" (UA) is landing in 10th spot. "Divorce, Italian Style" (Embassy) is finishing 11th while "Jumbo" (MGM) rounds out the Top 12 list.

"Child Is Waiting" (UA), "Cat-apult" (EL), "Boccaccio '58" (Kingsley), "Phaedra" (Lopert) and "Baby Doll" (AA) are the runner-up pictures.

Besides the newcomers in the Top 12, "Lawrence of Arabia" (Col) shapes as a standout new entrant. It is playing in five key so far, not enough clues to make the list. Pic is hefty in Chi, torrid in Boston, socko in L.A., capacity in N.Y. at the Criterion and next in Philly.

(Complete Boxoffice Reports on Pages 10-11-14).

New York Sound Track

Twentieth's global sales veep Seymour Poe back at his West 56th Street stand after his swing to Rome, Tel Aviv and South Africa . . . Both Universal's "Last Touch of Mink" and 20th's "Gigot" recently received the West German "certificate" especially valuable rating which carries with it important tax reductions.

American Abroad veep and foreign general manager of Universal International, is back at his homeoffice desk after attending the company's Latin American sales meet in Acapulco, followed by a studio visit . . . Janus Films, the indie distrib whose last two Ingmar Bergman releases have repped Sweden on the last two foreign language Oscar derbies, also has Sweden's official nominee for the 1958 Oscar. It's "The Mistress," directed by Vigot Sjoman under Bergman's supervision.

A Seven Arts exec submits the following, received from Ernie Anderson in London, as "the most unnecessary cable of the month": "Stopped metaphor at eighty-nine tomorrow January 30th he is at villa mannequin cap ferrat france if sevenarts wants to cable greetings regards ernie."

That Billy Wilder sure is a caution. A headline on a UA press release announces "Clergyman Signed as Technical Adviser For Wilder's 'Irma La Douce'." It seems, however, that the clergyman was signed to advise on a wedding sequence within the picture, not on other aspects of the film, which has to do with the adventures of a Parisian streetwalker . . . Indie producer-director Jerome Hill discusses his theories of filmmaking at Mills College of Education here Feb. 3 . . . ABC-TV will show a special 30-minute featurette on UA's "McLintock" Sunday night, Feb. 17.

The Consul General of Colombia so appreciated Arthur Mayer's remarks at recent IFIDA dinner re the tremendous coffee consumption in art theatre lounges that he sent the toastmaster 12 pounds of Colombia's finest . . . Leo Mandelstamm, head of the MPEA's Rome office, and his assistant, Henk Berghaus, are local visitors.

Sam Stark, who collects, but does not sell, theatrical memorabilia, will mount a display of his materials starting Feb. 4 at the U of San Francisco's Gleeson Library. It will span the decades from the Gay '90s to the gassy '20s. At a preview on Feb. 3 former Broadway playwright Dan Totheroh will address the guests. Exhibit will include rare photos of silent film stars and original manuscript of Cole Porter's first musical, "See America First."

Walt Disney is considering doing another ballet film, in Paris or Copenhagen. Norman Thomson due to huddle with Disney on the choreography. He's done that chore on three Disney films: "Johann Strauss," "Almost America" and "Adventure in Florence." He's been soloist with Sadlers Wells (now Royal) Ballet and N.Y. City Ballet, and ballet master of Vienna Opera.

Kathy Keegan has waxed "The Good Life," a tune from Embassy Pictures' "7 Capital Sins" for Malibu Records and the distrib is working up a deejay promotion tied with the disk and pic . . . Edmund Purdom into Universal's "Brass Bottle" . . . "Boccaccio '58" began multiple engagements in Pittsburgh and Philadelphia last week . . . Allied Artists v.p. Edmund Morey and general sales manager Ernest Emde back from Madrid and e.o. of Samuel Bronston's "55 Days at Peking" . . . Clair Huffaker inked to script Universal's upcoming "Shalako," based on Louis L'Amour's adventure novel. Brit director Ronald Neame will stage Ross Hunter's production for U of "The Chalk Garden," to be leased in England by Quota Rentals Ltd., starring Deborah Kerr, Hayley Mills and John Mills . . . newspaper cartoonist Sam Hoskin hired by Embassy on special art work for "Madame," the Sophia Loren release.

Josh Bernstein, general sales manager of International Film Distributors, Toronto, will be in Gotham for Embassy's first national conclave Feb. 6-8 . . . Embassy's teaser, in addition to its regular trailer for "Madame," is rigged to the theme—"See more of Sophia than you've ever seen before."

Into Samuel Bronston's "Fall of the Roman Empire" goes Peter Ustinov, silvery singer who used to be known around Chicago way as Del Pupin. He's been working in Madrid the past two years . . . WB's "Chapman Report" grossed a powerhouse $482,104 in first five days at 300 subs houses around town . . . Nat Cohen of Columbia elected president of the N.Y. Film Board of Trade . . . Bernard Zelenko, formerly district supervisor with Loew's Theatres, named district manager for the R. S. Moss chain.

Martin Goldfarb has moved back to N.Y. from Paris where he served as pubrel coordinator during the filming of "Paris When It Sizzles." He'll be dividing his time between his own indie pubrel firm and the Par homeoffice until the William Holden-Audrey Hepburn starrer goes into release in July . . . Clients of Goldfarb's firm not only include Richard Quine and Kim Novak, but also Max Nosek's mother . . . Arthur Jacobs to Mazatlan, Mexico, for talks with J. Lee Thompson who will direct, as well as coproduce with Jacobs, "I Love Louisa."

Laurence A. Tisch president-chairman of Loew's Theatres, has become a director of Grand Union Co., eastern food chain . . . Metro has upped its projected gross on "Period of Adjustment" to $3,000,000 domestic, the holdover power being stronger than expected . . . Seymour Mohamed, Columbia treasurer, off to join other Col execs in Coast gabfests.

AT THE END OF OUR 4TH YEAR
NEVINS-KIRSHNER • ALDON MUSIC

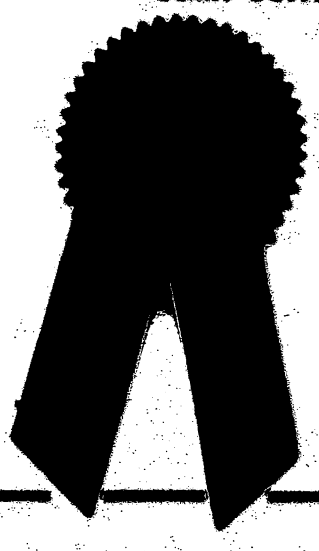
Gratefully acknowledges the B.M.I.

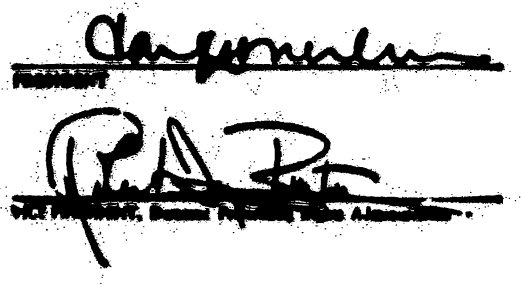
And Takes Pride In These Songs:

BREAKIN' IN A BRAND NEW BROKEN HEART
BREAKING UP IS HARD TO DO
CALENDAR GIRL
CONFESSIONS
CRYING IN THE RAIN
EVERYBODY'S SOMEBODY'S FOOL
FOOTSTEPS
FRANKIE
GO AWAY, LITTLE GIRL
GOODBYE CRUEL WORLD
HAPPY BIRTHDAY SWEET SIXTEEN
HER ROYAL MAJESTY
I LOVE HOW YOU LOVE ME
IF A WOMAN ANSWERS
(IF A MAN ANSWERS)
JUST FOR OLD TIMES SAKE
LITTLE DEVIL
LOCO-MOTION
MY DAD
MY HEART HAS A MIND OF ITS OWN
NEXT DOOR TO AN ANGEL
ONE BROKEN
PATONES
RUN TO HIM
STAIRWAY TO HEAVEN
TAKE GOOD CARE OF MY BABY
UP ON THE ROOF
UPTOWN
VENUS IN BLUE JEANS
WHERE THE BOYS ARE
WHO PUT THE BOMP
IN THE BOMP, BOMP BOMP
WILL YOU LOVE ME TOMORROW

. . . and Takes Pride In These Award Winning Writers

HOWARD GREENFIELD — JACK KELLER — CAROLE KING — BARRY MANN — GLORIA SHAYNE
GERRY GOFFIN — HANK HUNTER — LARRY KOLBER — NEIL SEDAKA — CYNTHIA WEIL





AL NEVINS • DON KIRSHNER • Lou Adler, V.P. • Emil LaViola, V.P.

'Great Chase,' Stillborn In Manhattan Blackout, Primes Chi Second 'Preem'

Chicago, Jan. 29.

Because of the Great Newspaper Strike in Gotham, now in month week, "The Great Chase" has moved its major-city preem here to Chicago. Should the papers stay down in New York, Chicago could take over as the pro tem preem site for other films.

"The loss of business to new pictures due to the newspaper strike in New York is trivial in comparison to the more serious effect of denying us a springboard to get pictures started on national distribution," says Michael Goldstein, exploiter hired by Continental Dist. to initiate a second premiere campaign for "Chase."

Picture opened the week before Christmas at the Embassy Theatre and 72nd St Playhouse in Gotham, and was pulled after a week when the distribs saw they were operating in a vacuum. It preems Friday (Feb. 1) at the 500-seat Cinema in Chicago.

Funds Not Used

Fortunately for Continental, the distrib spent very little ad-promo money in New York, and will have these funds available for the Chicago push. Continental decided not to buy heavy time in Gotham, as have others, on the theory that it requires too much money to make a substantial impact on video. However, they are buying $600 worth of teaser spots in Chicago as part of their campaign.

Should others make the same preem move as Continental has with "Chase," the Windy City dailies are in for a major windfall of advertising revenue. In addition, the Chicago film critics will enjoy a place in the sun which they have never previously enjoyed. And, of course, Chi can expect the full-treatment opening nights and may see some of the stars that seldom make preems except on the coasts.

Using 150 Lines

A major beneficiary of the change in starting spots for "The Great Chase" will be the Cinema, a handbox art house on the near north side. For instance, the largest previous ad run by the theatre had been 75 lines on two columns. Continental is running a 150-line on three columns ad for "Chase."

In addition, Continental is putting on an intensive publicity campaign. Harmonicist Larry Adler, who wrote the score for the picture will be in ahead of the film to do personal appearance shorts and to play a special concert for the press. Among the stunts dreamed up by Goldstein is the issuing of passes to all bonafide conductors and railroad engineers who will wear their hats to the preem.

Exhibs are reluctant to predict the import of Chi as the major premiere showcase, but there is a general feeling that it would give business a shot in the arm. They feel that the preem activity will stir up renewed interest in picture going.

WHEATS NOT ENOUGH

Vance Denied Judgment Against Ticket Sellers, 754

Cincinnati, Jan. 29.

A declaratory judgment sought by Willis Vance, Cincy showman, against Local 754, ticket sellers, IATSE, was denied last week by the Ohio Supreme Court.

Vance, who owns the Guild art film theatre, charged that Morris Zaiden, president of the local, threatened to picket his Central Ticket Office in 1949 and tried to create a monopoly for his membership.

State's Supreme Court decision upheld Common Pleas and Court of Appeals rulings which refused to issue an order against the threatened picketing, holding that no threats had been acted upon.

Preminger

Continued from page 1

for television. What difference does it make if it's shown at home or in a theatre. I'm not an exhibitor," he affirms.

Re Blacklists

Concerning an area in which he has been active, the breaking of Hollywood's so-called writer blacklist, Preminger says "I think that if you want to live in our way of society, then you cannot suddenly switch and use Communist tactics on the people. An American can think any way he wants to. I think blacklists are totalitarian and against principle. We undermine our way of life if we use blacklists."

Situation here stems from the producer's employment of Dalton Trumbo as scripter for "Exodus," despite the fact that Trumbo had been listed among the so-called "Unfriendly Ten." Trumbo subsequently penned script for Universal's "Spartacus" and has been hired by Dino DeLaurentiis to write "Dark Angel" for him. Preminger is also employing Bing Lardner Jr., another "Unfriendly Ten" candidate, for his forthcoming "Centur" film.

Ironically, the producer notes that "the breaking up of the blacklist also broke up the black market. With the black market, they had the advantage of being able to take credit for the good ones they had (ghost) written and they could also get away with a bad picture."

Re-Cast MGM Story Dept.

Hollywood, Jan. 29.

Milton Bocaber succeeds Marjorie Thorsen, recently resigned, as head of Metro story department. Leo Morton steps up to story editor and Evelyn Humphrey as associate story editor, in overall realignment of this office.

All are longtime Metro employes.

In News Blackout It's 604G in 4 Wks. For UA-Showcased 'Bulls'

United Artists' "Taras Bulba" racked up a four week Premiere Showcase total of $604,761 in its New York Sinatrum which wound up last week (23).

This compares with the comparable four-week runs on "The Manchurian Candidate" ($674,000) and "Judgment at Nuremberg" ($646,000).

JEFFERS 'MEDEA' SET; IS IT A CREEK CYCLE?

Hollywood, Jan. 29.

Spurred by the current art house clicks of the foreign-made "Phaedra" and "Electra," director Richard Wilson states that his next project will be a screen adaptation of Robinson Jeffers stage version of another Greek classic, "Medea." Wilson, who is currently directing "Wall of Noise" at Warners, will film "Medea" in the States with Paul Mason, coholder of the option rights, as his partner.

Wilson says he has a female star all lined up, but refuses to name her yet. Judith Anderson starred in it on the stage and in a taped version made for TV's "Play of The Week" series. Wilson's plans call for a budget not to exceed $500,000. Mason has done the screenplay.

Peter Sellers

Continued from page 3

majority had screened picture voted that Sellers must remain in star category. That position was reaffirmed at board meeting last week when proxy Wendell Corey asked members if they would like to reconsider matter and was told by unanimous action that no change would be made.

Harris said he was "flabbergasted" by the Academy's decision, and that actually Sellers had only a "cameo" role. Actor was originally signed for a cameo appearance, he said, his pay reflected this and time required to complete his role reflected this.

"Then we decided to take advantage of his name," he added, in explaining why Sellers appeared in star billing.

'Madame' Hits 35 in L.A.

Joseph E. Levine's "Madame" will make its U.S. debut Feb. 6 in some 35 metropolitan Los Angeles and outlying area theatres.

Produced by Moleno Malonetti and directed by Christian-Jaque, pic stars Sophia Loren. "Madame" is the first full-length starring vehicle for the actress seen here since her award-winning "Two Women."

N.Y. Blackout Blue-Notes

UA's Built-In Advantage

United Artists "Premiere Showcase" has one admirable trait made evident during the present newspaper blackout: a picture opens simultaneously all over the metropolitan N.Y. area, in many suburban towns still nourished by daily newspapers. "Taras Bulba" did quite strongly because of this aspect against the curse of the Manhattan situation.

Film showmen concur in the impression that the blackout has proven what was generally known but sometimes forgotten by enthusiasts for other mass media, namely that the dailies ever remain the first line of sell for new releases.

No Personality Clicks Yet

Development of a television-radio system of criticism of new films and new legit plays has become quite general as the situation becomes a habit. Variety has been excerpting from both screen and theatre reviewers the past several weeks. The newspaper regulars are mixed in with others identified primarily with the air. It has yet to be established that any of the pro tem broadcasters have captured the public fancy as personalities.

Situation in Cleveland, where there is also a newspaper blackout, is somewhat special in that Cleveland publishers long tabooed their staffers appearing on the air for fees, whereas no such prohibition applied in Manhattan. Clevelanders now talk of resisting the publishers edict once returning to work.

Protoicidal Aspects

That the N.Y. blackout will leave marks is obvious. A certain irritability is showing even among staffers of the N.Y. Times where the "public institution" psychology has had its stronghold. A certain aloof quality of campus pundits working for public service and the public record rather than for profit is reported under strain. Part of the editorial staff are outside the Guild. Those now working for half-wages and those on the picket line are in radically different states of mind. Typical of the family division a la Civil War days is the situation of one factotum who reports daily while his son-in-law is crossing no lines.

Film Critics Reprise

Film critics have been bringing the public section commentaries on new releases via radio and video stations in Manhattan during the present (eighth week) newspaper blackout. Herewith excerpts excerpts:

Bosley Crowther (WCBS-TV): "Although New York's first-run movie theatres are still snowbound, as it were, by the newspaper strike, they can't go on forever without new movies; that way starvation lies. So last week a few went out with snowplows and fetched in three new films. And a fresh lot they proved to be, beginning with a sweet mixed up French film called "Fanfare," starring Jean Seberg and based on a story by Francoise Sagan.

"This brave and brazen newcomer is about a naughty American girl at a boarding school in Versailles who sneaks out at odd hours and plays hooky with a sculptor who lives next door. 'Hooky' did I say? Well, that's a nice word for the playfulness that goes on between Miss Seberg and the sculptor, Christian Marquand, in this shallow and silly little film. It's more a piece of stylization expressing a fragile Sagan mood. But it came as a relief from the tedium of the 34th Avenue Cinema.

"Next came another French cutie. But a real cute cutie this time: a package of seven short stories or little fables called '7 Capital Sins.' Each of its impudent vignettes on anger, greed, laziness, lust, and such is staged by a different director and played by a different set of stars. And each points an arch and saucy moral respecting its particular sin. Needless to say, the morals are not very solemn or chaste, but they certainly do warm up the theatre, the Sutton on 57th Street.

"And the third of the new arrivals is 'Days of Wine and Roses' at the Music Hall. It sounds like a real ice-breaker, a festive joyous something. But it's not. It's a serious, shattering drama of a hard-drinking young husband and his initially soft-drinking wife who drift into alcoholism and come close to ruining their lives. Its stars are Jack Lemmon and Lee Remick. And they do exceptionally good jobs of portraying the young alcoholics, comparable to and as good as the memorable jobs done by Ray Milland in 'The Lost Weekend' and Susan Hayward in 'I'll Cry Tomorrow.' The one weakness is that the drama, taken from a television play, is a bit too pat and documentary; it is too much of a surface display of the agonies of alcoholics, delirium tremens and all, and not enough of an illumination of why. But it comes as a sobering chaser after the holidays, and also a happy reassurance that there are new films out there coming in."

Jack Shanley (WNEW-TV) speaking of Universal's "40 Pounds of Trouble" with Tony Curtis: "worth more than its weight in fun . . . 99 minutes of joy."

Same voice re the Japanese import "The Bad Sleep Well" which opened former D. W. Griffith Theatre as the Toho Cinema: "Interesting examples of the technique of its director, Akira Kurosawa . . . in better moments, camera and acting styles are of usual interest."

'Arabia'

Continued from page 7

ful thought to and before a decision could be made would involve numerous experimental tries with audience.

Purely from the point of view of the picture, Spiegel leans toward eliminating the intermission. A personal opinion, on the basis of the Monday test at the Rey Wilshire, favors no break in the continuity of the film. In its uninterrupted, shortened form, "Lawrence" increased tremendously in dramatic power for one viewer and he was not conscious of any signs of sitting fatigue. Even more important, the audience as a whole appeared to be with the picture all the way. From a point at the rear of the orchestra, it was noted that about a dozen persons left their seats but hurriedly returned. Interestingly, about four persons departed and returned just around the half way mark, no chances are they would have acted the same with or without an intermission.

However, the question as to whether to have, or not to have, an intermission is one that requires careful study and can only be decided on an individual picture basis. Neither Spiegel nor Columbia will rush it in this instance, but the producer says he intends to give it a full exploration.

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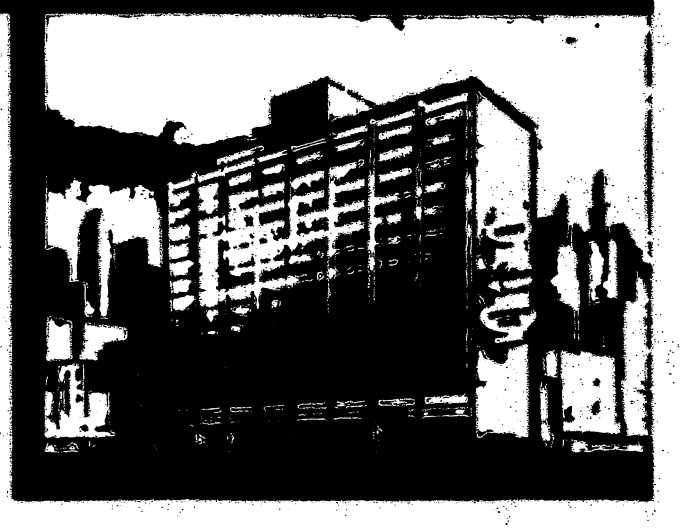

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Ohio Owners Buy Into 12 Distribs

Following up on a resolution passed at the last Allied States convention that the exhibition organization's branches and members become stockholders in distribution companies, the Independent Theatre Owners of Ohio have diversified their interests with holdings in 12 distrib firms.

The Allied recommendation was based on the belief that exhibition stockholdings in distrib companies would provide exhibs a stronger voice in distribution policies via a show of proxy strength at stockholder meetings. Although the plan hasn't really shown much effect to date and there is some contrary feeling to the idea, some of the Allied units have been following the plan.

The ITOO holdings include stock in Allied Artists, Columbia, Metro, National Screen Service, National Telefilm, National Theatres & Television, Paramount, Republic, Screen Gems, 20th-Fox, Universal and Warners. The plan is now that groups like ITOO will empower the Allied Board or a representative member to represent such holdings at any of the company stockholder meetings.

Should enough of the members get behind the idea, it is Allied's hope that it will be able to exert some leverage at the meetings and the organization is urging its members to follow the plan and report holdings to branch headquarters should a show of strength be called for.

Par Perking

Continued from page 1

and Alan Pakula's "Love with the Proper Stranger," starring Natalie Wood.

All at Studio

All five are to be lensed at the studio.

List of futures includes Wallis' "Becket," starring Peter O'Toole, "Circus" from producer Samuel Bronston with Frank Capra to direct and with John Wayne starring, and, in association with Levine, "The Carpetbaggers."

Additionally, principal photography has been completed on six films and these are being readied for release. They include John Ford's "Donovan's Reef," starring John Wayne and Lee Marvin; Jerry Lewis' "The Nutty Professor," George Axelrod - Richard Quine's "Paris When It Sizzles," William Holden and Audrey Hepburn, "Hud," starring Paul Newman, "Come Blow Your Horn," Frank Sinatra, and Mel Shavelson's "A New Kind of Love," Paul Newman and Joanne Woodward.

Editorial Fangs

Continued from page 7

titles. In a recent Los Angeles Times article Art Seidenbaum pointed out that some fan mags and some national mags had ordered articles with "bite." When the "bite" didn't come through in real quotes, one magazine editor invented a quote with the "bite" he desired—attributed it to Frank Sinatra.

Some of the national mags have been guilty of all the sins of which fan mags have been accused.

After decades of constructive reporting, Saturday Evening Post sent reporter to Hollywood to cover the promised premiering of the first hour and a half tv Western, "The Virginian." The writer got the red carpet treatment journalistic visitors from the East almost always get that treatment. Evidently an article with "bite" had been ordered, because even before "The Virginian" was launched over tv, Saturday Evening Post asked, "The Virginian—Who Needs It?" Such a question might be okay in a review of a show, but hardly fair as advance coverage.

One great advantage possessed by writers for national consumer mags is that they are usually paid more than the fan mag writer; this should assure better research and more thorough covering of a story. The advantage is lost when the national mag writer tackles his subject from a preconceived angle, omitting everything that might hurt his thesis. For instance, before Marilyn Monroe's death, a writer for the since-erased Show Business Illustrated painted a horrible image of MM's loss of popularity. According to his article, it seemed that fans had lost all interest in Marilyn, rarely wrote her letters or attempted to get her autograph. Since he was determined to prove that her popularity was waning, he ignored all evidence that would have indicated that she was still getting a big volume of mail and that she was capable of drawing an enormous audience to movie theatres in the right vehicles. He preferred to stress the reaction to "The Misfits," a picture which suffered from a mixed-up plot in addition to Clark Gable's untimely death.

A recent article in the Post stressed the fact that most of Hollywood's rising young male stars are soft, almost effeminate. It is frequently debated whether an unfavorable article is better than no article at all for a performer; this particular piece couldn't do the individuals mentioned or the industry much good.

The national magazines could argue that they are not in business just to promote stars—that's true. But are they in business to destroy them? Can witty descriptions that slice Hollywood's young players into pieces possibly take the place of objective reporting?

A Snapper From Snaper: Distrib Today Hypnotized By Terms, Not Playoff

By EDDIE KALMUS

"Theatre owners are more interested in buying product than distributors are in selling it. The modern film company sales chief and his message-carriers talk terms, not deals. If the terms are refused or resisted, they then act as if they really didn't care if the theatre bought or not. It's a kind of hypnosis with own melody."

The foregoing is a paraphrase of remarks made last week by exhibitor Wilbur Snaper, former president of the Allied States Assns. and presently on its national executive committee. Said Snaper further: "They've lost sight of a very important part of the business — liquidation." He deplores lack of sympathy by companies in considering the financial and other troubles of the houses and negotiating an endurable price for a film and thereby selling it for playoff. This rather than just "announcing" terms and refusing to bargain is the path of economic sense, he argues.

"There's too much take it or leave it. The element of negotiation has been taken out of the business," he contends. "They (the distribs) attempt to deal with every situation like the last. There's no consideration for special circumstance. They make a mold and if you don't fit, or scream that it pinches, that's the end of it. It's still causing the closing of small theatres."

Of course, the distrib counter-argument to this is that many small theatres are marginal profit possibilities at best and in many cases the distrib can consider himself lucky to come out even in such situations. It's also distrib-argued that many of these smaller theatre owners don't try to meet the distrib either, by improving the condition of their theatres, by paying for co-op advertising and so on.

But Snaper contends that the theatre man is anxious to buy. It's just that he can't get the pictures at terms that make sense for him. "They (the distribs) are so interested in one picture," Snaper argues. "They lose track of the film business. It's this curious latterday interest in increased terms rather than increased dates." He feels that this is not sensible thinking because, although it may take less houses to bail out a particular film, the number of theatres that can play a pic under steep terms is cut way down. The distrib would come out way better if he bargained for more playoff locations, Snaper feels.

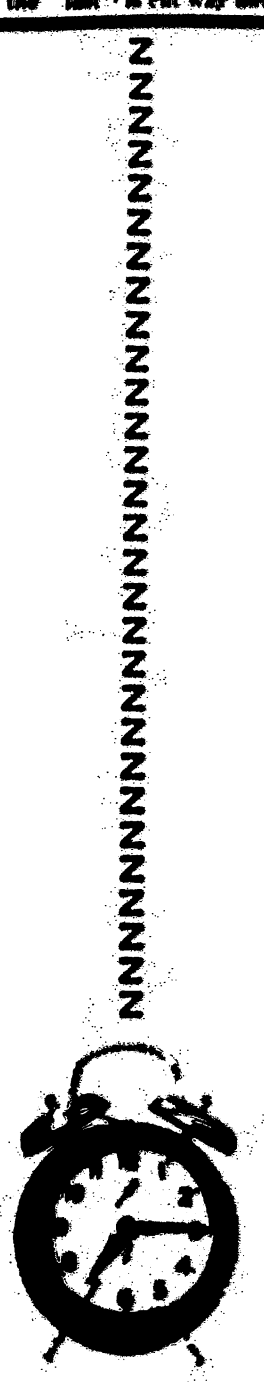
As far as product goes, Snaper thinks "the evaluation of pictures today is absolutely horrible." And what's more it's getting increasingly difficult for an exhib to book especially because the distribution practice of holding product for holiday and other "smart" releasing times. "There's an alarming increase in the tendency of film companies to do this," he feels, despite propaganda designed to promote "orderly flow."

SEVEN DOUBLE BILLS OF STRAIGHT BERGMAN

San Francisco, Jan. 29.

Some 14 films by Ingmar Bergman are being presented in a two-week "festival" by the Presidio Theatre, a nabe sometimes art house. Sequence begins with "Torment" and ends with "The Devil's Eye," showing the Swedish director-screenwriter's works "intact in their original versions," and in chronological order.

Program consists of seven double bills, each running two nights.



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Sweeping FCC Reforms, Curbing Of Powers, Proposed By Bar Group

Washington, Jan 29.

Attorneys who practice before the FCC have before them a proposal for a revolutionary reorganization of FCC which would strip the commissioners of any power to decide on the award of stations. Their authority would be limited to only the making of broad policy.

This and other new concepts of governmental reorganization are contained in a report drawn up by a subcommittee headed by Leonard H Marks prominent broadcasting attorney which has been submitted to the Federal Communications Bar Assn here After an early date, not yet set all members of the Communications Bar will hold a two-day meeting to discuss the report in detail and decide what to do with it. The rumor think it should be submitted to Congress, perhaps with proposed legislation which could place it into effect.

The Marks Subcommittee report is the most sweeping of recommendations made by four subcommittees of the Communications Bar last week. The other three dealt with Sec 315 equal time, Sec 326 censorship and FCC's activities with common carriers.

The Marks Subcommittee made these recommendations:

The post of Administrator of FCC be created, with the job filled by Presidential appointment, subject to Senate confirmation. The Administrator would take over all administrative functions of the Commission including the processing of noncomparative applications.

FCC's hearing examiners would be made judges of an administrative court. When more than one applicant wanted the same radio frequency or television channel, an administrative judge would hear the testimony and evidence, and decide which applicant would receive the license. Such a decision could be appealed to federal courts, but not to FCC commissioners. They would be without any authority to review the award of frequencies or channels.

Commissioners of FCC would be left only with broad policy making powers involving the future of the communications industry, such as how to handle new problems in space, whether FM can broadcast in stereo, what will be done about clear channel, the old VHF-UHF dilemma, how political broadcasts shall be conducted, and the like.

Marks is a past prez of the Federal Communications Bar Assn and is a trustee of the Communications Satellite Corp under appointment by President Kennedy.

W. Theodore Pierson, another past Communications Bar prexy, headed the subcommittee which studied Sec 326.

The Pierson Subcommittee recommended that Congress spell out in more detail that there is no relationship at all between programming and FCC's responsibilities. The group would have Congress write into law that FCC has no right of censorship and, therefore, no right to assess the programming of a licensee.

Another subcommittee under the chairmanship of Phillip G Loucks, also a prominent broadcasting attorney, looked into the old Sec 315 problem and recommended that the equal time section be abolished by Congress.

The common carrier study, done by a subcommittee headed by Reed Rollo, severely criticized the way FCC regulates common carriers.

Hillbilly Comedy As 'Wagon Train' Spinoff

Hollywood Jan. 29.

An hourlong hillbilly comedy has been wrapped up by Revue studios "Wagon Train" as a spinoff on the ABC-TV series.

Jeanette Nolan, L. Q Jones and Morgan Woodward are the guests joining the "Train" regulars in the pilot. Title of the segment "Charley Wooster, Outlaw."

Commented producer Howard Christie "It's our answer to 'The Beverly Hillbillies'."

Desilu's Five New Pilots; Studio At 94% Peak Prod.

Desilu president Lucille Ball says the production company will complete five pilots by mid-February, marking the biggest pilot activity in a single season. With 1,700 employees on the payroll, she says Desilu will be operating at a new production peak of 94% of capacity by the first week of next month.

Under supervision of Jerry Thorpe, programming veepee, the five pilots are aimed at the '63-64 season and will mark the company's entry into color tv. Proposed series, "Trader Brown," starring Ethel Merman, will be filmed in color. Created by Cy Howard and Arthur Julian, "Trader" will be featured in the half-hour pilot with script by Bill Manhoff. Production begins Feb. 4 at Desilu-Culver.

Another half-hour pilot rolling Feb 4 at Desilu-Gower is, "I Married a Martian" (not to be confused with the new CBS kid show, "My Favorite Martian," slated for Sunday 6:30 next season), with Phil Rapp producing and Robert Cummings co-starring with Jules Newman.

Glynis Johns is signed to star in "Careful, My Love," another half-hour pilot. The comedy-mystery will be produced and written by Jess Oppenheimer and directed by Sherman Marks. Filming starts Jan 28 at Desilu-Gower.

Gale Storm stars in "A-OK O'Shea," another half-hour comedy with Lee Karson producing. Shooting starts the second week in February.

Being produced in color in cooperation with ABC-TV is "The Greatest Show on Earth," a hour pilot starring Jack Palance with guest stars Tuesday Weld, Russ Tamblyn, Robert Webber and Ruth Roman. Film winds up production this week at Desilu-Gower following a week's location shooting in Venice, Fla., winter quarters for Ringling circus. Director is Robert Butler and Stanley Colbert is producing.

"The Lucy Show" and "Untouchables" are continuing in production, and "Fair Exchange" resumes Feb. 11 in its new half-hour format.

LOU BOUDREAU

Baseball's great teammate of Jack Quinlan, reporting Cubs baseball on WGN RADIO.

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LIVE and LIVELY IN CHICAGO

ABC-TV-Revue Courtship; NBC Looks Other Way

The emergence of the '63-64 season will find the ABC Revue courtship enjoying its finest hour and the NBC-Revue activity at a virtual standstill. This is in sharp contrast to a few years back when practically every night of the week on NBC was represented by shows of the Revue treadmill.

Thus far NBC has failed to acquire a single entry out of the Revue shop for next season. This season it has been represented by the 90-minute "Virginian," "Laramie" and "Wide Country." However, the latter show goes off at season's end. It's better than even money that "Laramie" also won't be back.

On the other hand, the Revue setup will make up a goodly portion of the ABC slate. This includes the likelihood of "Wagon Train" expanding to 90 minutes; the possibility of another 90-minute Revue entry going into Wednesday 7:30 to 9; the new "Best Years" to be retitled; the 90-minute Sunday night "Arrest and Trial" series, and although "Fred Astaire Presents" is scheduled to go off, there are about five spinoffs on tap awaiting ABC Revue negotiation.

O'Neal Hits the Road

Ryan O'Neal, who cofronts NBC-TV's "Empire," leaves Hollywood next weekend on a fast six-city p.a. tour, set up by NBC promotional services, in tandem with cosponsor Chrysler Plymouth outlet, and with producer Screen Gems.

O'Neal, who shares the Tuesday hour billing with Richard Egan, is hitting Chicago, Columbus, Pittsburgh, Washington, Baltimore and N.Y.C., in that order, between Feb. 4 and Feb 12 he'll hot car showrooms and the local NBC affil.

Protest Shift Of 'Hillbillies'

The chances are CBS-TV's Jim Aubrey will get his way about it but that projected move-up of "Beverly Hillbillies" from 9 o'clock on Wednesdays to 8:30 has sponsor Kellogg and its agency, Leo Burnett, doing a fast burn and soaking with the threats. They, along with co-sponsor R. J. Reynolds, don't want to disturb the status quo which, in Nielsen's book is just jumdandy.

Aubrey plot is to go at 8:30 with "Hillbillies," with Dick Van Dyke at 9, Phil Silvers at 9:30 and Danny Kaye 10 to 11. Burnett agency thinks it's putting a bum rap and wonders out loud why CBS doesn't put the first all Leonie-sponsored Silvers show at 8:30.

Judy Can But CBS Can't

CBS-TV evidently thinks so much of Judy Garland that the network gave her perhaps the strongest contract ever elected by a tv performer. At the end of the first 13-week cycle, the singer-actress has the right to cancel, but the network does not.

Miss Garland is slated to do an hour each Sunday at 10 p.m., and the network figures that even if there is this unilateral cancellation privilege, favoring her, it is to an advertiser's advantage. Web says it believes the only reason the singer-actress would want to walk in the first place is if the show isn't a click. "If it isn't a click," the web then asked, "isn't it to the advertiser's advantage to have her leave? Who could want a better arrangement?"

It may well be that this is the first time in tv that a performer could cancel but he or her employer could not, at least not after one 13-week cycle.

Whether CBS-TV will ever carry this ever into other star contracts is also a question, but so far it hasn't been answered.

CBS says that a couple of bankrollers seek to sponsor the Sunday 10-11 p.m. Garland variety stanza, but that the web "isn't accepting orders yet." One sponsor, Bristol-Myers, looked at the stanza but didn't buy.

What Goes Where & Why

Now that the 1962-63 excitement is all over, NBC, CBS and ABC are busy discarding the season's failures (the "Going My Ways," "The Wide Countrys," the Kaiser "Lloyd Bridges Shows," et al.). At the same time they're drawing their new '63-64 program cards, shuffling the new and old programs and making the final analyses of their hands which blueprint next season's schedules.

Even though each is doing his best to play his cards close to the vest, perceptive industryites are quite knowledgeable as to how the network hands, with only a few cards still to be dealt, are shaping up.

Meantime, they are focussing their sharp eyes for next year's new face cards (which this season brought only one, "Beverly Hillbillies") and new jokers which—as indicated by this season's "Saints and Sinners," "Our Man Higgins," "Mr. Novak Goes to Washington," etc.—luck to snare the primary sponsor.

There are some significant shuffles of face cards with the repositioning of Red Skelton and "Hillbillies" and one of the new cards looks like an upside down photo of one of last year's face cards and this year's five of spades in the Nielsen deck.

"The Travels of Jamie McPheeters" which—as one of the scores of agency men who have seen the pilot says—is "Wagon Train" with a boy replacing Major Adams. "Wagon Train" will go 90 minutes, and in that next season, probably 7:30 to 9 on Friday to get away from "Virginian" which is now entrenching it on the National Nielsens, and to capture the audience which "Rawhide", moving out of Friday 7:30, has been recruiting. Thus ABC, with its "FT" repeats at 5 to 6 Sundays, along with the aforementioned "McPheeters," will have three and a half hours of weekly programming in the "Wagon Train" motif.

"McPheeters" was nailed down to 7:30 to 8:30 Sundays when ABC last week accepted an order for an alternate half hour, commencing Sept. 15, from Alberto-Culver which placed ABC's first new business of the season through Compton. General Mills may also come in for an alternate half.

ABC's one-fourth sale of "McPheeters," incidentally, is a factor in advancing the dates at which NBC and CBS will basically set their schedules so that they, like ABC, can begin to sell their new full lines.

Leonard Lavin, proxy of Alberto-Culver (which will probably be tv's second biggest advertiser next season) arrived from Chi last week and endeavored to place on CBS, including renewals of "Gunsmoke" and "Hitchcock", over an hour of evening sponsorship dispersed on several nights. On discovering that CBS, which naturally gives preference to current sponsor incumbents of their time periods, could not accept his new business orders at this stage, Lavin went to NBC only to discover that the latter web had not yet seen many of its new pilots nor set its '63-64 schedule. With NBC not ready to negotiate, and fearful he might get crowded out of good "tv shelf space" for his expanded product line, Lavin went to ABC saw the 'McPheeters' pilot and bought an alternate half-hour for Sundays.

Key reason for Lavin's early buying is to insure protection on his entire range of products which spans many commodity classifications in the hair care, cosmetics and pharmaceutical fields. Thus he avoids the risk of having one of his product lines locked out of the time period but locks out his competitors instead. Another factor: advance comment on "McPheeters" is good.

"McPheeters" will be opposite 'My Favorite Martian' which CBS has bought from Jack Chertok for the 7:30 to 8 half-hour. Ed Sullivan continues at 8. Judy Garland goes 9 to 10, bringing an alternate half-hour order from Mosley & James, subsid of Smith, Kline & French via Foote, Cone & Belding, for its new product, Contac. Program alone costs $60,000 net per half-hour, but even after the Judy buy, Contac has an additional $5,000,000 for other network tv next season. Judy Garland show involves 32 originals, eight repeats and 12 weeks of a summer replacement.

Ford, which co-sponsors the forthcoming Judy Garland special, would have bought the entire Garland hour were it not for its policy to avoid slotting a program opposite a major competitor (Chevrolet sponsors "Bonanza" opposite Judy).

Instead it looks like Ford might go with NBC's Andy Williams Show next season in a shuffle-over from Thursday nights to Friday nights 10 to 11 (opposite the Gillette fights). And look for NBC's Mitch Miller to go Monday nights 10 to 11 in competition with "Ben Casey."

Dreier's 'Man on the Go' To Get Network Ride If Affils Clear Time

Chicago Jan 29.

ABC-TV is asking affils to clear the 11 p.m. EST quarter hour Sunday nights for Alex Dreier's news-feature stanza, "Man On the Go." It's expected to begin this spring, originating from Chicago and, on occasion, from San Francisco where Dreier has a permanent residence.

Dreier will cover top spot news in the opening minutes of the show and will devote the rest to his stylized essays and commentaries, using newsfilm. He does the midday newscast for the network at 2:25 p.m. CST from Chicago and a pair of 10-minute slices daily on ABC Radio. In addition, Dreier does local newscasts on WBKB and is host on the syndicated "Championship Bridge."

Lawrence Durrell Tome as Aleoa Seg

Hollywood Jan. 29.

"Aleoa Premiere" producer Buck Berg is putting into production two videobicles based on published novels, "The Dark Labyrinth," by Lawrence Durrell and "The Broken Year," by Richard P. Brickner. It's the first Durrell tome to be filmed.

Berg has Maisted Weiles and Mark Rodgers screen-playing "Dark," and Sydney Pollack as director. Vidflim, now being cast, rolls at Revue studios Feb 4. John Furia has been assigned to pen the teleplay of "Year."

John Daly, Natch, Mends CBS Fence

CBS-TV said it was going to leave the door open, it did, and John Daly walked back through it yesterday. As it will stay as emcee of the Sunday night veteran show, "What's My Line?"

Last week Daly angrily said he might not be back beyond next fall as emcee of the 14-year-old panel stanza because the network, his employer on "Line," was allegedly arbitrary in its handling of a new contract for him. Others said he and top CBS brass were having what amounted to a personality conflict.

On Friday (25) morning, however, Daly and CBS-TV prexy Jim Aubrey met and the results were a renewed amicability. Thereafter, the negotiations of a new pact for the original "Line" emcee were turned over to reps for the web and for Daly himself and it was patched up yesterday.

Aldrich's 'Mr. Man'

Associates & Aldrich Co. is prepping an hour tv dramatic series "Mr. Man," with Robert Aldrich as producer-director. Signed for title role is Victor Buono, 24-year-old, 300-pounder who had a supporting part in Warner Bros. feature, "What Ever Happened to Baby Jane?"

Lukas Heller, British screenwriter who scripted the Warner feature, is in from London to work on the pilot script. Production is slated for March.

WGA DEMANDS TROUBLE WEBS

CBS: Pie in the Skyscraper

Here's how the boys-who-say-they-are-in-the-know are crystal-balling the top command at CBS (no time schedule and, natch, no confirmation):

Jim Aubrey to become President of CBS Inc.
Frank Stanton to become chairman of the board.
Bill Paley to become chairman of the executive committee.

Whether this projected for the CBS skyscraper days '64 is as elusive as the rumor itself, but generally it's figured that the kind of track record Aubrey's building up for himself, the rewards would have to be commensurate with such a projection.

Danny Kaye's $14,000,000 TV Talk; Armstrong Buys $7,000,000 Worth

Armstrong has bought half of Danny Kaye's new Wednesday night hour on CBS-TV, and by the close of business on Friday (1) it's quite likely that U. S. Steel will have inked for the other half of the $14,000,000-per annum showcase. Time-talent charge for Kaye are believed the highest in television history.

For Armstrong, the $7,000,000 purchase of alternate weeks of Kaye next season means an annual increase of approximately $2,000,000 over the price paid all those years for "Armstrong Circle Theatre." For U. S. Steel, which airs more first-run dramas than co-partner Armstrong, the yearly increase might only be about $1,500,000 a year.

U. S. Steel and Armstrong presently share the Wednesday-at-10 time slot with alternate week dramas. Since CBS-TV's brass preempted the plans for Kaye, the two present sponsors were given first crack at Kaye.

The Kaye lineup will have 32 originals and eight repeats. CBS has also listed 12 summer shows of an undefined content in the 10-11 Wednesday time.

A 90-Min. 'Gunsmoke'?

There's talk of a 90-minute "Gunsmoke" next season. If so the erstwhile 30-minute show would be moving into the third phase of its handsome and lucrative CBS career. In hour form its now a hot Nielsen item.

With the 9:30 half-hour "Have Gun Will Travel" going off, an expanded "Gunsmoke" would fit neatly into the 9:30-11 CBS schedule in competition with NBC's movies and ABC's Jerry Lewis show.

'GE True' May Shift to NBC

The Jack Webb-produced "GE True," which is being knocked out of the Sunday night 9:30 box on CBS-TV to make room for Judy Garland, may wind up in expanded hour form next season as a Sunday night 10 to 11 alternate attraction with the DuPont dramas. DuP is scheduled to occupy the time period 32 weeks, making the others available for another client. (NBC originally had hoped to persuade U. S. Steel to take over the hours.)

There's still nothing definite about it, but NBC and Webb have initiated talks to that end.

David Susskind will probably produce seven to 10 bowdlerized dramas for "DuPont Show of the Week," on NBC-TV, the network he once criticized publicly. The producer is losing "Armstrong Circle Theatre" at CBS-TV, because that network prefers to use a Danny Kaye variety show on Wednesdays, and completion of a DuPont deal will fill the void in Susskind's tv production career.

BBDO, the DuPont agency, has decided to use the Directors Co. once again, to produce the other Sunday night dramas. That means partners Franklin Schaffner and Fielder Cook each will produce several DuPonts.

Susskind has not had a show on NBC-TV in years.

Whitehall's AG Coin

Whitehall Pharmacal became the third and last bankroller set for the next Arthur Godfrey special on CBS-TV, which goes on Friday (8) in the 8:30-9:30 p.m. slot.

Whitehall filled a one-third sponsor position, which for some time loomed as though it might not be filled. Quaker State and Menley & James (which were third bankrollers on the recent first of three Godfrey specials), have been set to sometime as the other two alternate-week sponsors.

22 Bell Hours Alternate With Huntley-Brinkley

NBC-TV has received an order for 22 Bell Telephone hours next season. They'll go into the Tuesday night 10 to 11 period. To round out the schedule, NBC is doing a revamp on the Chet Huntley and Dave Brinkley single exposures and both of them will go to full hours in '63-'64 in place of the Brinkley Monday night half-hour and the Huntley Tuesday night half hour.

In addition to the 22 Bell shows, there will be 39 of the 60-minute entries which H & R will split up between them. In addition there will be eight "actualities" out of the NBC News-Public Affairs operations.

Actually NBC has decided to consolidate its news specials in terms of Tuesday night 10 to 11 and Sunday night 10 to 11 exposure. On the latter segments, they'll go into the DuPont "layoff" weeks.

'Dick Powell Theatre' Loaded With Spinoffs; Candidates for '63-'64

"The Dick Powell Theatre" will house five spinoff pilots, each of which NBC-TV is trying to peddle as a regular for '63-'64. Spinning off in a trick NBC started a couple of years ago, and, mainly, the network pays the producer—in this case Four Star—extra loot to shine up the item.

One of the spinoffs is "The Judge," fronted by Richard Basehart. Another is "Luxury Liner," which somebody described as a mechanized lookalike of "Wagon Train." Rory Calhoun fronted this pilot project, which NBC-TV will air Tuesday, Feb. 12, in the Powell time.

Four Star, owner of "Powell Theatre," is doing another spinoff hour based on the exploits of that millionaire cop, originally essayed last season by the late Dick Powell. Gene Barry plays the limousine-driven, tuxedoed detective this time.

The other two Four Star spinoffs are "Peace Officer" and "Adamsburg, U.S.A."—what NBC calls "the story of a town."

Not all of these spinoffs will necessarily get on the air this season, particularly if one of them becomes base for a regular entry next fall.

THEY'RE COSTLY, ALSO COMPLEX

Even before the networks were hit on Monday (28) with the new Writers Guild of America contract demands, many employers feared the worst. It is understood that the guild's demands are costly and complex, and the negotiations on a new deal are expected to take up a great deal of time, and, in the process run into more than a few stalemates.

One of the Guild's demands reportedly will be for a base increase of 15% for staff news writers and possibly for staff continuity men too. But that's not all the networks, ABC, CBS and NBC, have to worry about in this area, because there is evidently a load of fringe demands as well that adds up to much heat.

WGA usually opens its web dickers on freelancing by asking 25% or 50% increases in base on tv scripts. But some quarters believe that the issue likely to create infinitely more difficulty than money is the WGA position regarding warranty and indemnity guarantees. The guarantees, long demanded by tv programmers, is that freelance writers sign papers indicating, in effect, that they are not deliberately libeling someone or plagiarizing, etc.

Attitude of freelancers, it appears, is that such indemnifications are superfluous and, at the same time, stifling to new talent. They are allegedly superfluous because writers tend to look out for libel on their own, since they, along with the webs, invariably get hit with law suits.

Besides dickers on freelancers in radio and tv, and on staff news and continuity writers, WGA and the webs are talking on documentary film scribes. A lot of the WGA demands are said to cut across all categories.

One thing surely to come up, and perhaps as a major issue, is payment for material shown or heard abroad.

Last week, WGA reps in N. Y. met with NBC-TV officials on a correlated matter. Empowered by staffers there, the union now speaks for the Washington news writing unit of NBC-TV, and consequently was trying last week to agree on the size of the actual unit, so that the men could be included in the current contract dickers. (WGA already has a pact for the three-to-four-man ABC news writing group in D. C.)

SO PROUDLY WE HAIL

Rare Cooper Union Accolade Goes to CBS-TV's Lou Dorfsman

Lou Dorfsman, creative director of sales promotion and advertising for CBS-TV, will be the recipient on Saturday, Feb. 16, of an unusual award. It's the Augustus St. Gaudens Medal for Professional Achievement, named after the renowned sculptor who attended Cooper Union a century ago. It's only the second time the medal has been awarded. It'll be given by the Cooper Union Alumni Assn. at a dinner at the Hotel Biltmore.

Dorfsman, who graduated with honors from the Cooper Union for the Advancement of Science and Art back in '39, had previously received a citation at the pre-centennial convocation of his Alma Mater in 1956. For his contributions in graphic arts he's won practically everything in sight, stateside and Europe.

Kerry as U.S. Envoy

Washington, Jan. 29.

President Kennedy revealed his intention to appoint Edward M. Kerry, New York publishing and broadcast exec, as U.S. Ambassador to Ethiopia.

Kerry, 41, is manager of special projects and assistant to the president of Cowles Magazine and Broadcasting Inc.

Gleason's Dilemma: 'Will He Or Won't He?' Fears Pix Jeopardized

Jackie Gleason said yesterday (Tues.) a.m. he won't be doing his variety show for CBS-TV in '63-'64. By afternoon, he evidently saw hope of doing tv after all.

Apparently there was one crises after another this week. On Monday (28), the comedian was seeking material for next year, which he said was difficult to come by for a variety stanza.

He said on Tuesday morning that he had the material he needed finally, and then talked again with the network about a deal for next season. "We tried to negotiate with CBS," Gleason said yesterday, "but couldn't get any answers. I couldn't wait, I didn't want to lose a $10,000,000 feature film."

At 4 p.m. the Gleason-CBS atmosphere changed sufficiently for the performer to be less certain of going "all feature."

As Gleason was dickering with CBS on Monday, Paramount Pictures "sneaked" his new feature release, a comedy called "Papa's Delicate Condition." It was brought in 10 days ahead of schedule, reportedly at a budget of about $1,200,000.

Gleason, from his CBS studio, said that next film on the agenda for him was "Soldiers in the Rain," described as a dramatic comedy, then possibly an item with Par known tentatively as "Circus," to be shot with John Wayne in Spain.

Gleason's return to the tv airwaves as a regular this season was a success, and should he decide not to return, it's probable that CBS-TV will put "Perry Mason" back Saturday nights at 7:30. "Mason," whose star Raymond Burr has just recovered from an illness, has not fared exceptionally well on Thursdays where CBS moved it this season.

Now that Gleason has established the climate and mood for Saturday night variety on tv, rival NBC-TV is most likely to go with the hour Joey Bishop show at 7:30, and possibly an ABC Jimmy Dean show.

ABC-TV: 'New Bailgame'

ABC-TV is getting into trim for the 1963-64 season with fighting words. "Our objective," said administrative vice-prexy Jules Barnathan, is "to out CBS-TV down to size. And when you're out to win, you go for the leader and nobody else."

Barnathan said that ABC was not preoccupied with what NBC-TV was planning for 1963-64 since the latter web has been lagging far behind CBS during the current season. All of ABC's counter-programming strategy is being aimed at heading off CBS at the Nielsen pass next season. According to ABC, it'll be a new ballgame come 1963-64.

Merv Griffin Aft Show Lopped Off; Revamp Schedule

It looks like the Merv Griffin daytime show on NBC-TV has had it come April 1 and it's scheduled to be lopped off as NBC maneuvers some drastic revamping of its afternoon slied. Although the network continues high on Griffin—even to the extent where they'll negotiate a contract utilizing his services wherever and whenever it sees fit in a variety of ways—the daytime show couldn't get off the ground ratings-wise.

The revamped afternoon lineup will read as follows:

From 2 to 2:25 a series about a criminal lawyer, "Ben Jarred," to be done in color. It's a Ray Wilson package. This will be followed by five minutes of news. From 2:30 to 3 "The House of Hope," Desilu medical drama series. From 3 to 3:30 Loretta Young; 3:30 to 4 an audience participation show, "You Don't Say," followed by the half-hour "Match Game."

Funny Thing Happened To ABC-TV's 'Dakotas'; It's Becoming a Hit

"The Dakotas," which bowed on ABC-TV early this month, is putting the network into a dilemma about whether to renew it for next fall. In the Monday night 7:30 p.m. slot, the Warner Bros. series has proved to be a strong programming entry thus far, drawing an average share of 34.0 in its first weeks out. In fact this week's 30-market Nielsen report gives it the second highest rating on the web, topped only by "Ben Casey" and outdistancing "Wagon Train."

The show looks like a potential hit, but web execs are uncertain whether the pace set by the show's January kickoff can be sustained in the September sweepstakes. ABC-TV now only has a few weeks to make up its mind whether it will ride with "The Dakotas" next season.

Cox Hearing Set

Washington, Jan. 29.

Senate Commerce Committee hearings on the nomination of Kenneth A. Cox as a commissioner of the FCC have been set for Thursday (31), along with two other Presidential nominations for other agencies.

No opposition to the appointment of the Washington state man who has headed the Broadcast Bureau at FCC is anticipated. Unanimous confirmation by the Senate is expected.

The New Nielsens: First '63 Report

The just-released National Nielsens for the two-week period ending Jan. 13 take up pretty much where they left off in December, which means, of course, CBS gets the best of things. On average audience rating for the two-week period the score reads: CBS 22.7; NBC 19.6; ABC 16.0. Of the 50 half-hours (7:30 to 11, 7 to 11 Sundays), CBS leads with 30; NBC captures 15 and ABC four. CBS has 11 shows in the Top 15, NBC three and ABC one.

These are the Top 15:

Bev. Hillbillies	(CBS)	38.3
Candid Camera	(CBS)	33.4
Rose Bowl	(NBC)	32.8
Lucy Show	(CBS)	31.5
Bonanza	(NBC)	31.0
Red Skelton	(CBS)	30.8
Gunsmoke	(CBS)	29.6
Dick Van Dyke	(CBS)	29.5
Danny Thomas	(CBS)	29.2
Ed Sullivan	(CBS)	28.3
Ben Casey	(ABC)	27.9
Dr. Kildare	(NBC)	27.9
What's My Line	(CBS)	27.7
Andy Griffith	(CBS)	27.7
Jackie Gleason	(CBS)	27.3

WESTINGHOUSE IN DAYTIME SPLURGE

Westinghouse is coming back into daytime network television for the first time in 10 years via a major 42-week buy on NBC-TV. Campaign for the company's line of portable appliances will be launched March 4 and involves about 250 commercial minutes on "Tennessee Ernie Ford Show," "Queen For A Day," "Who Do You Trust" and "NBC Mid-Day Report" with Alex Dreier.

WCBS-TV Kerr-tails Its Late Nite Critiques; Finds Viewers Drift Away

WCBS-TV took a private survey and decided that latenight viewers tired quickly of legit reviews and business news, put on by the network owned and operated station during the current N. Y. newspaper blackout. This had led to elimination of off-Broadway critiques on the late WCBS-TV news and to the further abbreviation of on-Broadway opening night reviews by Tribune critic Walter Kerr.

These are just a couple of the new attitudes local television seems to be taking regarding the handling of news on the air, in the absence of the city's seven daily newspapers.

New WCBS-TV policy on Kerr's reviews call for him to give a telephone briefie for the 11 o'clock news so that WCBS-TV has Kerr more fully, however, the critic was asked to deliver detailed reports the morning and afternoon after each opening. He is evidently also doing complementary stuff on sister WCBS Radio, where rating needs late at night don't take so critical a turn.

According to CBS, long theatrical reviews tended to drive viewers away from "Late News," and that, in turn, hurt WCBS-TV's "Late Show" ratings. The also station measured falloff on three distinct occasions, at times when there was also business news which also ran a little long for the tastes of some New Yorkers. This came as a surprise to some industryites, who look upon information about the theatre as the source of vicarious glamor and excitement for viewers, on the strength of the WCBS study they evidently were in error about the mass appeal of reviews.

Bill Leonard, who is in charge of developing the local news programming for WCBS-TV for the duration of the blackout, decided last week that WCBS-TV wouldn't catch any off-Broadway unless it could catch all off-Broadway. Reviewing all off-Broadway, the station feels, is impossible.

Over at WNBC-TV rival station execs find that interest in the 5-6:30 p.m. nightly news strip is falling off. Program was put in, at the beginning of the typographer's strike a month and a half ago, to compensate for the print loss. It took over for a Channel 4 motion picture exposure, and at first grabbed off comparatively better ratings than the old celluloid. This trend has slightly reversed itself since then.

It would seem, in general in N. Y. C., that the excitement and novelty of getting all the news from tv have worn off. Yet, WCBS-TV, which finds that latenight news has certain limitations, pinned on it by a tired, willing-to-be-numbed audience, has also found that some of its tv news programs earlier in the day are holding up rather nicely.

Seek Pecos for 'Pecos' Release To TV in Suit Vs. RKO General, Others

Zane Grey Inc has filed a second suit against RKO General and others re distribution to tv of the feature film "West of the Pecos." Other defendants are Television Industries Inc., Entertainment Corp of America, Andrea Films Corp., United Artists Associated and other tv corporations.

Complaint states that the late Zane Grey wrote "West of the Pecos" prior to June, 1921 and that it was copyrighted by Cromwell Publishing and published in book form by Harper & Bros. in 1927. Author died in 1939 and the widow assigned all motion picture, tv and other rights to plaintiff.

Complaint alleges that Zane Grey Inc in 1944 assigned the right to film the story, distribute and exhibit it for a period of seven years from release or 15 years from March 28, 1944, whichever date came first. RKO Radio Pictures produced and released the film in Jan., '48, and in 1956 the rights were extended to expire in 1960. Complaint says that in 1955 RKO assigned television rights to

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WHLI Wins Reversal Re Access to Hearings

The Nassau, L.I., County Board of Supervisors has reversed itself, and hereafter will permit radio microphones into any hearing that a broadcaster cares to cover. The decision of the seven-member board, reached early this week, came after a vigorous and vocal appeal by the management of WHLI, in Hempstead.

The Board recently locked WHLI mikes out of a budget hearing. After several weeks of protest and then "negotiation," the Board said that not only could WHLI use tape equipment but it could even move in five mikes if it chose.

The Board meets soon on whether to raise another $7,000,000 to buy the closed Mitchell Field from the General Services Administration for a Long Island Cultural-Art Center. WHLI plans to cover it, a broadcasting first in the area.

Jack Eigen's Comeback After Enforced Layoff For Bad Chi Behavior

Chicago, Jan. 29.

Jack Eigen has made a solid comeback here after what amounted to a year off for bad behavior. Reinstated by WMAQ at his old six-a-week chore two years ago, he has turned it into one of the most commercially successful late-night radio stanzas in the nation. Moreover, he's done it without those verbal indiscretions that had been his trademark prior to 1960 and that had earned him a dismissal that year when the threatened lawsuits began to accumulate.

The new, tranquilized Jack Eigen is now one of the fair-haired boys at the NBC o&o. His contract has just been renewed for two more years, and effective Feb. 1 the rates for show go up about 13%. His two and a quarter hour stint has been carrying 20 to 25 spots per night with 17 advertisers on long-term contracts, and much of the time there's a waiting list. At the old rate of $125 per six night strip, NBC station has meant billings of nearly $8,500 per week, which is excellent for the 11:15 p.m. to 1:30 a.m. radio period.

The fancy billings are only part of the story. During the 13 months of his absence from the station (from Jan. 1, 1960), WMAQ dropped from one of the leading positions late at night to last place among the six stations competing that time of day. Since Eigen's return with his celebrity interviews, WMAQ has shot back up to a strong second place (from 11:30 to midnight, which is as late as Nielsen will measure) behind Dick Biondi on WLS. His good showing on radio earned him a 90-minute video spot on sister station WNBQ, Sundays at midnight, which he still hosts.

Eigen has admitted to station management that his year away from WMAQ was a humbling experience. He came back with a solemn promise not to antagonize the press, civic leaders, show biz personalities or managers of other stations—and has held to it. Not only are his press relations cordial these days, he hasn't been sued once, or even threatened, in the 24 months he's been back.

Jack Cron Exec V.P. Of Robt. Lawrence Prod.

Formerly veepee of Television Enterprises Corp., Jack Cron has joined Robert Lawrence Productions as exec veepee to supervise a new co-op deal with outside producers and work on other projects.

Co-op deal, with four producers initially signed, will have the outsiders using the Lawrence studios—which will now be called 412 Studios, in their production of commercials and other film projects. Companies are Robert Bendick Assoc's; Illustra Films; McKean Assoc's; and Rose Hagwood Productions.

KONO-TV's 61G Benefit

San Antonio, Jan. 28.

The annual March of Dimes telethons which was conducted on KONO-TV here for 18 hours netted $61,000. Pledges of $52,000 by telephone and some $9,000 in cash were gained. The show ran from 10:30 p.m. Saturday to 5 p.m. on Sunday.

Despite the cold wave which struck the city, the Municipal Auditorium was filled to capacity throughout the entire time watching six "name" television stars plus local talent entertain.

WABC Hr. News Fast Com'l Click; Aids TV Image

By HERM SCHOENFELD

At the end of its first 13-week cycle, WABC-TV's "The Big News," a venture into hour-long news, is paying off on all levels. Although the station's management was initially prepared to carry the show for many months as a losing proposition, "The Big News" has been a surprisingly quick commercial click, having been sold out for several weeks during its first three months on the air.

Most importantly for WABC-TV v.p. and general manager Joe Stamler, the show has made an important contribution to upgrading the station's image in the metropolitan area. Impact of the show has been reflected in response of community leaders and the ratings of the show which have climbed from a 3.7 to a 5.4 level. Stamler said he did not believe that the current newspaper strike has stimulated interest in "The Big News." On the contrary, he explained, the sharply stepped-up news coverage of all metropolitan stations has tended to dim the special contribution being made by "The Big News."

In line with refurbishing the station's image, Stamler has instituted a series of monthly luncheon meetings with leading figures in business, religion, education and other phases of community affairs to discuss the station's role in its coverage area. In these seminars, the station's news facilities are playing a key role in enlisting the cooperation of metropolitan leaders.

David Shefrin, WABC-TV's exec producer for news, said the first phase of developing a full metropolitan news service has been completed. Currently, because of the newspaper strike, "The Big News" is using a 31-man staff. During normal times, the complement will be 23, including on-the-air reporters Bill Beutel and Jim Burnes and five writer-reporters. Also included are two full-time film crews assigned to the staff.

Shefrin said the next stage for "The Big Show" will be to extend its coverage out of New York City into the broader metropolitan area.

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CKLW-TV's AA Pix Buys

CKLW-TV, covering Detroit from Windsor across the Canadian border, has bought 104 Allied Artists feature pix to be stripped in prime time Monday through Friday and Sunday afternoons.

Package includes such titles as "Friendly Persuasion", "Al Capone", "Pay or Die", "Love in the Afternoon", "The Big Circus", and "House on Haunted Hill."

26 for 'Girl Talk'

ABC Films has signed up three more markets for its syndicated five-day-a-week show, "Girl Talk" to bring the total number of stations now carrying the show to 26.

Most recent buyers of the show were WCKT, Miami; WTVO, Rockford, and KTNT-TV, Seattle.

BOSTON SYMPH CAN. SALE

Seven Arts Associated has made its first Canadian sale on the 13 hours featuring the Boston Symphony Orchestra.

CTFL-TV, London, Ont., the buyer, will slot the show Sundays at 4:30 p.m. Besides the Canadian sale, the series also has been sold to KRON-TV, San Francisco, the 32nd U.S. tv station to take the show.

Chi WIND: 'There Ain't No Justice'

Chicago, Jan. 29.

WIND has learned it doesn't pay to be too accommodating to the daily press here. The four metropolitan papers have long been notorious for converting statements made on radio and in interviews into hot cityside copy without crediting the station or network that had been the source. But generally this is considered license here when a reporter catches the program and hatches the news angle in his own noggin.

About a week ago, the Westinghouse outlet got a taste of print media ingratitude when it served the four dailies with a juicy political item several hours before it broke on John Drebinger's taped interview show. On the program, Illinois governor Otto Kerner revealed that he had received a letter from Peace Corps director (and Presidential brother-in-law) R. Sargent Shriver Jr. assuring the governor that he would not run against him in the Democratic gubernatorial primary.

Since the press had been speculating on Shriver's candidacy for some time, WIND publicist Bob Newton recognized it as a news break that the dailies would eat up and that, at the same time, would reflect upon the station's ability to make hot news. So he prepared a release containing the quote and hand-delivered it to the four city desks.

Outcome was that all papers gave the yarn good play, but only the Sun-Times (Drebinger's base as a political columnist) saw fit to identify the station and the program. The Tribune's piece stated that Kerner made the disclosure on "a pre-recorded radio program aired in Chicago," and the afternoon papers were even less specific. Time Magazine picked up the story and researched it with the station but neglected to mention in its version that it came out in a radio interview.

Profile of a 10-Yr.-Old Educ'l TVer

Houston's KUHT-TV Has Come a Long Way Since Pathfinding Days

Houston, Jan. 29.

The U. of Houston's KUHT-TV, the country's first educational television station, will observe its 10th anniversary on May 25. During its first 10 years the station has made steady progress. It has won awards and one of its film series, "People Are Taught To Be Different" which was made in connection with Texas U. has just been selected by the National Educational Television and Radio Center to show in foreign countries.

Roy Barthold is station manager. A budget of $165,000 has been recommended for the station by the State Commission on Higher Education. This year's budget for the station was about $300,000 with $95,000 coming from outside sources, including $30,000 from the Houston Independent School District, $40,000 for the Harris County School Board and $25,000 for other sources.

Of that budget, $125,000 is spent for salaries, $45,000 for operating expenses and $30,000 for equipment, travel and memberships in national organizations.

The station has 16 full-time employees, including seven engineers. It also employs 10 student assistants who are paid from $80 to $120 a month for 15 to 20 hours of work a week.

The station started with cash budget of $65,000.

Barthold foresees increase in the number of instructional courses on the outlet. He also foresees a statewide educational tv network and eventually a national education tv network.

The U. of Texas, a Dallas community station, the U. of Oklahoma and the U. of Houston have been talking about an area network, according to Barthold. The stations have not arrived at anything definite yet.

Steinman $3,250,000 TV Buys Gets Okay

Washington, Jan. 29.

FCC approved the $3,250,000 sale of KVOA-TV (channel 7, Albuquerque, N. M., and KVOA-TV (channel 4), Tucson, to the Steinman Stations, licensee of several properties, including WGAL-AM-FM-TV, Lancaster, Pa.

Alvarado Television Co., Inc., made the sale to the company owned by the family of J. F. Steinman, who also owns the daily newspapers at Lancaster. Other Steinman Stations are WDEL-AM-FM, Wilmington, Del.; WEET-AM-FM, Easton, Pa.; WORK, York, Pa.; WKDO, Harrisburg, Pa.; and WLEV-TV, Bethlehem, Pa.

Ray Anthony Syndic Series Envisions Profit Without Reran Benefit

Hollywood, Jan. 29.

New syndicated Ray Anthony television series is going to bypass the reran market completely, having geared its financial thinking and budgets to recouping investment on a once-around basis, Anthony declared here.

Stressing he's against reruns—including Anthony reruns, the maestro labeled "all this negative talk about the so-called 'softness' of the syndicated tv market as pure bunk."

Anthony, who is initialing production on 26 half-hour shows, said he would never have entered the syndie field if he had listened to all the gloom-and-doom talk around syndication. But, he added, he researched the field thoroughly and feels viewers are fed up with summer reruns all year round but that's what they're getting. "After all, what is a syndicated 'all net work' show but a fancy name for a rerun?" he asked. He predicted there will be a resurgence and demand for first-run syndie product by stations.

Fremantle Latino Sales

In one month since Spanish dubbing commenced on Official Films' "Biography" series, Fremantle International, overseas distributor of the series, has closed sales in nine south of the border countries. This brings to 26 the number of foreign markets carrying the show.

Latino countries and stations carrying the David Wolper production are Venezuela, Colombia, Equador, Panama, Guatemala, Costa Rica, El Salvador, Honduras, and Nicaragua. Other countries carrying the "Biography" series are Australia, Belgium, Finland, Hong Kong, Holland, Ireland, Italy, New Zealand, Norway, Rhodesia and Sweden.

Desilu's Stock-for-Stock Deal With Bob Stack Envisions Syndication

Hollywood, Jan. 29.

Bob Stack's Lansford Productions which has a 28% ownership in Desilu's "The Untouchables," in which Stack stars, has been acquired by Desilu in a stock-for-stock deal.

Desilu transferred 77,881 shares of its stock to Stack in exchange for all shares in Lansford, which will continue to produce the series for Desilu.

If the ABC-TV series isn't renewed, it will be put into syndication by Desilu Sales Inc. In foreign syndication series has grossed almost $1,000,000 to date.

BUSH'S MCA-TV STRIPE

Al Bush, a legal and biz affairs exec for the company, has been made a veepee of MCA-TV.

Bush has been with the company for seven years and before that was with NBC's legal department.

NBC'S SAMURAI SYNDIE CIRCUIT

WQXR Lops Off 20-Year Quartet

After some 20 years, the N.Y. Times' radio station is cancelling its famous string quartet, thereby ending live music on classically-oriented WQXR. The reason given: "maintaining the quartet as a regular weekly feature for so many years was an expense which it could no longer afford."

It is estimated that maintenance and use of the quartet cost WQXR at least $50,000 a year. The WQXR String Quartet, performing before a live audience every Saturday evening, has only been sponsored sporadically. One of the times, a few seasons ago, was by a stereo manufacturer.

Quartet consists of Harry Glickman, who is first violinist; Hugo Fiorato, second violinist (and assistant conductor of the N.Y.C. Ballet); Jack Braunstein, violist, and Harvey Shapiro, cellist. The troupe had been together since the beginning, according to the station. Their latest contract just ended.

Elliot Sanger, station boss, said that while WQXR profits have gone up "substantially," it was still up to individual programs to carry their own weight.

Merv Griffin: 'Ga. On My Mind'

March of Dimes Entourage Licks Travel Jinx to Keep Benefit Date

Atlanta, Jan. 29.

The younger generation of entertainers does not need to take its chaperon off to anyone when it comes to carrying on "the show must go on" traditions that have inspired show folk from time immemorial.

This was demonstrated forcibly when March of Dimes folk staged a Silver Anniversary Benefit concert and dinner-dance and engaged NBC personality Merv Griffin and others out of New York and Pete Fountain and his band out of New Orleans as the headliners.

Saturday (19), date of benefit, dawned foggy, wet and smoggy here. Griffin, comedian Milt Kamen and others in the party, had emplaned from New York City night before and found Atlanta airport socked in, but good Pilot made a pass at airport, jetted toward Jacksonville, doubled back and finally set his big bird down in Memphis.

Meanwhile, Pete Fountain and band, had the same kind of luck, but their plane had to hole up in Chattanooga, just 120 miles from Atlanta. They chartered a bus Saturday morning and headed for Atlanta to fill their 3 p.m. concert date. About 75 miles from here bus went off the road and into a ditch. Fortunately, Pete and his fellow teasers escaped injury and managed to get another bus, which got them into Atlanta. True to show biz traditions, they gave their concert (starting about 45 minutes late), to an audience numbering less than a thousand.

MOD benefit sponsors had pre-

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McLendon on FCC Carpet in Chi Buy

Washington, Jan. 29.

The FCC has ordered the McLendon Corp. on the carpet, shedding a formal inquiry on whether it misled FCC last year when approval was given for its purchase of WYNR, Chicago.

FCC said the station, previously called WGES, included 32 hours weekly of foreign language broadcasts and that McLendon had, while seeking FCC's approval of the purchase of the property, indicated an intention of continuing substantially the same programming. FCC okayed the transfer of license last June 13.

"McLendon, on or about Aug. 20, 1962, substantially changed the programming and eliminated all foreign language programs," FCC stated.

FCC ordered a hearing in Chicago at a date to be set later before an examiner, with the public invited to testify.

The hearing is "necessary," FCC said, for it to be able to determine whether the "public interest" requires further proceedings "looking toward impositions of sanctions or other appropriate action."

Sponsor on Tap For 'Charlie McCarthy Show'

Sale to a major client is reported imminent on Storer Programs 'Charlie McCarthy Show" featuring Charlie, Effie and Mortimer, plus the live talents of Jerome Cowan and Doug Lambert. It's scheduled for release during the '63-'64 season.

Terry Lee's working print has stirred up some Madison Ave enthusiasm for the series, newest off the Storer production hotline.

Lahuski Assails B'casting 'In-Laws' At Georgia Meet

Athens, Jan. 29.

Address by Georgia's new governor, Carl Sanders, which was carried on a special 158-station Georgia network, Thursday (24) brought to a close 18th annual Georgia Radio and Television Institute on the U of Georgia campus.

Institute, jointly sponsored by Georgia Assn. of Broadcasters and U of Ga.'s Henry W Grady School of Journalism, attracted a record attendance during its three-day span. Sessions were held in university's Center for Continuing Education, which also houses studios and offices of WGTV, state's first ETV station, the first of a projected seven-station network.

Charles Smith, WDEC, American, president of GAB, presided at institute sessions.

Wednesday (23) GAB membership went on record as opposing the FCC hearing on local broadcast programming without "compelling and spontaneous" demands from the general public.

Membership adopted a resolution saying it feels that calling and holding such hearings is "an automatic indictment and presupposes stations are guilty of not perform-

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TELESTYD EYEING 'YUKON' WEB RIDE

Telesynd, syndication division of Wrather Corp., is prepping a network sales pitch on a package of 78 half-hours in the "Sgt. Preston of the Yukon" series which were filmed in color.

Film prexy Hardie Frieberg says the series is the only kidvid show currently available in color (it was previously aired in black & white).

Company also is contemplating marketing 260 half-hour episodes from the extensive "Lone Ranger" radio archives. Deal should be firmed up during conferences in the next few weeks between Frieberg and Wrather execs on the Coast.

INCEPTS UNIQUE PACT WITH TOKYO

NBC International this week is closing a distribution contract with the five largest ("key") outlets on the Tokyo Broadcasting System network and a like deal with three Japanese telefilm producers. It is the first videpact in history between an American distributor and Japanese producers, and seems to provide the best chance yet a foreign source has had to crack the world market.

Besides the prestige involved, all parties to the contract stand to make loot out of the deal—a potential gross of $480,000 out of just 30 taped dramas.

TBS' stations in Tokyo, Osaka, Nagoya, Fukuoka City and Sapporo agreed to supply NBC International 30 taped dramas, all but two of them being of the 60-minute variety and those two being longer. The American company has the right to distribute the shows—period and contemporary, representing all five outlets — throughout Europe, in all of Latin America, and in Canada, where th plan is first to dub in French.

The three tv film producers are providing five half-hour film series — all "Japanese westerns," according to NBC sources, which means that they are all Samurai-types.

The purposes behind the two pacts by NBC are far-reaching. First, NBC International has for a couple of years supplied a goodly number of news and documentary programs to Japan, and if U. S. isn't yet ready to accept foreign films on a regular basis on domestic television then one thing it can do is to help the Japanese sell their tv stuff in other countries. The Japanese are hardly as well equipped for foreign distribution as the Americans, since the U. S. has been at it quite awhile now.

Two, high potential exists for prestige: Japanese film material, for theatrical use, has been warmly accepted in art circles. The door is at least opened to tv, and then, of course, it's up to the Japanese to prove they can turn out artsy video too. Of course, there is the species of prestige always emanating from a hands-across-the-sea kind of relationship.

There is also a commercial potential, one easily as important, if not moreso, than art consider-

(Continued on page 46)

Triangle Stations Try To Cancel Out Nielsen, Madison Ave. For Flos

If there was any doubt that the Federal Trade Commission's crackdown on the rating services failed completely to shake Madison Ave's faith in the numbers, it was dispersed with in a matter of hours as the Triangle Stations cancelled the Nielsen service this month then bought it back in fly time.

Reportedly, when Triangle's peppery Blair Television heard of the cancellation, the salesmen put up such a loud howl that it was rescinded within a couple of days. National advertisers and their agencies, said the salesmen, would not consider ordering availabilities without that rating breakdown which can be projected into the "divine rule," cost-per-thousand viewers.

Triangle's New York sales chief Ed Benedict told VARIETY that the cancellation was an "off the top of the head" reaction to the publicity precipitated by FTC's crackdown. He intimated that Triangle would as soon find a way to live with one rating service (ARB), since, as a medium group, the use of two services was a heavy drain on financial resources. Besides the HQ WFIL-TV Philadelphia the Triangle group consists of WNAC, New Haven; WKBF, Cambridge; WFBC, Altoona; and KFRE, Fresno.

McDermott's Post-Powell Blueprint For Four Star; Robt. Taylor's Role; Music Biz, Theatrical Plus TV

By ART WOODSTONE

Robert Taylor is becoming the fifth largest stockholder in Four Star Productions. The company, once headed by Dick Powell, has bought out Taylor's interest in the 31 hourlong versions and 87 half-hour editions of "The Detective," which will be syndicated by the new Four Star syndie arms, here and abroad.

In a way, the inclusion of Taylor is another step in FS' stepped-up plan to diversify. Taylor is earmarked as star of a new NBC TV hourlong series, to begin next season, but it would appear that FS wanted his rerun product very much too, because the company is doing everything it possibly can to develop its own syndie arm.

Four Star doesn't seem to be in any marked trouble over sale of packages to network tv, but clearly has come to the conclusion that it ought not have to depend for a livelihood alone on a business so loaded with vagaries.

The late Dick Powell and Tom McDermott, his successor as president of Four Star, recently began a syndication arm under Len Firestone. Firestone, even without the Taylor "Detective" reruns, has an estimated 1,100 program segs. to sell, all made by Four Star. And now, McDermott has hired Manny Reiner to serve as head of a brand new foreign selling division.

In short, Four Star wants very much to capitalize finally on a backlog that is valued in the millions. Whether the selling arm realizes its full potential is another matter.

Continuing the desire for expansion, which seems to stem from the organizational abilities of George Kiber, who is now exec veep of FS, the company has also started a record company and two music publishing firms, principally to handle the stuff done on network sound tracks by Four Star. Ivan Mogul was hired to head the music publishing outfits.

An item, recorded but which few people realize, is that Four Star owns 25% of a missile company on the Coast. It is National Astro Labs.

And the big new item on the let's-diversify agenda is the Four Star swing, in tandem with Martin Manulis, into feature films. FS is going to put into production this

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KISN Cousins

Washington, Jan. 29.

You don't have to harm another station of "corrupt morals" to get stuck with a $2,000 fine by the FCC.

Radio station KISN, Vancouver, Wash., found this out when FCC overrode the station's plea of innocence and left standing the $2,000 fine originally proposed last September. FCC charged the station with misleading the public into believing that it was licensed to Portland instead of Vancouver, sort of a "KISN Cousin" to Portland.

KISN said any faulty station identifications "did" not cause harm to any other station or corrupt the morals of the community." FCC said the explanation doesn't minimize the violations."

WABC Acquires 20th's 'Century 1' Bundle (Ex-NBC)

In the first such syndication deal of its kind, WABC-TV, N. Y., has bought the 20th-Century package of 30 "Century One" films which were originally run off on NBC-TV last season. For 20th-Fox, it represents a new strategy for sales of top feature films into local markets despite a prior network run.

When United Artists sold its group of films, originally seen on ABC-TV, to local stations, it juiced up the package with some new films not heretofore seen on tv. Twentieth-Fox believes that the sale of off-network features, without throwing in any additional new films, will add millions to the value of features still in the vaults.

WABC-TV bought the 20th package for a second run at a top price comparable to a first-run sale because of the station's experience with the UA package in the latter case, features like "Marty" in its second run mopped up peak ratings for the station. WABC-TV is planning to run the 20th package in post-primetime on Friday nights and on Sunday afternoons.

20th-Fox has also sold the "Century One" features, which includes such titles as "How To Marry A Millionaire," "Titanic," "There's No Business Like Showbusiness," "Demetrius and The Gladiators" and "Garden of Evil," into several other local markets.

20th has sold the "Century One" package into 28 markets to date. Most recent sales were made to WKBW-TV, Buffalo; KWTV, Oklahoma City; WTIC-TV, New Haven; WKZO-TV, Kalamazoo, and WFBC-TV, Greenville, S. C.

WTMJ-TV SET AS HOME OF THE BRAVES

Milwaukee, Jan. 29.

Milwaukee Braves baseball club has confirmed that 25 games will be televised over Milwaukee Journal station WTMJ-TV this coming season. That includes five home games and means initial home game telecasts since Braves came to Milwaukee from Boston in 1953. There's a one-year contract.

All radio broadcasting rights were dispensed to WEMP, Milwaukee, station that shared radio broadcasting of Braves games with Journal's WTMJ—also since 1953.

McCarthy Off On Far East Swing

Television Program Export Assn. prexy John G. McCarthy took off this week on an extended tour of the Far East with a prime objective the seeking of a complete liberalization of dollar exchange in Japan (current ceiling is $2,500,000).

McCarthy told the org's board of directors before leaving that he has been advised Japan is currently mulling industry problems and that now is the "optimum time" to put forth TPEA's position in video program relations—that is a program of unlimited remittance of dollars.

Prexy will also visit Australia, where he says the possibility of a third network within the next 18 months opens up a potential demand for new product.

In New Zealand, McCarthy will consult with Gilbert Stringer considered the key man in the country's underdeveloped against its 2,400,000 population tv industry.

Prexy also will take in Hong Kong, where he will sound out possibilities of a commercial outlet for U. S. video. Philippine tv industry will be surveyed with an eye to the withholding tax problem, which embraces 15% of remittable amounts.

Specific Messages to General Managers

You Just Don't Ask For The Hippocratic Oath

You just shut your eyes to an approaching syringe; hand over your Rx without checking the Latin; even go where you don't have time to go—for an ordered rest. No ifs, buts or laters will do.

So too with ratings. A rating that's on the blink in your schedule, gets prompt treatment. New time slot, if possible. New promotion, certainly.

A rating that's robust needs attention, too—especially from Gotham, Chi, Det., Frisco and LA agencies and their clients. No ifs, buts or laters will do.

So when you're prescribing your station or market for the trade, be sure your Rx is written on the paper that's followed with the utmost confidence and necessity. VARIETY

Only VARIETY offers the healthy mix of ad company and agency top brass, ad managers and marketing managers; agency time buyers and account executives; the top talent on your programs and in your promotions; the FCC, and other gov't agencies.

And VARIETY subscriptions—more expensive than any other advertising or broadcast book — are all paid.

If you ache for results, try VARIETY

OMAHA: 'EVERYBODY LOVES US'

No Jack for Gould

Last week NBC-TV sent out checks totalling $25,000 to about 125 journalists, including some of the top-ranking in America, who have been recruited for WNBC guest appearance duty during the N.Y. newspaper blackout. It represents six weeks retroactive pay, at AFTRA scale. This is exclusive of the 28 idle newspapermen who have been put on fulltime with regular salaries.

Only one check came back. This was from the N.Y. Times tv critic, Jack Gould, who considered it the better part of wisdom not to accept any money and who told the web, in effect, that he's more than happy to settle for the fact that NBC let's him call it as he sees it—whether it's pro-NBC or not. (Gould previously had refused payment from CBS, WINS and Channel 13 educational station.)

Second-Guessing the Censors

Lindley, ABC's Buenos Aires Man, Sez You're Only As Good as Your 'Side-Step' Tactics

It's not the recurring revolutions that make South America a tough beat for a television newsman; it's the whimsical censorship. According to Robert Lindley, ABC-TV's man in Buenos Aires, the interference of censors in South America doesn't have any relationship to whether a country is democratic or dictatorial. It happens under both kinds of governments.

Lindley, in New York for a three-week briefing on ABC's revamped news operation, said that the network correspondents have had to devise ways to side-step the censors. To go through routine Government channels, he stated, would mean holding up film for a couple of days at least, by which time the story would be quite dead.

Lindley sees the threat of Fidelismo in South America as being vastly diminished since the Cuban showdown last October. However, there are still numerous trouble spots on the southern hemisphere. He pointed to two critical general elections this June in Peru and Argentina where, in both cases, army officers are likely to countermand the results of the balloting. Lindley is also now preparing for the visit of President Kennedy to Brazil in April, an event that has already been postponed twice before.

A former United Press reporter who joined ABC two years ago, Lindley expects a boost in the quantity of news on tv coming from South America. ABC has already made such a commitment. In addition, Lindley sees a big improvement in the techniques of radio transmission between South and North America via the Relay satellite. For some technical reasons, radio transmissions on the north-south axis has generally tended to be poor in quality.

Collins Bones Up On Telepix Prod.

Hollywood, Jan. 29.

NAB prexy LeRoy Collins feels that for a mass medium tv is doing a good job, he told Revue Studios production veepee Alan J. Miller during a luncheon confab and tour of the studio last week.

Miller described Collins' visit as "very friendly and illuminating." He said the NAB prexy wanted to know the viewpoint of Hollywood tv film execs anent video and its future. The exchange of views made for "constructive" conversation, and Collins' comments were "remarkably free of criticism," said Miller.

"Governor Collins made it clear he believes in leaving the creation of tv shows to the creators," the exec reported. Joining them at lunch were Howard Brill, NAB veepee, and Frank Morris, head of its Code Authority office here. The NAB execs visited the sets of Revue's "The Wide Country" and "The Virginian."

Hirschman's 'Hill'

Herbert Hirschman has been set to direct unique new pilot, tentatively titled "The Hill," which Young & Rubicam is prepping for Feb. 3-4-5 shooting at Video Tape Studios in New York.

New show, described as an English soap opera, is designed for airing as two half-hour shows every week. Hirschman meets with Y&R next week in New York.

Skiar Cites Need Of TV Scripters In Science Area

There are tv writers aplenty who can tackle tragedy, comedy, fantasy, history, medicine or psychology, but there's a dearth of writers who can treat the subject of science. It's not quite a perfect vacuum, but it was enough to plague the Harold Mayer-Frank Skiar Production Co. which recently completed the "Exploring the Universe" series, starring Dave Garroway, for National Educational Television.

Skiar said the toughest problem on this show was recruiting writers who were familiar enough with basic scientific concepts to explore them interestingly. The job was complicated, moreover, by the fact that Garroway is himself a highly knowledgeable amateur scientist who was equipped to query every idea pitched up on the series. Even though Mayer-Skiar were paying top prices of $2,000 for each half-hour script, there were few takers. Finally, a group of writers, including the show's producer Lester Cooper, were signed up for the series and received a crash education in the process. Skiar himself had already been initiated into the scientific world via his production of "Conquest" for CBS-TV from 1957 to 1960.

"Exploring the Universe" will bring back Garroway to tv in a series devoted to the underlying principles of science. Such ultimate questions as the nature of scientific method, the existence of order in the universe, the creation of the universe, etc., will be dis-

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ABC-TV TAPS WILSON ON SPORTS-SPECIALS

In line with its expansion of sports programming, ABC-TV has set up a new post of sports and special programs sales supervisor for Irv Wilson. Wilson had been general sales manager for WGN-TV in Chicago.

Working under ABC-TV sales v.p. Ed Sherick, Wilson will be handling sales on the web's Saturday afternoon triple-header of four solid hours of sports programming, the "Fight of the Week," the American Football League games, "Make That Spare," the 1964 Winter Olympics and assorted sports specials around the year.

THE PARADE OF PRO WITNESSES

Omaha, Jan. 29.

Keyed by Commissioner E. William Henry's opening statement, a reiteration of his original declaration that "we are not here to impose our wishes or tastes on the tv stations or the people of Omaha nor are we here to dictate to these stations on local television programming," the long awaited FCC hearings into KMTV, WOL-TV and KETV was officially launched yesterday (Mon.) in comparative peace and quiet.

Henry's opening statement was telecast live on KMTV and the conciliatory approach with which he opened the meeting set the pattern for witnesses that followed.

Gov. Frank B. Morrison, a Democrat who has been making noises like a Republican over the FCC "invasion" in Omaha, appeared as a surprise witness in the afternoon session but tempered his remarks to such generalities as "I would hate to see the FCC open doors to anything that can be construed as Federal censorship. If this should ever be indicated, we in Nebraska would resist strongly."

Pointing out that neither he nor any of his staff has ever received a single complaint on Omaha tv stations, Morrison said he would hate to have any indication that "someone in Washington knew more about what's good for us rather than we ourselves and that harm would come from that approach far exceeding any good that might be derived."

Henry said that he changed his speech at the last minute because of the tide of criticism that has been mounting both locally and nationally during the past few days and that he wanted to assure all concerned that the hearings were in the nature of an inquiry—that its purpose was to gauge the effort made by Omaha tv stations to determine the needs and interests of the residents in the area of live local programming, to study the effectiveness with which tv stations have met the needs and interest and the extent of public demand, if any, for new and additional types of local programming.

During the morning and afternoon sessions a parade of witnesses from religious, charitable, civic and community organizations attested 100% to the efficiency, community responsibility and extensive cooperation offered each of them by KMTV, WOW-TV and KETV.

Witnesses will continue to testify for the next two days, after which the stations will be given a chance to speak for themselves. If the testimony continues as it has during the first two sessions, the stations may have nothing to say but "thanks."

Scorching Senate Attack

Washington, Jan. 29.

The hallowed halls of the U.S. Senate resounded Friday (26) in a scorching attack on the FCC's controversial hearing into the local programming of three Omaha tv stations.

Mixing ample shares of partisan politics, Sen. Roman L. Hruska (R.-Neb.) boosted even higher the charges made by NAB Prexy LeRoy Collins that the local programming hearings reveal "meddling and irresponsible" government tactics.

Referring to Collins' speech at the annual NAB confab at Phoenix, Hruska charged:

"It would be reasonable to expect that Collins would be a staunch supporter of the New Frontier Kennedy Administration.

"But in this speech Gov. Collins speaks in stirring defense of the Old Frontier and aims his critical fire at the FCC's New Frontier-type activities in connections with the hearings on local programming in Omaha."

The commission selected the three Omaha channels as typical of a three-station city to hear public views on local programming. A

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TV's 'Great Replacement' (Robt. Q.) Plays a Hunch; Reenters Web Wars

Wants FCC Investigated

Washington, Jan. 29.

Sen. Carl Curtis (R-Neb.) said he may ask Senate hearings of FCC and its local programming hearings in Omaha.

Curtis said he will first ask for a full transcript of the hearing and then decide whether or not to ask for a probe.

"It is going to have to be shown to me," Curtis added, "that these hearings are worthwhile. On the surface it would appear they are nothing more than a three ring circus staged to satisfy a lot of power hungry Washington do-gooders."

NBC-TV Clients' Fancies, Fencing At Springtime

The springtime sales traffic—going, as well as coming—has begun again at NBC-TV. The list o' March arrivals and departures give a clue as to which of the NBC-TV shows are "in," which are "out."

The big one, it'd seem is the loss after two seasons of Douglas Fir plywood from the half-hour "David Brinkley's Journal." It was considered a notable event in tv when this lumber axon, put weekly money in a news video show, but in March it departs. However, the early cancellation notice leaves NBC at least two months to find a matching Brinkley partner for Pittsburgh Plate Glass. (It has been decided that in '63-'64 Brinkley will get a new format—a series of hours interspersed on Tuesdays with Chet Huntley hours and Bell Telephone Hours.)

Kleenex has cancelled its participations in "Dick Powell Theatre" and in the Andy Williams Thursday night hour. Reportedly Liggett & Myers has come in for alternate half-hours in the same Powell show for the rest of the season.

Miles Labs has cancelled spots in "Laramie," "International Showtime" and in Williams' show. And some of the Miles money has gone into the new Monday night Art Linkletter half-hour and the Saturday and new Monday movie schedules on NBC-TV.

Dow Chemical and Minnesota Mining are moving out of the Saturday "Sam Benedict" they told NBC last week. Quaker Oats has also moved out of "Showtime" and put some money into "Laramie," which is unlikely to return next fall.

General Mills pulled out some

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IRISH TV PREFERENCE: CRIME & ADVENTURE

Dublin, Jan. 29.

Detective and adventure series, mostly of American origin, topped the imports for Telefis Eireann (Irish TV) in a three-month survey. They had a total transmission time of 39 hours. Home-produced news and public affairs programs came next with 67 and 62 hours, but imported comedy and cartoon series, again mostly American, were fourth at 57 hours.

Home-produced drama only accounted for six hours transmission time. Of the total in the three months reviewed 286 hours were occupied by imported material, 254 by home-produced programs. The balance was made up of station announcements and promotional material.

Robert Q. Lewis, a daytime game show beamer who augments the Hollywood crackery with big, round, black shellrim glasses that are an honest signature of extra-cerebral action against the average for the emcees of the Sunshine League, is doing a rare turn on Goodson - Todman's "Play Your Hunch." It's rare because it's a comeback, and he's got some salvage for the Cowan, Linkletter, Jameses, Lesters and Morgans who also might get another chain break in the young branch of show biz with a short memory.

Lewis, once known around CBS-TV as "The Great Replacement," came by this second network start a few weeks ago from the localized obscurity of the morning deejay stint on RKO General's KHJ, Los Angeles. His strongest support—against a lot of resistance—was from Mark Goodson, a man suspected in some quarters of having the show biz instinct. Merv Griffin's move to an afternoon variety spread left the "Hunch" hole, and, says Lewis, "Mark really went to bat for me."

It was an afternoon variety show on CBS-TV that was the beginning of network end number-one for Lewis. It came after success as emcee on the quizzer, "The Name's the Same," and his years as "The Great Replacement" during which, he says, he was pictured as a guy who sat in front of the set with sneakers, sprinting to the studio at the quaver of a talent. He subbed mainly for Godfrey, but also Sullivan, Gleason, even Faye Emerson and others.

Anyhow, what to do when the skids start. To Lewis, he and his contemporaries of daytime tv are a "strange, relatively new breed of glib Fuller Brush men." Fortunately, he had developed some extra talents. "I played summer, winter, spring and fall stock," and he had worked up a night club comedy and song act when his name was hot with the housewives. Comedy material, written by a half-dozen of the best comedy writers, cost him $20,000. Typically, it bombed in a Philadelphia trial, scored heavily in a Las Vegas preem. And it held up through such gigs as the Springfield, Ill., club date where the two jolly hoodlums exploded a cherry bomb on stage during his opening number. "They turned

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Multi-Lingual InterTel Special

InterTel, the international production combine headquartering in Munich, has completed in Germany its first multi-lingual variety show starring Van Johnson, Bobby Van and Rita Moreno. For the European market, the show will run 77 minutes but is being tailored down to 54 minutes for the U.S. By its deal with the stars, InterTel can only sell the show in the U.S. to one of the three tv webs.

Produced, directed and scored by Buddy Bregman, the show has been taped with intros in five languages. Most of the songs are English but the show also features Italian singer Tony Dalli and German pop songstress Conny Froboess. Jack Bunch, from the U.S., did the choreography, using an international troupe of hoofers including eight from the U.S. Because InterTel's Munich studios were jammed with other productions the variety show had to be taped at Bendestorf, near Hamburg, which is equipped with a modern studio.

The show has already been sold for telecasting in Germany, Scandinavia, the Low Countries and South America. Mitchell Leiser, InterTel's programming chief, will be pitching the show for U.S. network consideration when the finished print arrives.

InterTel is planning another musical show for April production also topped by U.S. names.

Why WMAR-TV bought Seven Arts' "Films of the 50's"

Says Jack Jett:

Vice President and Director of Television WMAR-TV Baltimore, Md.

"WMAR-TV was the first commercial station in Maryland and the 2nd station in the entire nation to join the CBS Television Network. Since its inception WMAR-TV has been a community leader in public service, television 'firsts'—and audience.

WMAR-TV has always been the leader in this market with its feature film programming, that's why we bought Seven Arts' 'Films of the 50's' . . . to continue our dominance in feature film programming. Before we purchase films we analyze them very carefully paying special attention to three important prerequisites of top quality features:

1—We look for star value in the films.

2—Their impact on the public at the time of its original presentation. This includes the critics' reviews, and the attention given the films.

3—The length of the film . . . this is generally a tip off as to whether it's a class A picture or not.

Seven Arts' 'Films of the 50's' met our requirements on all points, insuring a loyal, happy audience and contented sponsors.

Our success with feature films, incorporating all the Seven Arts' releases thus far, may be attested to by our 'Big Movie Of The Week' on Saturday nights starting at 11 P.M. This is a showcase for first-run features. Our latest audience report, ARB November-December, shows a 61% Metro Share on Saturdays from 11:45 P.M. to midnight . . . an audience of 113,100 homes for WMAR-TV at this late hour!"

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 4500 Estes, Lincolnwood, Ill. ORchard 4-6166
DALLAS: 5041 Charleston Drive Albert 9-2886
LOS ANGELES: 3962 Royal Woods Drive, Sherman Oaks, Calif. STate 8-2276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7168

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data) Individual feature prices upon request.

Tele Follow-Up Comment

NBC White Paper

In the first of four specials on the history and nature of Communism, the "NBC White Paper" series Sunday night 27 focussed on the critical period 10 years ago when Stalin's death touched off a murderous succession struggle among his henchmen. Although the full record of this drama has been cloaked by the surviving dramatis personae in official silence, this stanza attempted to piece together a plausible account of the events through stories told by leading journalists and apostate Communists who were on or near the scene at the time.

The hour, unfortunately, was neither illuminated by any significant new factual revelations, nor any deep insights into the mechanism of Soviet power. The effort to chronicle Stalin's death was frequently burdened with trivial details which 10 years later, add nothing to the understanding of the event. N.Y. Times correspondent Harrison Salisbury, for instance, remembered that he circled the Kremlin a couple of times the night that Stalin was proclaimed dead. This fact, like many others on the show, was pure filler material.

The stanza did include a vivid account of the Central Committee meeting in which Stalin suffered his mortal stroke. This yarn was told [illegible] sharp strokes by an [illegible] journalist who chronicled the [illegible] of the Soviet dictator to Poland. The [illegible] of Beria's designation as CPR chief was unfolded by NBC Bonn correspondent [illegible] while [illegible] Shapiro, [illegible] UPI who was closer to the events, was cut out of the film for some unexplained reason.

In the [illegible] of Russia which [illegible] to be of Soviet origin, there were some excellent shots of Stalin and the rest of the Soviet hierarchy of this era. Like the rest of the show, however, these clips did not probe very far beneath the surface. Who could tell from these close-ups of Stalin that beneath that homely, avuncular appearance there lurked, in his subsequent description by Khrushchev, a paranoiac mass murderer?

Chet Huntley handled the narration in lucid style. *Hawk.*

Steve Allen Show

It might be that Steve Allen has too many talents for his own good. He has a way of over-exposing himself during the course of a seven and a half hour video week on his syndicated Westinghouse entry. It is, of course, admirable that he can play piano, trumpet and other instruments, snap off wisecracks in any circumstance, respond comically when girls from the audience come up to kiss his earlobes or curl his eyebrows and assist professional acts in their routines, but after a few evenings of his virtual one-man show the viewer may begin to wonder how much Steve Allen he needs in his entertainment diet.

Allen has great gifts for television—perhaps most important of all, a genuine style—and has feet in carrying the status on his own shoulders 90 minutes a night, five a week is nothing less than remarkable. But he does use himself up. And for all the brilliant moments that may occur in a single week, the trivial ones outweigh them and make it difficult for the show to grow into a nightly viewer habit on a widespread basis.

The show seems to be mired in stale ideas, from the gimmick spoofing of tv commercials to the stunts of the "Hey, looka me" stripe. One night Allen takes a fling at the flying trapeze, another has him and members of the cast taking a whack at cricket, another involves him in a soccer match and later in the same show he tries his hand at paddle ball. These may be activities you don't see every day on tv, but they fall flat as ways to put out a 90-minute show and cumulatively grow wearisome. In general there are too many bits that have no real substance.

Best of the regular gambits seem to be the candid telephone feature and the interviews that Allen refuses to take seriously. He had a nifty one last week with a shapely gal who tried earnestly to profess the drinking of sherry in the U. S. The show also benefits from guest performances—such as those by the Treniers, Larry Storch and Molly Bee—when Allen keeps out of the act.

For all its shortcomings, the Allen show is excellent nighttime television in its base concept. What it seems to need just now is a bit of thrift on the part of the star, a few new ideas and, undoubtedly, a bigger budget. *Les.*

Today

NBC-TV's early morning "Today" show began its week in a highly melodic vein this past Monday (28). The entire stanza was pegged on the music of Jerome Kern so it really couldn't miss.

The musical end was ably handled by Skitch Henderson and orch and vocalists Florence Henderson and William Walker. The Kern songs ("Yesterdays," "Smoke Gets In Your Eyes," "Long Ago And Far Away") was a pleasing backdrop for the breakfast hour.

Most interesting for the show-tune buffs, though, was the panel of Dorothy Fields, P. G. Wodehouse and Guy Bolton who supplied some inside notes on the composer. They all had worked with him at one time or another and they all had some delightful vignettes to relay about Kern, the pro.

Hugh Downs kept the show going at an easy pace in his role of host and moderator. The salute to Kern is the third time "Today" has turned over its two hours to a musician. Last year special shows were done for George Gershwin and Lorenz Hart. It's a nifty feature for "Today" and fortunately there's still a wealth of material to be tapped. *Gros.*

American Musical Theatre

A Sunday staple for some years, "The American Musical Theatre" has moved to a new WCBS-TV Saturday segment with Earl Wrightson remaining in the key slot, and with the gracious assistance of Susan Johnson and Ralph Curtis.

The initial show in the new time slot dropped the usual interviews. Irving Berlin, the subject of the show, has so much music to his credit, most of it in the realm of popular classics that it was deemed wiser to let the cuts speak for itself for two weeks.

Wrightson, with an audience of high-school students, opened the session with a brief biography of the composer and thence the Alfredo Antonini Orch plus the singers sang their way through a small portion of his hits, which encompassed writing for an era when songs had to be plugged without the aid of mass communications media. Much of his output has the feeling that he wrote for people rather than voices.

"The American Musical Theatre" continues to be edifying as well as entertaining and Wrightson conducts the show affably and capably. The layout is presented with the cooperation of the Board of Education which gives it an official imprimatur. It's tenor is such that it is an authoritative spokesman for the music of the he tapped. *Jose.*

CITIES, PEOPLE & ARCHITECTURE

With Charles E. Colbert
Producer-Director: Jay Miller
30 Mins., Sat., 7:30 p.m.
WNBC-TV, N. Y.

WNBC-TV has mined that rare nugget, an academic talent that makes tv sense.

In cooperation with Columbia's School of Architecture, the NBC flagship is producing, "Cities, People & Architecture," hosted by the school's dean, Charles E. Colbert. In the premiere Saturday (26), Colbert made a cogent case for volumetric zoning—multi leveling of metropolitan areas—taking as an example the fascinating plan the school has worked out for downtown Dallas.

Colbert was neither pedantic, nor a bore, nor did he talk down or confuse his points with the esoteric. Filling a blackboard with simple, graphic sketches, and using still photo blowups as further illustration, the prof revealed the story behind and the aims of the Texas project.

He argued his belief that a similar multi-level plan would enrich primarily for people—the environment of Manhattan. *Bill.*

THE WORLD OF BENNY GOODMAN

With Alexander Scourby, narrator; Gilbert Seldes, Willis Conover, Teddy Wilson, others
Producer-Director: Gene Jones
Writer: Joseph Liss
60 Mins., Thurs., 8:30 p.m.
PUREX
NBC-TV (film)
(*Edward Weiss*)

This hourlong program, another in "The World Of ____" special series by NBC's Special Projects unit, was slick—almost too slick at points—but it just wasn't the world of Benny Goodman. "Benny Goodman In Russia" might have been a better title, and no less pedestrian, or the hour film might have been entitled, "We Don't Play That Kind of Music Here, Tovarich."

NBC scraped up a brief opener from stock footage of the strident '30s, and then, also briefly, went into Goodman's life from the '40s on, noting appreciatively his penchant for chamber music, his precision and demanding musical nature and his desire to be a family man, sometimes with a fishing rod as his instrument instead of the clarinet that made him King of Swing. When it came to analyzing the man, Special Projects writer Joe Liss got so enthusiastic about the technique of quick cuts from one interviewee to another, that much of the meaning was lost in the jet stream of a speedy film editor.

It is possible that pegging the show in the first place, to Russia's reaction to the man from Chicago and his music might have been a better come-on for NBC-TV's promotion men. But whether it helped promotion-minded executives is really not important, it is important that this view would have given the stanza greater drive, at less speed. Not all the Russians, to put it simply, liked jazz, a few did, and for them Goodman really blew.

There was also enough of his music, some not tracked too well on NBC's sound equipment, to satisfy Goodman's many domestic aficionados. The sum of this tv brew was more foam than body. *Art.*

JOINT APPEARANCE

With Marvin Kalb, Stuart Novins, Olga Cheshezhina, Vitaly Mateyev, Viktor Maevsky
Producer: Warren Bush
60 Mins., Sun., 4 p.m.
CBS-TV (film)

As experienced and intelligent as Stuart Novins has always seemed, CBS News will nonetheless miss sorely the mightily impressive services in Moscow of Marvin Kalb. Novins recently re-

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HOLLYWOOD: THE FABULOUS ERA

With Henry Fonda, narrator
Producer-Director: Jack Haley Jr.
Writer: Winhall Fleum
60 Mins.; Wed. 7:30 p.m.
PROCTOR & GAMBLE
ABC-TV, from Hywood (film)
(*Boston & Bowles*)

Hollywood is truly an endless source of programming material for television. After the features have been spun off, they can be cut into small pieces and welded together into kaleidoscope view of time evolution. After that, the feature fragments can be blended with newsreel shots of Hollywood stars into historical documentaries, like "Hollywood: The Fabulous Era."

Sewn together from film bits ranging back to the birth of sound movies in 1927 to the current era of block-busting spectaculars, this special was a fascinating slice of Hollywood life, on and off camera. A show could hardly fail to be arresting which paraded across the screen such personalities as Al Jolson, singing in the epoch-making "Jazz Singer"; John Barrymore in "Richard III," Dick Powell and Ruby Keeler, Emil Jannings, Edward G. Robinson, Jimmy Cagney, Humphrey Bogart, Mae West, Cary Grant, Greta Garbo, James Stewart, Paul Muni, Bette Davis, Shirley Temple, Mickey Rooney, the Marx Bros., Gary Cooper, Jean Arthur, Katherine Hepburn, Frederic March, Ronald Colman, Fred Astaire and others from Hollywood's golden age of the 1930's and early '40s.

From more recent films, there were shots of Marilyn Monroe in a prophetic scene from "Some Like It Hot" in which she pleaded with Tony Curtis not to commit suicide!, Marlon Brando and Rock Hudson. The evolution of Hollywood from its accent on gangsterism in the early 1930's to the sweetness-and-light of Shirley Temple was covered in a sharply written script. One of the highlights of this period were the staggering musical productions of Busby Berkeley, a target for the highbrow critics of that time who, in retrospect, may be considered to have elevated pop choreography into a fantasy of pure technique. Also covered in straight-style was the devastating impact of tv on films, engendering the cycle of horror reeking teenage films and now culminating in the flock of epics such as "Mutiny on the Bounty," "Lawrence of Arabia," etc.

Henry Fonda handled the narration in persuasive style. Elmer Bernstein furnished an effective score for this David Wolper Production. *Herm.*

EISENHOWER '63

(CBS Reports)
With Walter Cronkite
Exec Producer: Fred W. Friendly
Director: Don Hewitt
60 Mins., Wed., 7:30 p.m.
CBS-TV (tape)

Once again CBS's Walter Cronkite sat down with Dwight D. Eisenhower for an updated account of the ex-President's thinking about the world in general. The end result provided a fitting companion piece to the three previous Eisenhower-starring "CBS Reports" episodes.

Taped early last week at Ike's winter bungalow at Palm Desert, Calif., the informal conversation again emerged as an altogether revealing, down-to-earth portrait of an elder statesman.

If, on occasion, his partisanship was showing, in the main he spoke as an American with an acute sense of responsibility. Particularly for students of current events and as research for future historians, these CBS-inspired documentations, along with the network's conversation pieces with another ex-President, Harry S. Truman, have inestimable value. It's a contribution in the recounting of history-in-the-making for which CBS can be proud.

In response to the calm, measured, concise and acute probing by Cronkite who, as before, never betrayed the slightest evidence of the fright, the ex-President in characteristic pose and prose touched on Khrushchev and the recent Cuban crisis, the incident of Adlai Stevenson and national security, referring to the only episode of leakage during his own administration, he favored slapping in prison both the columnist and the man responsible for the leak. Mr. K's stance of attitude on inspection we should explode it to the utmost; deGaulle and the Common Market ("I like him even admire him, but he can be very difficult, it would be unfair to ascribe to him motives of sheer egotism, but perhaps an overweening self-confidence").

He explored space exploration ("what great value is there in challenging anybody to reach the moon?"), the missile gap ("There never was one; there isn't any now"), and the defense program ("we're spending too much on it; it's reckless to pile up such extraordinary debt.")

And as a summup on the free world since the war: "The score's on the plus side." *Hose.*

Foreign TV Reviews

A MAN TO REMEMBER

Producer: Wyn Roberts
Director: John Mead
50 mins; Wed. 9:15 p.m.
Television Wales & West, from Cardiff.

This was a humble attempt to mark with respect the centenary of the birth of a page from history: David Lloyd George, fiery whitemaned Welsh hero, political giant of the early 20th century, architect of Britain's present welfare state, provocative during his life and controversial after death. TWW aired it on the eve of the centenary day, Jan. 17, having offered it around for networking in the hope that the entire country would get a chance to pay passive homage to the man credited with helping Britain out of the mess of World War I.

Three companies ducked it, but it would be difficult even to imagine imputations of ulterior motives for in fact the effort, as a piece of tv documentary entertainment, was a little frail.

John Mead recently did a superior job with a profile on Dartmoor, the bleak prison.

With the Lloyd George study, helped though he might have been by parliamentarian Anthony Wedgewood Benn, as linkman and the subject's MP daughter Lady Megan Lloyd George and historian A. J. P. Taylor to sum up, Mead seemed like a man walking on broken glass with bare feet. Everything held its breath in the "presence" of a great man and as a result the opening reason for doing the program—that young people knew only the name as part of learning—was not fulfilled. Scrimpy film of the subject in his heyday (there must be buckets of it around) and pointless footage of his birthplace and early working locales as they are today, helped confuse the picture so that by the time historian Taylor came to his fitting eulogy, those who knew little of the man before were not much better informed. *Pete.*

MR. JUSTICE DUNCANNON

With Andrew Cruickshank, Miles Malleson, Robert Atkins, Arthur Howard, Mary Laske, Edwin Apps, Charles Hill, Bonnie Handley, Larry Burns, Arthur Magne, Billy Milton, Cullum Jones, Raymond Mudge, John Lawrence, Frank Littlewood
Producer: Graeme Muir
Writers: Frank Muir, Denis Norden, Mary Cecil
25 Mins., Fri., 8:30 p.m.
BBC-TV, from Ladon

This is a successor to the earlier "Brothers in Law" show, culled by BBC-TV from the bestselling novels of Henry Cecil. One segment introduced the figure of Justice Duncannon, a stern but humane law-giver, and he is now promoted to the central figure in this series, with Andrew Cruickshank continuing his fruity and solid portrayal.

The initialler was somewhat daunting and disappointing, for it involved Duncannon in a verbal quibble about the word "sure," which the jury has to be before bringing in a verdict. Entangled in the differences between "absolute

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ALUMNI FUN

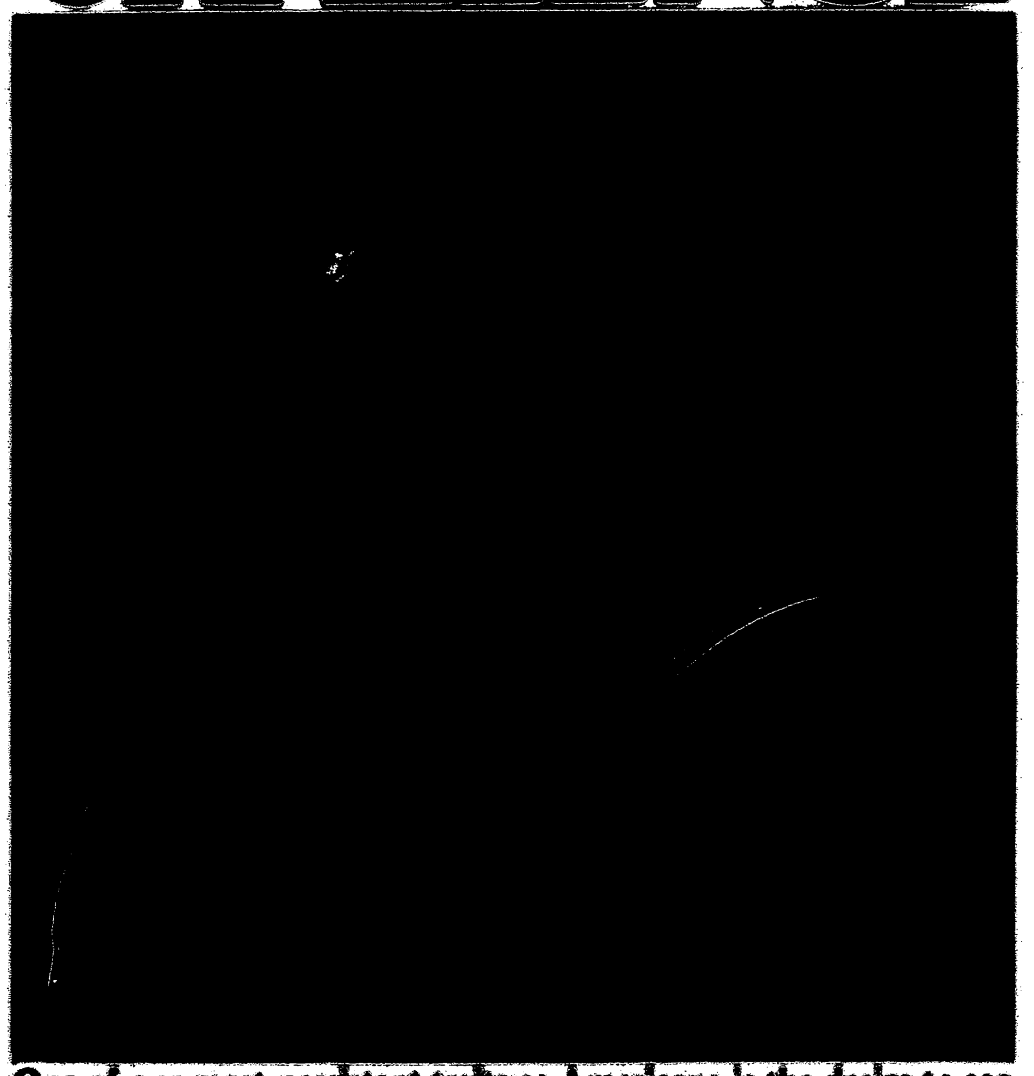
With John K. M. McCaffery, Bill Shipley, others
Exec. Producer: John Cleary
Director: Ben Winston
30 Mins., Sun., 4:30 p.m.
AMERICAN CYANAMID
ABC-TV, N.Y.
(*D.F.S.*)

"Alumni Fun," the new ABC-TV Sunday afternoon quiz show that pits important old grads of one college against another, isn't much fun.

Show begs comparison with "College Bowl," the undergrad quizzer on another web. Student show gets its excitement from a buzzer system the kids use with the quickest wits getting a shot at the question tossed out by the emcee. On "Faculty," newsman John K. M. McCaffery takes a team at a time, extracting answers on rather simple current-events queries. It's all too casual on show caught, Sunday (27). George Washington U.'s previous week's winners faced the U. of Texas in a tie. Instead of inviting both teams back (maybe the contestants had previous commitments), the following week's returnee was decided by a flip of a coin. It was anticlimactic, if what went on before could be said to lead to a climax.

For George Washington U. panelists were football star Eddie LeBaron, U.S. Mint director Eva Adams and business exec Jacob Rosenthal. Texas grads were American Airlines chief C. R. Smith, actor Rip Torn (who apparently knew everything, mailing vociferously everytime another member of the team came up with a right answer) and former Gov. Allen Shivers. Texas will return. *Bill.*

THE GREAT CHALLENGE



One of our most persistent traits as Americans is the desire to see how we are doing and where we are going—to discover whether the realities of our lives, as individuals and as a society, measure up to our hopes and aspirations.

For the past five years CBS News has furthered this process of national self-examination in a notable series of full-hour broadcasts called "The Great Challenge" in which the nation's performance is measured against its promise. The series begins its sixth season next Sunday afternoon at 4 PM with a significant discussion on "Education in the American Democracy" by a panel of distinguished experts, broadcast from the Caspary Auditorium of the Rockefeller Institute and moderated by CBS News Correspondent Eric Sevareid. The panel includes: Mrs. Mary I. Bunting, President of Radcliffe College; U.S. Representative Peter Frelinghuysen (N. J.); Dr. Henry T. Heald, President of The Ford Foundation; Dr. Maxwell Rafferty, California State Superintendent of Public Instruction.

On Sunday February 10, at the same time, a panel of outstanding scientists will examine "Science in the American Democracy." The three remaining Sunday afternoon broadcasts will consider government and the economy (February 17); the arts (February 24); and finally "The Individual in the American Democracy" (March 3). In presenting the nation's leading authorities as they survey their special fields of knowledge, CBS News uncovers still another area of illumination and insight into the complex nature of our times. CBS NEWS

TV-Radio Production Centres

IN NEW YORK CITY . . .

Joseph Stamler, v.p. and general manager of WABC-TV, cited by the New Jersey Council of Churches for the Christmas special, "The Sound of Christmas" Frank Little, WABC-TV's publicity chief, now also named director of community relations for the station . . . Bob Correll in New York from the Coast for Artists Agency Corp. confabs with network execs. Meta Rosenberg, of same firm, also in New York to show pilot of Crosby Productions' "Breaking Point" to ABC-TV execs . . . Allan Sullivan appointed by WABC Radio to write and broadcast reviews of all new Broadway shows Dorothy Gordon, emcee of WNBC-TV's "Youth Forum," sifting facts with adults Feb. 5 when she moderates a panel discussion at the O'Keon Press Club on "Asia in the 21st Century" . . . Joyce Brothers talking Friday (1) at the N. Y. Philanthropic League . . . Rocky Graziano, pugilism's 'Rory Riggins, to review, next Tuesday (18), a legit production called "The Endless Crown," which is made up of music, poetry and other writings by the kings and queens of England; it is for NBC-TV's "Today" . . . Bill Fennel to become operations manager of WNBC-TV . . . Bud Collyer announcing in Miami weekend to serve as emcee of the International Boat Show parade taking place there. CBS publicities producer Ben Kalberman, director John J. Desmond and associate producer James Pentin to Israel this week for a month and a half of documentary shooting about the young nation . . . NBC manager of publicities George A. Heinemann was an adviser at a recent D. C. confab of the trustees of the American Freedom From Hunger Foundation . . . Hilda Watson, NBC's coordinator of public service announcements, retires this month—after 38 years with the network . . . NBC International bosses George Graham and Jon Klein on flying trip to the Mexico City office and then rest of Latin America . . . Friday (1), on Casper Citron's WRFM strip, will appear actress Madeleine Sherwood, director Alfred Ryder and author Oliver Hailey, all involved in the upcoming legitter, "Hey, You Light Man" . . . WCBS radio producer John Cherin (Jack Sterling's morning strip) named producer for Chris Schenkel's CBS Radio web show, "World Wide Sports" . . . Tarnad Productions proxy Stirrett Taylor readying "Beauty Break," video syndication strip which should hey in March . . . WCBS talent Bob Maxwell working on a script for legit . . . WOR radio and tv press chief Hal Bokel and wife vacationing in Miami . . . Exec producer Quinn Martin in New York with finished print of QM Productions' "The Fugitive," David Janssen starrer for ABC-TV . . . Don Cochran has signed a representation deal with General Artists Corp.

IN HOLLYWOOD . . .

Forman Gosden and Charles Correll gifted Univ of Southern California with the original radio scripts of "Amos 'n' Andy" and its Chicago predecessor, "Sam and Henry." In the collection are 350 "Sam and Henry" and 4,000 A & A's. They're on public display in the Doheny Library Treasure Room . . . Ben Alexander, who was Jack Webb's partner in Dragnet for seven years before he was buried. He owns a funeral parlor in Fresno and several other properties there. . . . Ex-Fox starlet Grace Stafford wed . . . Jack Douglas told his friend Elton Rule, veepee of KABC-TV, to expect his copyright of the "Lassie" production company to be terminated by tennis star Gussie Moran and Tom Kennedy . . . Western Radio & Television Assn. will hold three-day meet Feb. 2-24 to probe the ills of the media . . . Lee Lawrence, pubber of the Dutch Rouge formerly the Earl Carroll theatre will be renamed the Kool Town hot spot without the frills for the part-time year. No enough summer interest . . . Dell Comics is bringing out "Fan Mail Letters" being assembled by Dr. Wallace Ross **Portland Rines** Sr. is being edited by Joe McCaffrey, ex-wire columnist, . . . 3,000 Lines. The Allen correspondence is as in days of yore—colorful, picturesque style.

IN CHICAGO . . .

Dick Jongers has moved up to general sales manager of WGN-TV. Spot was created when Irv Wilson took a post with ABC-TV in New York . . . Pat Weaver a staff producer of WBBM Radio, now is publicity director . . . vice Paul Lazarus, who joined the Don Young pr. firm . . . Steve Allen is on for a couple days this week to promote his syndicated series. He's doing guest shots for the Saturday outings of "Kup's Show" and "Marty Faye Show" on WBKB . . . Home Federal has renewed WNBC's weekly documentaries for another cycle of 13 . . . Press agent secretary Dorothy Kamin stalls to Red Quinlan's outer office when the WBKB boss man needs his present secy Mary Janda, Feb. 23 . . . Richard Valeriani, network correspondent for NBC News in Chi, will do Le radio web's 7 p.m. CST news stint from here . . . Jay Andrew and wife are both in Highland Park Hospital with hepatitis. Ollie Reymond is spelling him on WBBM Radio's "Music Til Dawn" . . . Hal Stark of same station is in Passavant for tests . . . Robert Emery, ex-Crosley, joins WIND as asst. program manager . . . Gus Chan resigns from WAAT Peoria to return to Chi as program director of John Weigel's UHF station WCIU, promising to go on the air in May. Chan will do a video version of his former WMAQ stanza, "No Rhythm" . . . WBBM-TV's next "Repertoire Workshop" entry will be "Ghost of 44 Kelly" with Oscar Brown Jr. . . . Bea Arnetti, a secretary in the WMAQ sales dept. who once took a workshop course with program manager Howard Keegan, was tapped last week as a director.

IN LONDON. . .

Granada got **Duke Ellington** for an exclusive hour-long show to be networked on Feb. 12. **Peter Knight** is the musical associate for the show . . . The biggest audience for an opera ever recorded by the BBC was the 2,750,000 who watched its production of "Carmen" just before Christmas . . . As a comparison, more than 30,000,000 watched the Queen deliver her traditional Christmas Day message . . . The "Black Nativity" production by AR-TV in connection with Westinghouse and Gospel Inc aired on Christmas Day won the special UNDA award at the Monte Carlo Festival . . . BBC's scooping reporter John Timpson and cameraman Bernard Hesketh on the two months' Royal tour of the Pacific and Australasia . . . "Coronation Street," Granada TV's extraordinary chart top-snatcher for two years, was watched by 9,116,000 viewers on its Wednesday Jan. 9 segment the largest audience ever recorded for an ITV program. This beats the previous high, for the same show, on Oct. 3 '62 when the figure was 8,800,000 . . . BBC yesterday (29) screened the NBC Special Project Film "The World of Jacqueline Kennedy."

IN SAN FRANCISCO . . .

Dr. Frank Stanton, president of CBS, has been elected a director of Stanford Research Institute, semi-autonomous agency affiliated with Stanford U. which handles a variety of projects. It helped design and lay out Disneyland, did research for Harrah's Clubs at Reno-Tahoe on bus-riding patterns . . . Lamont (Tommy) L. Thompson is new sales manager for KPIX (Channel 5), CBS outlet. He replaces Bill Bunefield, who resigned, and headed East . . . KRON-TV (Channel 4) devoted

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Geritol: 'T'aint So

Washington, Jan. 29.

The makers of Geritol have denied Federal charges against them that they make misleading claims in radio, television and newspaper advertisements about spiking up tired blood.

The Federal Trade Commission filed the charges in a complaint alleging Geritol liquid and tablets will not combat tiredness, loss of strength or the rundown feeling.

J. B. Williams Co., Inc. product manufacturer, and its advertising agency, Parkson Advertising Agency, Inc., both New York, answered the FTC charges in a brief asking dismissal of the complaint.

Neither Rain Nor Snow Can Stay Antoine's Series

Jon (Tex) Antoine, WNBC-TV's late-night weather man in New York, has parlayed his five-minute daily forecasts into one of the most prolific careers in show business. Known for his own assured meteorological reports and his deadpan Uncle Wethbee character, Antoine also works on numerous tv commercials, as the narrator of numerous industrial films and as the host of his own WNBC Radio science show, "Journey Into Nature." He's also author of a children's book on the weather being published shortly by Dodd-Mead.

Originally a staff announcer for WNBC who was assigned back in 1949 to do the weather reports, Antoine has since branched out as a free-lance talent and independent packager. He owns the Uncle Wethbee character and also his talent for creating visual devices on other commercials, but tries to limit these gimmicks to no more than two in any area at any one time. Working without an agent, Antoine has incorporated himself under the title of the Ology Co.

From some one who just knew enough to get out of the rain when he began his weather reports, Antoine now ranks as a well-informed amateur in this field. While he can't analyze a radar picture, Antoine has developed to the point where he can wrestle with such concepts as "back occlusions" and "inverted lows" which are the stock-in-trade of the experts. Actually, Antoine is fed all the data he needs right before showtime by the U. S. Weather Bureau station in New York which is located in the same building as the NBC studios in Rockefeller Center. In a one-man effort, he creates all the visual angles on the show while adlibbing the weather reports.

Antoine gives his stamp of approval to the bevy of femme speakers now doing the weather reports. While he regards himself as leaning to the technical side, the weather girls do the forecasting without the science accent, an approach which Antoine thinks is entirely legitimate.

TV Vs. Print: Some New Evidence In CBS 'Profile' of 6,000 Interviewees —On Other Madison Ave. Fronts

By BILL GREELEY

Back in the early 50's when tv was flexing its commercial muscles, Life mag indulged in an expensive promotional philanthropy for the magazine industry, the Alfred Politz "Five Media" study.

It was memorable in at least two ways. First, the findings provided Look magazine with a marvelous selling premise that the Cowles org trumpeted in full-page newspaper promotion ads that undoubtedly cost Life dearly. Second, the study spawned the now famed Madison Ave. truism, "you can't compare apples and oranges." In other words, video might be getting hot, but magazines will always stand alone in their unique value to advertisers.

Television's answer to that one has been long in coming. Last week CBS-TV, in a burst of all-industry promotional philanthropy, premiered a major research project titled, "Taking the Measure of Two Media." The elaborate brochure that agency and client groups will be taking away from the film presentation has a slick-cover, full-color illustration that would be at home in a Life mag editorial food spread. It shows half an orange and half an apple taped together by a yellow, cloth tape measure.

The study, researched by Audits & Surveys Co., Inc., and developed by the CBS-TV research department under Jay Klauberg, purports to "move on from the traditional measurements of audience size to focus on the attitude-changing impact of advertising on individual members of media audience and in so doing, permits the most complete measure yet developed of the comparative advertising effect of different media." And that specifically means, television vs magazines.

Compared was the advertising impact of tv blurbs and magazine ads by measuring audience response under normal conditions of exposure to parallel magazine ads and television commercials for 13 nationally-distributed products.

Magazine ads were in Life, Look, Reader's Digest and Saturday Evening Post. The blurbs were on 18 nighttime network shows covering all three networks.

After 6,000 interviews across the country, CBS drew the following conclusions:

1. Television made 21% more people more aware of an advertised brand than did magazines per advertising dollar spent.

2. Television made 42% more people more certain of a brand's advertised values than did magazines per advertising dollar spent.

3. Television made twice as many people increase their evaluation of an advertised brand than did magazines per advertising dollar spent.

The 14-minute animated color film made for the presentation was produced and directed by Louis Dorfsman and George Bristol of CBS and designed by Sol Rosa & Assoc.'s in collaboration with CBS-TV, read the credits. Format Films did the film production. Narration by Warren Morgan and music by Jeff Alexander. Apples and Oranges by the All Mighty.

GE&B Loves GE&B

Dave Susskind's "Open End" discussion show gets a reprieve in San Francisco via funds contributed by Guild, Bascom & Bonfiglio agency of that city, because, says board chairman David Bascom, the agency has a "moral responsibility" and "selfish interest" in the series.

Due to be axed Jan. 20 by educational channel 9, KQED-TV, "End" had been supported for the last two years by a grant from Burgermeister Brewing. Upon leaping to the cause, Bascom said, "We feel an advertising agency today has a moral responsibility to contribute to betterment of communications and encouragement of the free expression of ideas and opinions. Providing a grant to keep 'Open End' on the air in our home town is one small step in this direction. (In addition we are sincerely convinced that our powerful, hard-hitting non-commercials on this show will garner us a minimum of three new accounts, with an aggregate billing in excess of $4,297,500.)"

WPAT's Philly Bash

WPAT, New York area's Capital Cities station, will toss a dinner and theatre party tonight (30) for 70 Philadelphia agency and client folk. Guests will dine at the Barclay, then catch the new musical, Tovarich.

Hosting will be Cap Cities-WPAT execs Dan Wenig, Buck Johnson and Norm Flynn, salesman covering Philly. On the call exces will be from N. W. Ayer, Aitkin-Kynett, Bauer Tripp-Foley, the Buckley Org, Arndt-Preston Chapin-Lamb & Keen, Lewis & Gilman and others.

It's Nice Work If You Can Get It

London, Jan. 29.

Within six hours of taking up his new appointment as BBC-TV's drama supervisor Sydney Newman found he had been promoted. He believes this is the first time in television history that a production executive has been upped to higher level on his first day in office.

It was on Monday (14), when Newman officially moved over to BBC from the commercial outlet, ABC-TV. His appointment as head of the corporation's drama department had been announced some months previously, but he still had time to run on his ABC contract.

On his first day at the BBC's television centre, Newman learned that he had been given group status for drama, to take into account his duties when the corporation's second channel gets under way in the spring of 1964.

As his present assignment includes supervisory authority on all the webs dramatic series, apart from its regular base drama programs, Newman finds himself as executive chieftain for more than 350 shows a year. These include 52 Sunday night plays, 52 Friday night plays, at least 26 in the "Maigret" skein, a further 50 in the "Z Cars" series, plus at least 100 in the bi-weekly "Compact" dramas.

His authority however does not extend to such presentations as the weekly "Dixon of Dock Green" and the weekly acclaimed "Steptoe and Son" series, both of which fall within the province of the light entertainment division.

GREENE'S WBC SLOT

Henry V. Greene Jr. has been named national television sales manager for Westinghouse Broadcasting Co.

He moves up from WBC's Pittsburgh station, KDKA-TV, where he has been sales chief for the last four years.

A Sequel To Alger Hiss B'cast

ABC Radio chieftain Robert Pauley wrote a sharp rebuke to an executive of Utah State U. for refusing his students permission to participate in a nationwide essay contest re youth's stake in the labor market sponsored by AFL-CIO and ABC. Pauley called the act "reprehensible."

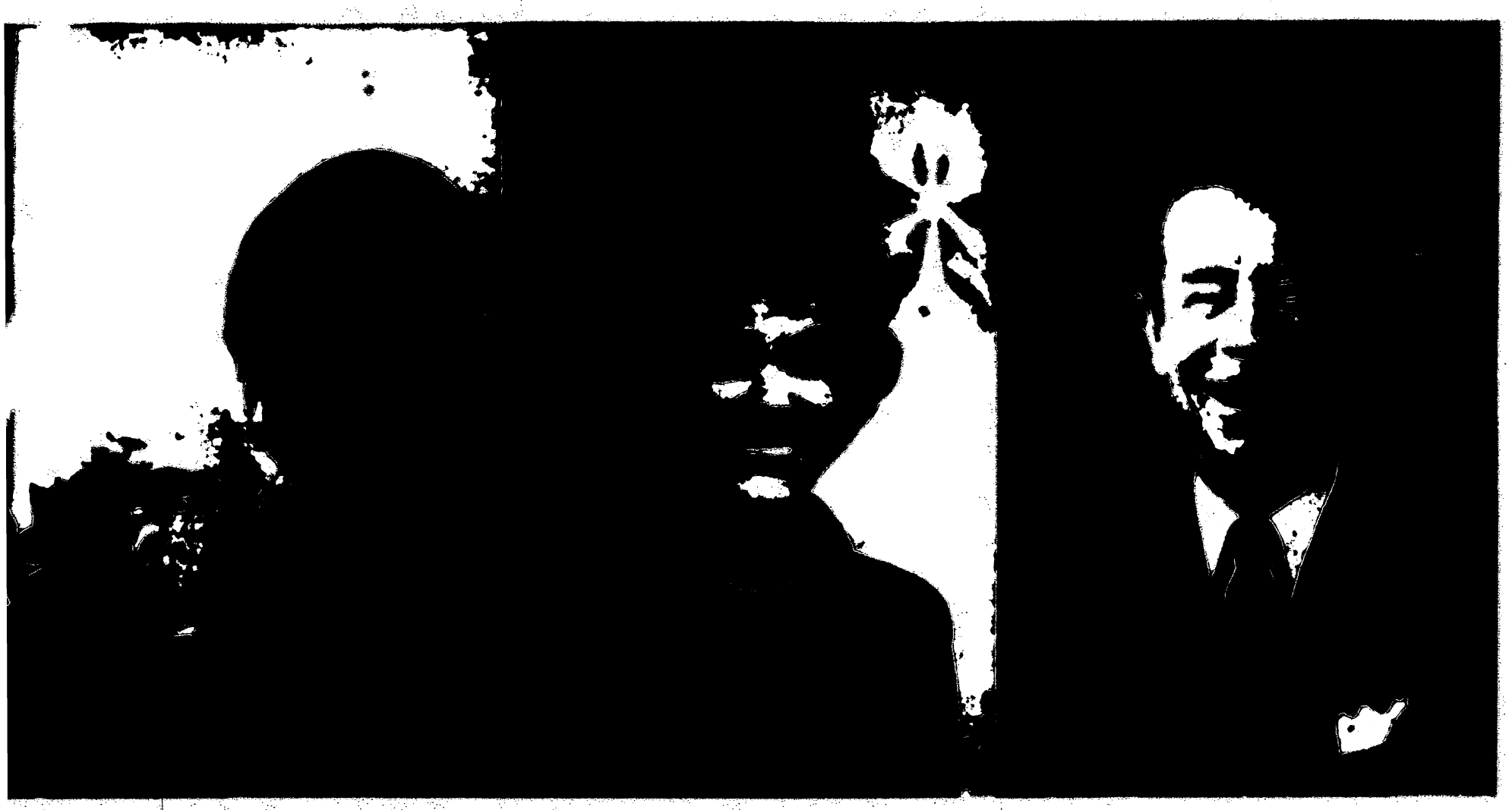
According to ABC and to commentator Edward P. Morgan who took note of the university position on ABC Radio late last week, John J. Stewart of the information services department at the school refused his students' permission to enter the contest. Stewart was quoted as writing to Pauley: "I would not care to have my students participate in a contest sponsored by a network whose tv affiliate would have Alger Hiss on under the circumstances that ABC did recently. I think it is high time all radio and tv commentators became objective or at least ethical in their handling of news subjects." Stewart was obviously discussing Howard K. Smith's decision to use Hiss as an interviewee on a recent bio of Richard M. Nixon.

Pauley of ABC wrote back, "As a result of your paternalistic attitude I only wonder when, if ever, your students will be permitted, or, indeed, be able to decide for themselves issues vitally affecting their future education, income and the future of America.

"By your arbitrary and prejudiced act you are, of course, depriving your students the opportunity of a cash scholarship for graduate education. Guilt by association, I thought, was part of our past, the ABC Radio and Television networks are autonomous and your endeavor to take sanction against your students for something which you personally didn't like on ABC TV is the most reprehensible form of subjectivism. Precisely are you even qualified to use the word objective?"

THEY'RE HAVING A GREAT TIME
(so is all of Cleveland)

WHBZ • WHBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KYW • KYW-TV CLEVELAND
KDKA • KDKA-TV PITTSBURGH • WIND CHICAGO • WOWO FORT WAYNE • KPIX SAN FRANCISCO



Mike Douglas and Dr. Frank Baxter, Rudolph Bing, Vivian Blaine, Joe E. Brown, Pat Carroll, Dagmar, Arlene Dahl, Linda Darnell, Denise Darcel, Yvonne DeCarlo, Johnny Desmond, Billy DeWolff, Mike DiSalle, Mrs. Cyrus Eaton, Dr. Bergen Evans, Joe Garagiola, Dody Goodman, Dick Gregory, George Jessel, Helen Hayes, Ben Hecht, James Hoffa, Julius LaRosa, Art Linkletter, Sammy Davis, Jr., José Melis, Louis Nye, Pat O'Brien, Dennis O'Keefe, Frank Parker, Drew Pearson, Carmel Quinn, Jackie Robinson, Richard Rodgers, Maxie Rosenbloom, Walter Slezak, Dr. Benjamin Spock, Jan Sterling, Jack Teagarden, Dr. Edward Teller, Forrest Tucker, Vivian Vance, Margaret Whiting, Henny Youngman.

They're only some of the nationally known participants appearing on *The Mike Douglas Show*, a Cleveland daytime television program seen live Monday through Friday for 90 minutes on KYW-TV. Some of them have done week-long co-host shots. All have had a chance to take part in discussions, to interview other guests and studio audiences, to express their own opinions.

Cleveland really has something to be excited about! *The Mike Douglas Show* is big on entertainment. It's big on public information. It's big on current, topical, and provocative content. And it's locally produced.

What KYW-TV is doing in Cleveland reflects the WBC group as a whole. Westinghouse stations are encouraged to create exciting, local television programs to supplement their network schedules. Like the unique pantomime of *Lorenzo and His Friends* in Baltimore. *The John Reed King Show* every morning in Pittsburgh. The crime documentary series, *Works of Darkness*, in San Francisco. Live telecasts of Cleveland Symphony and Cleveland Play House performances. *Boomtown*, from Rex Trailer's "ranch" in Boston.

Such programs arouse community interest. They demonstrate daily the fact that community responsibility evokes community response.

WESTINGHOUSE BROADCASTING COMPANY, INC.

VARIETY - ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top 10 network shows, on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIODS: NOVEMBER 7 - DECEMBER 4, 1962.

Str.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Andy Griffith	WBBM	797,000	37
2.	Ben Casey	WBKB	788,500	37
3.	Garry Moore	WBBM	788,400	37
4.	Lucy Show	WBBM	788,000	36
5.	Danny Thomas	WBBM	748,900	35
6.	Candid Camera	See Chicago	WBBM	745,000	35
7.	My Line; See Chicago	WBBM	730,500	34
8.	Jack Benny	WBBM	724,300	34
9.	Beverly Hillbillies	WBBM	711,500	33
10.	Dick Van Dyke	WBBM	688,300	31

Str.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	265,000	17
2.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	260,000	15
3.	Rocky & Friends (Wed., Fri. 6:00)	WGN	PAT	252,000	13
4.	Bonino 20's (Wed. 6:30)	WGN	Warner Bros.	250,000	13
5.	Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	252,100	11
6.	Third Man; PB (Fri. 9:30)	WGN	KTA	254,500	11
7.	Sheldon; PB (Fri. 8:30)	WGN	MCA	243,300	10
8.	Mr. Lucky (Fri. 9:30)	WBKB	Official	200,000	9
9.	Superman (Sat. 11:00)	WGN	Flamingo	198,000	10
10.	Biography (Sun. 9:30)	WGN	Official	198,300	9

Compet.	Sta.	Total Homes
6:00 Report; CBS News	WBBM	282,000
6:00 Report; CBS News	WBBM	281,000
6:00 Report; CBS News	WBBM	265,000
Wagon Train	WBKB	470,700
6:00 Report; CBS News	WBBM	214,000
Jack Paar; Jacqueline	WNBQ	685,300
77 Sunset Strip	WBKB	480,300
Jack Paar; Jacqueline	WNBQ	682,000
Jack Paar; Jacqueline	WNBQ	685,300
Big King	WBBM	158,400
My Line; See Chicago	WBBM	720,300

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIODS: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Danny Kaye; Bonanza	KRON	396,000	38	1.	Divorce Court (Sat. 6:00)	KRON	Shaver	208,700	26	Marshall J. Matty's Funnies	KPIX	130,300
2.	Red Skelton	KPIX	395,000	38								KGO	111,000
3.	Lucy Show	KPIX	388,700	38	2.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	195,000	19	Fight Close Up	KGO	136,000
4.	Beverly Hillbillies	KPIX	350,300	35	3.	You Asked For It (Thurs. 7:00)	KTVU	Crosby-Brown	188,500	16	Across The 7 Seas	KPIX	127,000
5.	Dr. Kildare; Bob Hope	KRON	300,900	27	4.	Sea Hunt (Tues. 7:00)	KRON	Ivanhoe	187,500	13	M Squad	KPIX	145,100
6.	Disney World	KRON	288,700	26	5.	Bigpond (Mon. 7:00)	KPIX	UA-TV	163,000	14	Flying Doctor	KTVU	132,700
7.	Jack Benny	KPIX	288,100	25	6.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	165,500	14	News Report; CBS News	KPIX	128,900
8.	Gunsmoke	KPIX	281,400	27	7.	Biography (Wed. 7:00)	KRON	Official	161,000	15	One Step Beyond	KPIX	130,900
9.	Ben Casey	KGO	281,100	25	8.	Deputy (Fri. 7:00)	KPIX	NBC Films	155,000	13	Wagon	KTVU	98,400
10.	Jackie Gleason	KPIX	278,300	26	9.	Death Valley Days (Tues. 6:30)	KRON	U.S. Borax	147,000	12	News Report; CBS News	KPIX	112,900
					10.	M Squad (Tues. 7:00)	KPIX	MCA	145,100	14	Sea Hunt	KRON	147,500

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIODS: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Ben Casey	WXYZ	429,200	40	1.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	248,900	22	News; Sp's; Hunt-Brink	WWJ	245,670
2.	Beverly Hillbillies	WJBK	402,400	38	2.	Shannon (Fri. 10:30)	WXYZ	Screen Gems	235,100	20	Jack Paar; Jacqueline	WWJ	300,810
3.	77 Sunset Strip	WXYZ	422,000	37	3.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	211,700	18	News; Sp's; Hunt-Brink	WWJ	279,261
4.	Red Skelton	WJBK	407,900	34	4.	Superman (Thurs. 6:30)	CKLW	ITC	208,800	18	News; Sp's; Hunt-Brink	WWJ	274,890
5.	Lucy Show	WJBK	403,700	33	5.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	204,000	16	Mr. Ed; Oddities	WWJ	181,201
6.	Jack Paar; Jacqueline	WWJ	395,600	29	6.	Mr. Magoo (Wed. 7:00)	CKLW	Tel Personal	193,000	16	Groucho Marx; Prince	WWJ	211,899
7.	Candid Camera	WJBK	379,400	30	7.	Everglades (Fri. 7:00)	WJBK	Ivanhoe	177,600	17	At Last; Zoo; Monitor	WWJ	177,300
8.	Danny Kaye; Bonanza	WWJ	378,000	29	8.	M Squad (Mon.-Fri. 6:00)	WWJ	MCA	177,300	14	Perry M.; PD's	CKLW	167,740
9.	Wagon Train	WXYZ	354,800	28	9.	Rescue 8 (Sat. 11:00; Sun. 9:30)	WWJ	Jayark	172,400	13	Captain Kangaroo	WJBK	95,900
10.	Donna Reed	WXYZ	354,500	28	10.	Bozo Bunny (Sat. 11:00)	WXYZ	UAA	171,800	15	Sky King	CKLW	4,300
												WJBK	68,400

DENVER

STATIONS: KTVR, KOA, KLZ, KBTV. SURVEY PERIODS: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Jack Benny	KLZ	138,800	41	1.	Keyhole (Sun 9:30)	KLZ	UA-TV	67,300	20	Ads In Paradise	KBTV	70,000
2.	Ben Casey	KBTV	128,000	38	2.	Death Valley Days (Fri. 8:30)	KOA	U.S. Borax	66,000	18	Route 66	KLZ	65,800
3.	Andy Griffith	KLZ	122,800	35	2.	Adv. In Paradise (Sun 9:30)	KBTV	20th Fox TV	64,300	20	Keyhole	KLZ	67,300
4.	Red Skelton	KLZ	118,500	36							Masthead Forecast	KLZ	67,700
5.	Garry Moore	KLZ	117,100	35	4.	Bigpond; Special Month (Sat. 9:00)	KLZ	UA-TV	64,300	19	Sam Benedict	KOA	70,500
6.	What's My Line	KLZ	113,500	32	5.	Biography (Sun. 9:00)	KLZ	Official	62,800	19	Voice of Firestone	KBTV	54,300
7.	Candid Camera	KLZ	111,100	33	6.	Shannon; Special Month (Sat. 9:30)	KLZ	Screen Gems	61,500	18	Sam Benedict	KOA	73,300
8.	Bonanza; Danny Kaye	KOA	108,000	30	7.	Bigpond (Tues. 9:30)	KLZ	NBC Films	58,100	17	Chet Huntley	KOA	68,800
9.	Gunsmoke	KLZ	107,000	30	8.	Whirlybirds (Mon.-Fri. 5:30)	KOA	CBS Films	57,000	15	Tell Truth Reunion	KLZ	54,300
10.	Lawrence Welk	KBTV	102,000	29	9.	Yogi Bear (Tues. 5:30)	KOA	Screen Gems	54,000	16	ABC News, News, Wea	KLZ	18,900
					10.	Checkmate (Fri. 6:30)	KLZ	MCA	49,000	16	Executive Report	KLZ	23,900
										16	Gallant Men	KBTV	61,300

PROVIDENCE

STATIONS: WJAR, WPRO. SURVEY PERIODS: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Dr. Kildare; Bob Hope	WJAR	160,700	38	1.	Death Valley Days (Mon. 7:00)	WJAR	U.S. Borax	137,500	27	CBS News, News, Wea.	WPRO	25,100
2.	Cheyenne	WJAR	150,600	33	2.	Bigpond (Thurs. 7:00)	WJAR	UA-TV	110,900	21	CBS News, News, Wea.	WPRO	30,300
3.	Danny Kaye; Bonanza	WJAR	147,500	43	3.	Superear (Fri. 6:00)	WPRO	ITC	107,300	16	Early Show	WJAR	50,000
4.	Hazel	WJAR	136,000	30	4.	Yogi Bear (Mon. 6:00)	WPRO	Screen Gems	103,400	19	Early Show	WJAR	60,900
5.	Virginian	WJAR	135,200	25	5.	Manhunt (Tues. 7:00)	WJAR	Screen Gems	87,000	24	CBS News, News, Wea.	WPRO	37,400
6.	Ben Casey	WPRO	133,000	36	6.	Hunk Hound; Sally Brine (Thurs. 6	WPRO	Screen Gems	83,100	13	Early Show; Pat Boone	WJAR	41,800
7.	Gallant Men	WJAR	130,000	28	7.	Quick Draw McGraw; Jeff (Tues. 6	WPRO	Screen Gems	85,700	11	Early Show; JFK	WJAR	50,900
8.	Combat	WPRO	127,000	29	8.	Lawbreaker; Shannon (Wed. 7:00)	WJAR	NTA Sat Films	77,000	21	CBS News, News, Wea.	WPRO	46,500
9.	Joey Bishop	WJAR	120,000	24	9.	Rescue 8 (Fri. 8:30)	WPRO	Screen Gems	64,700	11	News, Wea; Hunt-Brink	WJAR	74,700
10.	Car 54	WJAR	119,000	31	10.	Boots and Saddle (Fri. 7:00)	WJAR	NBC Films	58,200	16	CBS News, News, Wea.	WPRO	32,300

MIAMI

STATIONS: WTVJ, WCKT, WLBW. SURVEY PERIODS: NOVEMBER 7 - DECEMBER 4, 1962.

1.	Jackie Gleason	WTVJ	198,400	46	1.	Checkmate (Tues. 7:00)	WTVJ	MCA	133,300	28	Huckleberry Hound	WCKT	84,100
2.	Red Skelton	WTVJ	196,800	42							Chase & Harriet	WLBW	70,200
3.	Lucy Show	WTVJ	178,600	38	2.	Everglades; Show; Lassie.. (Sun 6:30)	WTVJ	Ivanhoe	130,400	27	Dragnet, Hennessey	WCKT	62,000
4.	Defenders; Godfrey	WTVJ	172,400	34	3.	Death Valley; Show (Wed. 7:00)	WTVJ	U.S. Borax	126,900	27	Yogi Bear	WCKT	115,200
5.	Candid Camera	WTVJ	168,200	36	4.	Surfside 6 (Sat. 6:30)	WTVJ	Warner Bros.	122,900	25	Int'l Showtime, Shakespe	WCKT	107,700
6.	Jack Benny	WTVJ	165,300	35	5.	Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	115,200	26	Death Valley; Show	WTVJ	128,900
7.	Danny Kaye; Bonanza	WCKT	164,900	38	6.	Bigpond (Fri. 7:00)	WTVJ	UA-TV	107,200	24	Riverboat	WCKT	66,700
8.	Danny Thomas	WTVJ	164,300	33	7.	Sea Hunt; News; Wea. (M-F 6:15)	WCKT	Ivanhoe	102,800	20	Spts; Wea, Bronck Rpt	WTVJ	124,600
9.	Perry Mason	WTVJ	159,200	28	8.	Huckleberry Hound (Thurs 7:00)	WCKT	Screen Gems	84,100	28	Checkmate	WTVJ	134,100
10.	Andy Griffith	WTVJ	156,600	32	9.	Quick Draw McGraw; Charlie Tre. 7 Fri. 9:30)	WCKT	Screen Gems	73,700	16	Big Show	WTVJ	145,300
					10.	Rescue (Sat. 7:0)	WCKT	NBC Films	68,500	13	77 Sunset Strip	WLBW	91,100
											Lassie, Everglades	WTVJ	141,700

'MY CLIENT'S GOT A RIGHT TO JUSTICE EVEN THO' I'D RATHER PUNCH HIM IN THE NOSE'

ABRAHAM LINCOLN JONES, ATTORNEY-AT-LAW

STARRING JAMES WHITMORE
AS ABRAHAM LINCOLN JONES, ATTORNEY-AT-LAW
CO-STARRING JANET DEGORE AND CONLAN CARTER

Here is superior television drama, the generously humorous, sometimes explosive stories of an impulsive, forceful lawyer dedicated to the principal that the law is the foundation of our freedom. His concern is more for justice than for a lucrative corporate law practice.

Joining the regular cast of Janet DeGore and Conlan Carter are distinguished guest stars like Otto Kruger, Dick Powell, Lyle Bettger, Jean Hagen, Hugh Marlowe, Robert Middleton, Arthur Franz and others.

This series was so popular that when it was taken off the ABC network more than 400,000 letters of protest caused its return to complete its network run . . . an unprecedented event in the annals of TV history.

NOW AVAILABLE ON AN INDIVIDUAL MARKET BASIS 45 HALF-HOUR EPISODES OF THE LAW AND MR. JONES

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TV News

Continued from page 1

news show) may be removed. It's no secret that quite a few of the Columbia affiliates have been steamed up over the network's plan. Just as 8 to 10:30 p.m. is choice prime time for the networks, so is the 5 to 7:30 area for the stations. This is when they make the big kill on local and national spot billings when they cash in 100% on rate card. Giving up 15 minutes to the network, spread out five times a week for 52 weeks (it's maybe even, and even though CBS is providing an alternate period as it does now for the midwest and Coast stations, it still will require a reshuffle of the highly lucrative late afternoon-early evening program schedules).

NBC, as in the case of CBS also

ABC Go For Marbles?

It's figured that ABC-TV will not join in the 7 to 7:30 news competition, but may go for the marbles in terms of dollars, ratings and a jump on the competition.

ABC-TV, it's felt, will use a different strategy from NBC and CBS on the slotting of news, perhaps pulling a surprise maneuver instead.

What it's asked, would prevent ABC from recapturing 7 to 7:30 from the affils, perhaps returning 10:30-11 to the affils, thus enabling the network to start its 90 minute and longer stem programming of the evening? It's argued the affils would only service 7-7:30 local news for a while, and then ...

As for ... it's argued ABC could ... its minutes ... 6:30 to 7 and ... as NBC has done.

---

antics ... some affiliates trouble ... despite the tentative approval and okay from the Affiliates Advisory Board of both networks, regardless of the ayes, are now committed to the NBC expansion plan. Yet when the chips are down, it isn't likely there will be many, if any, holdouts. Depending on which network one will get to whom, the reward will be manifold for the affils going with the won't-be network. Like CBS and NBC, the station operator covets recognition for distinguished service, particularly where news is concerned. By fall, most if not all will probably respond with a "count me in." The ability to boast "the network can lick your network" should eventually alleviate any distress over loss of a quarter-hour billings.

Omaha

Continued from page 38

similar session was conducted last year in Chicago.

Submitting Collins' entire speech into the Senate record, Hruska said he acted [illegible] with the NAB head that "an orderly employment of its channels requires an orderly allocation procedure."

"But the investigations were summoned to a public hearing without any stated grievances, without charges of any kind made, and with no bill of particulars specified."

"It is irresponsible and meddling government," said Hruska, borrowing again from Collins' speech. "It is as the governor says — government poaching on lands properly devoted to free enterprise, hoping to flush some unknown bird it can shoot down, but feeling that whether it finds any bird or not, it feels it can reap public favor just by opening hunting for one."

This kind of 'poaching' has been going on for sometime in this Administration and I applaud Gov. Collins for his courage in defying his political associates in speaking the truth about the activities of some of them in the communications industry."

Nebraska's unicameral legislature has denounced the FCC hearings also.

Houston—W. E. Walbridge, general manager of KTRK-TV, has been appointed general chairman of the Houston Advertising Club's fourth annual Ad Forum. It will be held Feb. 15 at the Shamrock Hilton Hotel.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Chicago ● STATIONS: WBBM, WNBQ, WBKB, WGN ● SURVEY DATES: NOV. 7 - DEC. 4, 1962.

WGN — Total Area Homes: 201,500 — Metro Ratings: 10 — Share of Audience: 33

MONDAYS 10:15-12:30
Program: WGN PRESENTS

Nov. 12 "TITANIC"
Clifton Webb, Richard Basehart, Barbara Stanwyck
1953, 20th Century-Fox, 20th Century Fox TV

Nov. 19 "PAY OR DIE"
Ernest Borgnine, Zohra Lampert
1960 Allied Artists, Allied Artists

Nov. 26 "MOULIN ROUGE"
Jose Ferrar, Zsa Zsa Gabor
1952, United Artists, United Artists

Dec. 3 "PURPLE PLAIN"
Gregory Peck, Win Min Than
1954, U A-J. Arthur Rank, United Artists

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 221,100
Late Show 12:00-12:30	WBBM 57,600

WBBM — Total Area Homes: 196,600 — Metro Ratings: 10 — Share of Audience: 32

TUESDAYS 5:00-6:00
Program: EARLY SHOW

Nov. 13 "TARZAN AND THE SHE-DEVIL"
Lex Barker
1953, RKO, Ranger

Nov. 20 "GOOD SISTER"
Teresa Wright

Nov 27 "BOOTS WORE BOOTS"
Barbara Stanwyck, Dana Lynn
1946, Paramount, MCA

Dec. 4 "FLY BY NIGHT"
Nancy Kelly, Richard Carlson
1942, Paramount, MCA

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Garfield Goose; News 5:00-6:00	WGN 202,100

WBBM — Total Area Homes: 236,800 — Metro Ratings: 12 — Share of Audience: 33

WEDNESDAYS 10:15-12:15
Program: LATE SHOW

Nov. 7 "WINGED VICTORY"
Lon MacCallister, Jeanne Crain
1944, 20th Century-Fox, NTA

Nov. 14 "MAN IN THE SADDLE"
Randolph Scott, Joan Leslie
1951, Columbia, Screen Gems

Nov. 21 "CHINA GATE"
Nat King Cole, Angie Dickinson
1957, 20th Century-Fox, NTA

Nov. 28 "SAN FRANCISCO"
Clark Gable, Spencer Tracy
1936, MGM, MGM

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 355,000
News I. O'Connor 12:00-12:15	WNBQ 57,600

WGN — Total Area Homes: 163,000 — Metro Ratings: 8 — Share of Audience: 27

THURSDAYS 10:15-12:05
Program: WGN PRESENTS

Nov. 8 "ANGEL & THE BADMAN"
John Wayne, Gail Russell
1947, Republic, Hollywood TV Service

Nov. 15 "THE FIRST TEXAN"
Joel McCrea, Felicia Farr
1956, Allied Artists, Allied Artists TV

Nov. 22 "WHAT PRICE GLORY"
James Cagney, Dan Dailey
1952, 20th Century-Fox, 20th Century-Fox TV

Nov 29 "YANKEE DOODLE DANDY"
James Cagney, Walter Houston
1942, Warner Bros, United Artists

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 208,000
Late Show 12:00-12:45	WBBM 74,700

WGN — Total Area Homes: 356,000 — Metro Ratings: 17 — Share of Audience: 29

FRIDAYS 6:30-8:00
Program: FAMILY CLASSIC THEATRE

Nov. 9 "ROBINSON CRUSOE"
Dan O'Herlihy, James Fernandez
1953, United Artists, United Artists TV

Nov. 16 "HOT & THE PIRATES"
Charles Herbert, Susan Gordon
1960 United Artists, United Artists TV

Nov 23 "MY FRIEND FLICKA"
Roddy McDowall, Preston Foster
1943, 20th Century-Fox, NTA

Nov. 30 "DESTINATION MOON"
John Archer, Warner Anderson
1950, Eagle Lion, United Artists

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Rawhide 6:30-7:30	WBBM 332,500
Route 66 7:30-8:30	WBBM 423,400

WNBQ — Total Area Homes: 545,900 — Metro Ratings: 27 — Share of Audience: 42

SATURDAY 3:00-10:00
Program: SATURDAY AT THE MOVIES

Nov. 10 "THE DESERT RATS"
Richard Burton, James Mason, Robert Newton
1953, 20th Century-Fox, 20th Century-Fox TV

Nov. 17 "WHITE WITCH DOCTOR"
Susan Hayward, Robert Mitchum, W. Slezak
1953, 20th Century-Fox, 20th Century-Fox TV

Nov. 24 "SAILOR OF THE KING"
Jeffrey Hunter, Michael Rennie, Wendy Hiller
1953, 20th Century-Fox, 20th Century-Fox TV

Dec. 1 "3 MEN"
Gregory Peck, Broderick Crawford, Rita Gam
1954, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Godfrey; Defenders 3:00-5:30	WBBM 410,200
Lawrence Welk 5:30-8:00	WBBM 497,000
Gunsmoke 8:00-10:00	WBBM 606,600

(Continued on page 60)

Lebanski

Continued from page 39

ing in the public interest, convenience and necessity, when, in fact, there is no evidence that such is the case."

Omaha hearing was sharply criticized by Stephen B. Labunski, v.p. and general manager of WMCA, New York, who addressed the institute Wednesday.

Labunski charged the FCC has been soliciting testimony from what he termed "vigilante committees" of unrepresentative witnesses for hearings on local programming.

Labunski also lashed out at what he termed "broadcasting's dangerous gang of in-laws."

"Nothing we do seems to please them as they march into battle, unversed, unarmored, unsophisticated and undaunted. They don't like the programs, they don't approve of commercials and they never seem to find serious programming on convenient days or at convenient hours."

Sander Vanocur, NBC-TV's White House correspondent, told the Georgia broadcasters that the future of news coverage belongs to the television industry.

Vanocur urged broadcasters and students of the university's School of Journalism "to be bold" in their [illegible] from for-many [illegible] and bitterly committed [illegible] in their efforts to [illegible] coverage to the fore.

[illegible] he [illegible] position in the [illegible] are Vanocur said, [illegible] must be cleared.

[illegible] "on the path of [illegible] the time limitations [illegible] he [illegible] that news programs [illegible] only 20 minutes [illegible] can't [illegible] on [illegible] stories.

Robt. Q.

Continued from page 38

out to be [illegible] guys, if you can believe Lewis.

The TV deejay job was a switch that had him getting up and [illegible] about the time the [illegible] crowds entertainers all, was the hour that brings out the competitive spirit, were [illegible] bed. It was same for the circle from Troy, N. Y., and 4 years he was local "Uncle Bob" of radio.

Lewis thought he had yet another career going as a feature player along one-shots on various [illegible]. But he figured it was some kind of an omen when "Rebel," Hathaways" and "Room for One More" all folded shortly after his appearances.

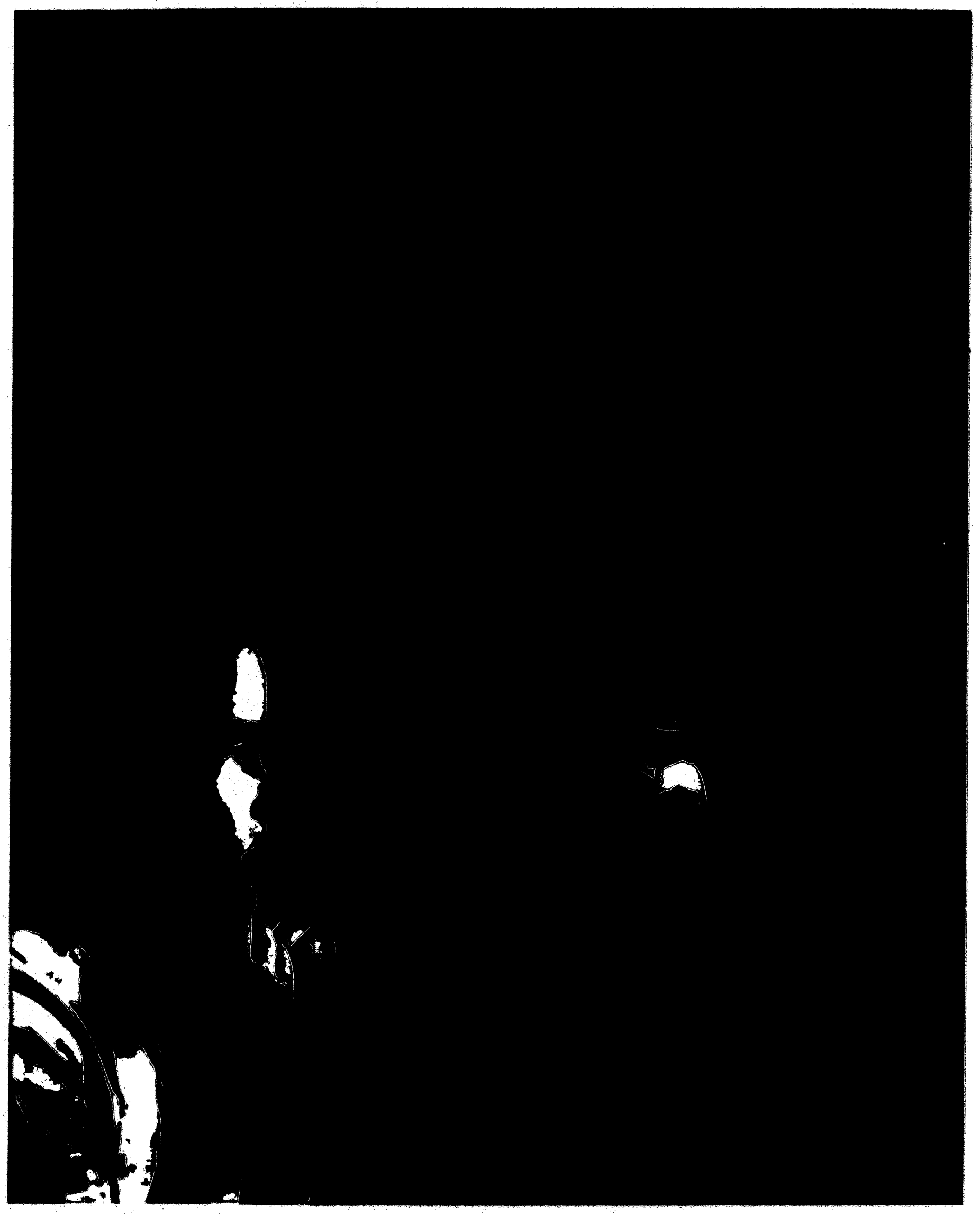
But after all, the two-timing emcee's best advice to the boys in the valley could be summed up as: if you can't act, sing, club it or dance, don't make commercials, either. "I had chances to do all kinds of commercials," says Lewis, "but refused them all. In these days of multiple, or at best, alternate sponsors, you can't afford to identify with a product."

WABC Hr. News

Continued from page 38

covered by WABC-TV. This will not involve any basic change in the show's format which includes the 15-minute network-supplied Ron Cochran news show at 6:30 p.m.

At the outset of the show's operation last October, Shafrin said the staff had difficulty getting accreditation from the Police Department. That has since changed into complete cooperation. In addition, Shafrin said that increasingly, community leaders are turning to "The Big News" as a sounding board for controversial local issues like charter reform and various proposals for renewal developments. Beyond that, Shafrin pointed out that "The Big News" was the only New York station giving in-depth coverage to the killing last week of a Youth Board worker in Harlem. Because of the hour-long format, the show was able to devote about eight minutes to various angles of the story, including interviews with some of the juveniles in that area.



Yes, Virginia, there will be a "Mr. Magoo's Christmas Carol" next Christmas.

When we decided to present MR. MAGOO'S CHRISTMAS CAROL, as our Timex year-end special, we were pretty sure people would like it. But even we were suprised at its heart-warming reception.

Review after review echoed what Larry Wolters said in the *Chicago Tribune:* "What will surely become a Christmas classic was delivered by Santa Claus last night... Mr. Magoo's new version of Dickens' A CHRISTMAS CAROL will be a must on holiday lists from now on."

We are pleased to learn that some 35 million people watched the show. And we are humbled by the thought that in one magic hour more people received the joyous message of Dicken's immortal story than in all the 120 years since it was written.

It is our proud privilege to announce that MR. MAGOO'S CHRISTMAS CAROL will be presented again, by Timex, next year at Christmastime.

And now, our sincerest thanks for a brilliant production to all who made it possible... to MARK SAPERSTEIN and the entire UPA organization... to NBC... to JIM BACKUS and the inspired cast... to BARBARA CHAIN for her wonderful adaptation... to JULE STYNE and BOB MERRILL for their marvelous music... and to our agency, WARWICK & LEGLER.

May the spirit of Christmas, as 35 million viewers felt it for one brief hour a few weeks ago, linger and prevail throughout the year in the hearts of good people everywhere.

Timex

Sandek's Hour Cop Series; Actors Get Okay on Emergency Training

Once upon a time, the N. Y. Police Department made it tough on at least one teleflimer to build a story around it, but matters have improved for tv, if not directly, at least obliquely. Robert Sandek production father of "Omnibus" and many musical specials, has received the approval of Police Commissioner Michael J. Murphy, for his org to send actors to Police Emergency Division training school "to learn the techniques of rescue and other emergency work," all toward doing a regular weekly hour series known as "Police Emergency Squad."

Hoping to turn commercial, Sandek has called on Robert Guenette to act as his exec producer on the proposed cop series, and has brought in Robert Gucnette to direct the planned pilot. Guenette's entry reflects again on the seemingly softened policy of the police toward television.

Guenette was editor of "Police Emergency," an hour-long documentary he helped prepare when with Irving Gitlin's NBC News special projects unit. While the Sandek idea, based on the files of squad chief Walter Kleinbeck, will be fictionalized it seems to bear a resemblance in technique (remotes, mobility, etc.) to the Gitlin documentary.

A previous police commissioner once rejected a bid by Screen Gems in cooperation with Ted Cronk to do a weekly cop story based on official files of the department. Actually, there seems to have been no official change as to use of official files but the department, observers feel, has become more amenable to helping tv carry out production in N. Y. than before in part, this is credited to Gitlin's unit, which was soundly blessed for its "Emergency Squad."

Four Star

Continued from page 39

spring a script by Ted Mosel, then follow it with a screen adaptation of Dorothy Baker's novel, "Cassandra At the Wedding," and "Born To Glory," filmization built around a racehorse, Carry Back.

McDermott, an old Powell friend, was chief executive officer of Four Star well before the actor-director-producer's death recently, but he has now, quietly, taken over the title of president. He named his chief administrator, Elber, to take his place as exec veep. Powell's interest in the company is distributed now through his estate, and Charles Boyer, David Niven and McDermott are the other large stockholders. As mentioned before, Taylor becomes the fifth largest.

On the network front, Four Star looks reasonably safe. With Powell gone, the Tuesday anthology series on NBC-TV is naturally in jeopardy, since it bears Powell's name, but McDermott (and William Morris, the Four Star network selling rep) are pitching the series for renewal on the strength of the star names and stories. If NBC greenlights same, company execs figure they can come up with a strong emcee, a la Powell.

"Ensign O'Toole," the NBC-TV Sunday half-hour, is assured a renewal, and the same web brass last week seemed very high on a new hour pilot called "Adamsburg, U. S. A." which stands a very good chance of becoming a '63-'64 series. Future of the half-hour "McKeever & the Colonel" is in doubt. One more thing: FS has a Mimi Ford-Pixi Hines pilot done for ABC-TV, and that could end up on the docket next season. If it does, it'll fill the production hole made by the end of "The Rifleman," which has been on for years and is now winding up.

Merv Griffin

Continued from page 39

totally given up on Griffin and his entourage after learning that nothing was flying out of Memphis at noon time. So, it came as a real surprise when Griffin called from Birmingham and said it looked like he might be able to fill his date after all . . . if he could get aboard a plane that didn't need too much runway to land. This ruled out Jets.

But, Griffin did make the connection and arrived in Atlanta a scant hour before he was due to take over as emcee at the MOD dinner-dance, with Fountain and crew concertizing once more and playing for dancing.

Atlanta mayor emeritus, William B. Hartsfield, chairman of the MOD activities, took off from Dulles airport near Washington, D. C. and found himself in Jacksonville that morning. He hopped a bus and rode all day to keep his dinner date.

MILWAUKEE—Prof. Cornelius L. Golightly, of U. of Wisconsin-Milwaukee's philosophy department, is commentator for a new series on the U.S., which bows Feb. 10 on WMVS-TV, Milwaukee Vocational & Adult School station, WMVS-TV. This 30-week series, "Philosophy 380-TV" is a UW extension division effort.

Must Destroy 'Pygmalion' Tape To Rate as Liv

Chicago, Jan. 29.

The question of whether vide tape simulates legally as live f film put a temporary snarl in George Schaefer's plans to pr duce "Pygmalion" for "Mailmen Hall of Fame" next Wednesd (6), but it's been resolved and t show will be preteped this we with Julie Harris and James Do ald in the lead.

Seems Warner Bros. which own the screen rights to "My Fa Lady," protected itself by also ta ing up the film rights to the G Show play on which the musical based. Picture company blew th whistle on the Mailmark projec arguing that the playback featu of tape equates it with film. Pro lem was settled by Schaefer promise to erase the tape im mediately after the one-shot pre entation, making it tantamount a live performance.

Pre-taping was preferred to live production, particularly b cause of the necessity for delay feed to the West Coast.

Radio Followup

Jack Sterling Show

WCBS' affable a.m. talent Jac Sterling is observing his 13th yea at the helm of the 6 to 10 slot o the New York CBS flagship.

Spread's long suit is the genial gin and warmth it provides wit the only live orch in Gotham radi —and Sterling's homey-to-hip pat ing that gets live laughter from the band boys in the studio. Sterl ing himself sometimes sits in o drums. Six-piece orch is headed by local jammon Tyree Glenn.

Records are also utilized, an many contests to pull the mail int the act are often underway. "Pu Your Top" was a recent competi tion with listeners sending in let ters of complaint. Best entry won a party at a VFW hall for th winner and 40 of his friends wit Jack and the band entertaining.

Show's producer is Hank Mille John Chanon directs. Bill.

MARK CENTURY'S AIDES

Mark Century radio program service org has named two new execs: Marvin A. Kempner, veepee in charge of sales and station relations, and Hy Wren, who will be head of production.

CHANNEL 8 STILL ON TOP
IN THE RICH ROCHESTER MARKET

WROC TV 37,800 HOMES*
STATION "B" 35,900 HOMES
STATION "C" 29,400 HOMES

Per Average Half Hour
6 PM-Midnight
7 Days a Week

WROC TV 8 CHANNEL BASIC NBC

*NOV.-DEC. 1962 ARB

APARTMENTS AVAILABLE
121 W. 72 St., 2 blocks from C. P.
Modern 10 story cooperative building with 2 rooms, modern kitchens, colored tile baths, 24 hour doorman service, 1 room apartments with kitchenettes also available. Will rent furnished or unfurnished.
See Supt. Weber on Premises or call Miss Grand
HERBERT W. TAPPLE CO., INC.
597 West of 10, N.Y. 19 JU 6-4300

LOVELY CO-OP APTS
57 St.—Sutton Place, New York
FOR OWNER OCCUPANCY
Beautiful 4½ rms, 2 master bedrms, modern kitch, air cond, sunny high floor, avail mod, maint $000.00 month, price $00,000.
3½ rms, high floor, magnif river view, maint $000.00 month, price $00,000.
MRS. RADER, PL 6-2000
HERBERT W. TAPPLE CO., INC.

TIMES SQUARE
Select air-conditioned tower suites; fabulous views; modern furniture and furnishings may be purchased at reasonable cost/fee if desired, many items without charge. Immediate occupancy. Ideal for any phase of entertainment field. Reasonable rental. WI 7-3722.

I have only one thing to say to ABC-TV (who put me on) . . . to Producer Jules Power (who lets me put him on) . . . to the Thomas Alva Edison Foundation (for naming us "Best Children's Science Show") . . . and to 20 million weekly viewers (for making us ABC-TV's top-rated daytime show):

Thanks.

FRANK BUXTON, Host, "DISCOVERY '63"

Personal Management: Jack Rollins

Foreign TV Reviews

Continued from page 38

lately sure' and quite sure," he sought advice from other legal brains at his club and then prepared to deliver his interpretation in court But the prisoner changed his plea to guilty, and Duncannon couldn't give a judgment that promised to go down in the law books

This slim idea was not exactly side-splitting and the script, by the same collaborators as the previous show, Muir Norden, and Cecil, was quite cute about character, but tedious in development (Chuckhank was okay, but lacked comic finesse, seeming to have strayed out of a more serious context Other thesps were well-chosen, and the atmosphere convinced

Later sessions may broaden its appeal, but on this showing, it looked improbable that Duncannon would broaden into a yuk-raising counterpoint Grams Muir produced reliably Otis

SUNDAY SESSIONS
With Lord Francis - Williams, Hugh David, Pit Cardier, Jean Hauhe, Colette Lacoste, Robert Le Beal, Jimmy Thompson, Rose Hill, Rex Garner, Daniel Sharne
Producers: Michael Mills, Donald Carter
Writers: Peter Stevens, Vivian Rose, Cardier
60 Mins., Sun., 10 a.m.
ABC-TV and Associated Television, from London

Aimed to bring basic education to young adults, "Sunday Sessions" was launched with three 20-minute items Two of them, called "Headway," came from ABC-TV and were concerned with spoken and written English Sandwiched between them was a French lesson in the form of a sketch, from Associated Television, and a key vocabulary was provided in the program journal

A curious difference between the two approaches was that the English lessons were simple and intended for those who had never thought about self-expression at all, but the French session demanded a groundwork of grammar and construction for any benefit to be derived On the face of it, it seemed as if the attainment levels required should have been reversed

Differences of accent, and a capsule history of the development of the English language, was the introductory matter of the first part of "Headway." Some ingenuity was shown in visualising the facts, and a team of four thesps provided sharp illustrations It served to whet the appetite for more as did the second part, which neatly pinpointed the differences between written and spoken English and displayed the speeds of various forms of writing, from shorthand to longhand Move again, the information was provided painlessly, and, if little of practical use was conveyed, it was probably wise to lead reluctant learners as painlessly as this Hugh David and Pit Cardier hosted efficiently, and a good balance was kept, without talking down

The French sketch, set in a business office, introduced an Englishman to a mobile secretary and her boss, and pleasantly kept the vocabulary simple, but appropriate

The production teams were alert throughout, and the enterprise, introduced by Lord Francis-Williams, was a valuable pioneering effort in a field that will certainly be more extensively cultivated. Otis

SCHICKSEL WOCHENENDE
(Beautiful Weekend)
With Walter Schmieh, Maria Fandler, Arnfried Pauw, Christine Nielsen, Katrin Schaake, Lotti Krekel, Uwe Friedrichsen, others.
Director: Peter Beauvais
Writer: Horst Lommer
Music: Hans-Martin Majewski
90 Mins.; Sun.; 8:15 p.m.
West-German TV, from Hamburg

Horst Lommer, the author of this teleplay, should be watched It doesn't often happen that a new German teleplay stirs attention because of its daring and interesting character portrayals. This one did. A special compliment should also go to director Peter Beauvais who gave the play the right pace. And pace is something that native plays often lack

"Beautiful Weekend concerned the owner and employees of a beauty shop. It told what the various people were doing over a weekend The married chief had a crush on one of his employees, a beautiful blonde, but was unable to get in touch with his secret love Another girl employee had a date which turned out to be a disappointment for her. One of the male employees had a romantic adventure on his mind, but wasn't successful either The only person who registered a "positive weekend" was the little apprentice girl She met the right boy, and was the only one who didn't plan something special for this very weekend.

A particularly fine performance was turned in by Walter Schmieh, the boss of the beauty parlor His portrayal of an elderly man, obviously fed up with his nagging wife, was very amusing Cast, incidentally, included former German filmstar, Maria Fandler, as his wife

It was also a technically praiseworthy show There was some good camerawork and a nicely paced score. Hans

FCC Job Switches

Washington, Jan 29

These are the latest job switches at the FCC:

James Barr, present Asst Chief of Broadcast Bureau, moves to Chief of Safety and Special Radio Services Bureau;

Sylvia D Kessler, now Acting Chief of the Broadcast Renewal and Transfer Division to Chief of Commission's Office of Opinions and Reviews;

Robert Rawson, present Chief of Broadcast Bureau Hearing Division, to be Chief of Bureau's Renewal Transfer Division

Inside Stuff—Radio-TV

Tomorrow (Thurs) night the Astor Hotel, is going to be loaded with actors. The N. Y. Chapter of the TV Academy is sponsoring an "all star cast" in a panel called "Have Technique, Will Act."

Tv Academy insists the participants be listed alphabetically, to spare the squabbling They are Val Avery, John Baragrey, Ruby Dee, Keir Dullea, Faye Emerson, Mary Fickett, Henderson Forsythe, Ben Gazzara, Pat Hingle, Ellen Madison, Claudia McNeil, Ralph Purdom, Janice Rule, John Saxon, Susan Strasberg; Also there will be a potpourri of directors, producers and acting teachers. "Loaded questions from the loaded audience invited."

WNEW Radio, N.Y., generated an unusually strong wave of support for a beleaguered smalltown city editor in Mississippi who faces economic boycott because of his opposition to Gov. Ross Barnett's handling of the James Meredith case The story of Ira B. Harkey Jr. editor of the Pascagoula, Miss., Chronicle was first disclosed on WNEW's Klavan & Finch show last Wednesday (23) Dee Finch said on the air he would buy a subscription to the Chronicle and suggested that his listeners support Harkey Over 500 phone calls of support were received by the station in the next two hours during which William B Williams repeated the story. The president of the International Fiberglass Corp., Mark Hubbard, said he would use his advertising money budgeted for a strike-bound N.Y. newspaper, to buy space in the Chronicle. Latter newspaper has a circulation of 8,000.

N Y local of the American Federation of Television & Radio Artists will have the year's first quarterly membership meeting Feb. 21 at 2 p.m. at the Park Sheraton. One of the items likely to be on the agenda is a progress report on how things are shaping up at the educational television station on Channel 13.

In a few months, a vote will be taken by people having appeared on WNDT as to whether they want AFTRA to represent them in collective bargaining with the N Y C educationaler

NAB prexy LeRoy Collins is pushing for a united media front when government and news hierarchs begin conferring on the Kennedy Administration's information policies. Collins waxed proud over NAB's role in pressing for the conferences

In a speech to the Oklahoma Broadcasters Assn. in Oklahoma City and released here, predicted the proposed conferences "will" lead to a clarification of Government news policies and a correction of any abuses or restrictions which may impair the people's right to know."

Recent ARB-Variety syndicated chart inadvertently transferred Minneapolis' hightated "Huckleberry Hound" to KSTP-TV. Actually it's been a four-year fave on the rival WCCO-TV.

President Kennedy sent a congratulatory message to WNDT, N.Y., and Dr. Perma Campbell for the series "You the Consumer" College credit course on consumer problems was conducted by Dr. Campbell, chairman of Queens College's Economics Department.

Said President Kennedy's message "Your series exemplifies the constructive use to which the great potential of television can be put, and I hope that this pioneering effort will be followed by other similar programs in other cities" Message was read for the President by Dr. Walter Heller, chairman of the Council of Economic Advisers, who appeared on Monday's final chapter in the 13-week series.

IN THE DALLAS
FT. WORTH MARKET
KRLD-TV's CHANNEL 4
REACHES MORE HOMES
THAN THE OTHER
THREE COMBINED*
MONDAY thru FRIDAY
9 AM to 5 PM

*According to the November-December, 1962, Nielsen Station Index, KRLD-TV reaches more homes per average quarter-hour in a 4-station market than its three competitors' combined, Monday thru Friday, 9:00 a.m. to 5:00 p.m.

And, speaking of coverage, KRLD-TV reaches 43.9% more homes per average quarter-hour than the next station in the market, 6:30-10:00 p.m., Sunday thru Saturday.

PLUS . . . 9 of the top 10 Network Programs**

DALLAS-FT. WORTH
STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: NOV. 7 - DEC. 4, '62.

TOP NETWORK PROGRAMS			
RK. Program	Station	Total Area Homes Reached	Home Area Rating
1. Beverly Hillbillies	KRLD	307,000	38
2. Gunsmoke	KRLD	300,000	44
3. Candid Camera	KRLD	292,100	44
4. Dick Van Dyke	KRLD	288,000	36
5. Ben Casey	WFAA	281,000	43
6. Red Skelton	KRLD	266,000	37
7. What's My Line	KRLD	250,000	32
8. Jack Benny	KRLD	238,700	36
9. Andy Griffith	KRLD	238,700	30
10. Lucy Show	KRLD	230,300	31

**Tabulations based on ratings furnished by the American Research Bureau.

YOUR DALLAS TIMES HERALD STATION
AND CBS OUTLET FOR DALLAS-FT. WORTH
CLYDE REMBERT . . . President

REPRESENTED NATIONALLY BY ADVERTISING TIMES SALES, INC.

ITA Vs. BBC on Serious Program Claims an Echo of U.S. Rivalry

London, Jan. 20.

In its latest viewing analysis just published, the Independent Television Authority claims that in its "serious programs"—the generally accepted province of the BBC—commercial tv in fact attracted more viewers than equivalent programs on the corporation channel. The analysis covers the quarter, July to October 1962.

Establishing that on an average 67% of the tv population is viewing between 6 p.m. and 11 p.m. every night with the peak of 80% between 8 and 10 p.m., the report concedes that the BBC, with 36%, devotes more of its time to what is loosely tagged "serious programs." But it then goes on to claim that ITV programs pull higher shares of the viewing population, 38% of viewing homes being the biggest attributed to any BBC program of that type—the weekday mass news telecast, in fact. Indeed, in a list of some 31 programs ranging in pull from 53% of viewing homes to 28%, the report lists only six BBC productions. It bespeaks a rivalry as intense as NBC vs. CBS.

The report attempts to refute the suggestion that ITV "serious programs" are generally put out at unpopular times, in the early or late hours, and produces a duration and proportion list to prove the point. The list, in fact, reveals just the opposite—that ITV's biggest serious program share goes out either in the 6 p.m. to 8 p.m. period (37%), or the 10 p.m. to closedown period, which is about 11:30 p.m. (38%). In the peak viewing hours of 8 p.m. to 10 p.m. ITV devotes just 16% of its transmission time to this kind of instructive or informative program.

What the report does also stress is the fallacy of making program analyses based on a viewing spoll ranged from 7:30 p.m. to 10:30 p.m. for it establishes that nearly 80% of the 12,000,000 viewing homes are already switched to one channel or the other between the hours of 6 p.m. and 7 p.m., and after 10:30 p.m. 80% of the homes are still tuned in. It also seeks to prove that since the advent of indie tv in 1955 all kinds of programs have increased and improved. It supplies a list of output in the London area comparing 1955 with 1962 and showing that the combined ITA-BBC output is more than three times what it was. On most categories of program the two systems are amazingly close in output. In fact the only kind of program in which there is a glaring division is "entertainment films" the ITV output being almost double that of the BBC—12 hours 32 minutes a week, compared to 6 hours 56 minutes.

Perhaps the surest truth of the entire report is contained in its introduction when it says: "It is sometimes said that most people wish to be entertained by television, not informed or educated. This is a remark that can miss the point. People wish to be interested by television or rather, if a program of any kind excites their interest and holds their attention they will watch it as unobtrusively if it is a program of fact as if it is a variety show. Analysers like to do their sums in terms of program classes. The viewer divides programs into two classes: the interesting and the boring."

COHN'S UPPED STATUS

Asheville, N.C., Jan. 20.

Morton S. Cohn, station manager of WLOS radio and television since July, has been appointed v.p. and general manager of the station by Mitchell Wolfson, president of Wometco Enterprises, Inc., parent organization for WLOS.

Cohn joined WLOS in November, 1959, as program-production manager. From 1954 to 1959 he served as program manager of WCHS-TV in Charleston, W. Va.

SPANISH UHF'er ASKS $1,000,000 DAMAGES

Spanish International Broadcasting Corp., owners of the Los Angeles Spanish-language UHF station, KMEX-TV, has filed a $1,000,000 damage suit in LA Superior Court against Telebroadcasters, operators of Spanish-language radio station KALI. Suit also names station manager James Coyle, Associated Research Co. and several John Does.

Citing alleged unfair competition consisting of trade libel and disparagement and libel, the complaint seeks damages of more than $100,000 for loss of prospective advertising, $500,000 for damage to KMEX's reputation, and another $500,000 for punitive damages.

Complaint states that defendants circulated a written pamphlet to sponsors and ad agencies in New York and LA containing false information about the number of tv sets converted to receive KMEX's UHF signal. Circular, the complaint alleges, was intended to discourage prospective advertisers and sponsors.

Suit says that the number of UHF conversions is now in excess of 75,000 as compared to defendant's claim of 25,000.

Adenauer's Banned TV Cost Germans $8,000,000

Bonn, Jan. 20.

"Freies Fernsehen" (Free Television), West German Chancellor Conrad Adenauer's short-lived second German television project, will cost the German taxpayers 35,000,000 German marks—or just about $8,000,000.

The second television net, put into being by Chancellor Adenauer two years ago and abruptly declared illegal by the West German Federal Court, has wound up its liquidation proceedings.

Some of its productions were sold to the Second German Television Network at Mainz, which is due to start broadcasting on May 1, but many had to be dumped as unsuitable.

Nothing Subtle in Montreal-Styled Radioterials; CJAD, CKGM Set Pace

By CHARLES LAZARUS

Montreal, Jan. 20.

The delicate area of opinion and controversy is being invaded locally by two of Montreal's top-rated English language stations—CJAD and CKGM—with results that may well set a trend for the rest of Canada.

Interesting aspect of this situation, is that Board of Broadcast Governors, like the FCC in the U.S., okays program content—by its lack of interference offers implicit encouragement for private radio to editorialize and to invite the people to have their say on the air.

Opinions by so-called expert broadcasters are also heard on the Canadian Broadcasting Corp. (CBMT (Radio) and Channel 6 (TV), as well as on some of the French outlets, but these are nothing like what is offered daily and frequently on CJAD, whose news coverage, incidentally, has long outshone other radio stations in the area, and CKGM, which caters more to the twist-and-rock set than to the more sophisticated listener.

CJAD, much older than CKGM, is the pace-setter in the opinion market, particularly with Leslie Roberts who's heard three times daily, five days weekly, with the billing "Canada's most controversial writer."

Roberts is given free rein to spout as he pleases with no holds barred. His stuff is pegged on hot news developments, and the only major criticism that's been heard thus far, occurred recently when he hauled off at the plans of CKVL, another English radio outlet, to purchase CFCF, a competitor.

Main criticism was one of propriety, whether Roberts wasn't involved in conflict of interest, rapping the proposed sale just because a competing station is involved.

CKGM's hot opinion program is "Open Mind," going five nights weekly from 9 to midnight, and conducted by George Davies, operations manager.

Davies opinionates and handles phone calls, some of them pretty hot, to get a wide-listenership during the late evening hours.

Another interesting development in the area of controversial broadcasting is the religious kick, with both stations using ministers on programs whose gimmick is to invite phone calls with pans or praise, or listeners seeking advice, guidance or information.

CJAD's religious expert is Rev. Norman Rawson of St. James United Church, who handles phone calls on 'Sounding Board,' a program heard 8:30-9:30 p.m. five times weekly.

Rev. Rawson is heard once weekly on Wednesday with other nights taken up by doctors (Tuesday), a social worker, and experts in other fields.

CKGM's religious expert is heard 10-midnight Sunday, with Rev. Robert Johnston at the other end of the phones. CKGM also has 15 spots daily for "CKGM editorials" read by Davies and prepared by the latter, Doug Burrows, news director, and Geoff Stirling, president.

The editorials are short, and make up in effectiveness what they lack in subtlety.

Except for "Open Mind," which is usually sold out, the other opinion shows are sustaining and offered as a public service.

This is significant in view of the traditional temerity which radio stations approach the matter of editorializing and opinion.

Helping, of course, is the calm, cool assistance of such as CJAD's Doris Clark, one of Canada's most prominent femme commentators, who not only acts as tasteful conferencier on occasion with Rev. Rawson, but is not the least timid to offer an interesting opinion or two, on her own top-rated afternoon show.

CORBETT MONICA

as Larry on "THE JOEY BISHOP SHOW"

Thank you, Joey, . . . for a wonderful New Year!

Every Saturday Nite – 8:30 P.M. – N.B.C.

Personal Management: JOHN PRANSKY

XXXX

Television Reviews

Continued from page 38

pl ed Kalb in Russia and before Kalb moved on to Washington for the network, the two men panelled with three Russian correspondents and went around on Cuba, Berlin, disarmament and the China-Russian rift.

Kalb was authoritative and concise and more than once his simple statements of fact graphically contrasted the words of one of the Russians who worked for Izvestia and Pravda. Both Americans were polite but Novoe, who is stated as one the Muscovites whose sensibilities are sometimes hurt, was the more deficient of the two CBS men.

Were the Russians, they are in the flesh always a source of fascination to Americans. Their comments were not always comprehensible. It was uncertain whether to blame that on an insufficiency of English or the party line. The two men, Viktoriy Matveyev of Izvestia and Viktor Maevsky of Pravda were better than their lady friend, whose English was abominably convoluted and whose smile was—for a middle aged woman who would have herself thought of as rotund homefolks—disconcertingly unreal. *Art.*

VIEW FROM THE TOP
With Arnold Michaelis, Sir Patrick Dean
Producer: David Garth
Director: Ralph Gilbert
30 Mins., Thurs., 10:30 p.m.
WOR-TV, N.Y.

In the memorable days when Mike Wallace was roasting subjects on a local channel, the dramatics were heightened by the production technique of high-key, hard closeup shots of the interviewees turning on the spittle. Producer Arnold Michaelis ("Adlai Stevenson Report" for ABC-TV) tried the same technique in his preem of WOR-TV's new public affairs entry, "View from the Top." Unfortunately, the revved-up techniques were hollow as played against the tea-time give-and-take between host Michaelis and Sir Patrick Dean, Britain's permanent rep at the United Nations.

Dean drolled banalities that sounded much more akin to the political satire of "Beyond the Fringe" researchers of the British "Establishment" than any sort of inside top view—"I think history has rather established the fact that DeGaulle, don't you know, rather had his wartime difficulties, don't you know," or words to similar effect. And Michaelis, a touch-and-go and too reverent interviewer, rather wound up sounding like a weak parody of his mark — "During the recent war . . . World War II, you know" or words rather to the same effect, don't you know.

Future shows will benefit from higher views of topper questions. *Bk.*

PARTNERLESS PARENTS
With Jim McGovern, Earl Beaty, others
Producer-Writer: McGovern
Director: Ray Galeotis
30 Mins.: Sun., 2:30 p.m.
KMSP-TV, Minneapolis (tape)

This "Pursuit" documentary series has been dealing with significant phases of life and in "Partnerless Parents" the focus didn't deviate. Produced by 20th Fox's local KMSP-TV, an ABC affiliate, it was another of able staffer Jim McGovern's contributions and followed in its predecessor's topdrawer footsteps. Like the others, it provided much human interest and did it in a commendable manner.

In this instance the documentary brought before the camera a husbandless mother and the heads of two organizations concerning themselves with the difficulties of youngsters, mothers, or fathers when there's only a single mate to make children's existence normal. McGovern himself on occasions also faced the audience to expound on what's involved.

Dialers learned that in Minnesota alone there are some 40,000 children living in homes where there's a single parent. McGovern established convincingly that the resultant consequences grow increasingly acute.

While it was emphasized that divorce is a principle cause for what the program participants deemed a deplorable situation, the mother appearing intermittently before the camera with her small daughter was a widow. She aroused sympathy for herself and the child in relating the hardships created for both.

Director Ray Galeotis again acquitted himself well. Piano music embellished the proceedings when called for and sufficient film action accompanied the talk. *Reel.*

STEEL JUNGLE
Narrator: Bill Pepper
Producer-Writer: Tom Dorsey
Director: Jack Hunter
30 mins. Wed. 8:30 p.m.
PARTICIPATING
WBNS-TV, Columbus

Overcrowded conditions and inadequate facilities for rehabilitation of the 4,000 prisoners in the Ohio Penitentiary at Columbus were highlighted in this one-shot telementary. Despite the violence indicated by its title, "Steel Jungle" was a non-sensational look at the chronic bad environment in which convicts exist behind the grim walls of the state's maximum security prison.

Well-written by producer Tom Dorsey, ably directed by Jack Hunter and narrated with interest by Bill Pepper, the filmed half-hour show gave viewers a new insight into prison life. Stan Vingle's lensing, done under adverse conditions, was noteworthy. His camera poked into cell blocks, the chapel, gym, workshops and dining halls.

An unidentified prisoner, off-screen, repeated the effect that the big house has on its inmates when he said "It scared hell out o' me when I first came here." The Dorsey script said changes for the better must come from public demand, revision of parole regulations is needed, he indicated. "Prison without hope is a failure," he said.

"Steel Jungle" was filmed with the cooperation of Warden E. L. Maxwell and Maury Kahlenter, director of the state's Division of Mental Hygiene and Correction. It is an example of public service at its best. *Pupo.*

VARIETY ARB FEATURE FILM CHART

VARIETY ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Continued from page 00

WBKB
Total Area Homes: 368,300
Metro Ratings: 18
Share of Audience: 26

SUNDAY 7:00-9:00
Program: SUNDAY NIGHT MOVIE

Nov. 11 "APACHE"
Burt Lancaster, Jean Peters
1954, United Artists, United Artists TV

Nov. 18 "A STORY OF DAVID"
Jeff Chandler
Columbia, ABC Films

Nov. 25 "TROOPER HOOK"
Joel McCrea, Barbara Stanwyck
1957, United Artists, United Artists TV

Dec. 2 "THE GALLANT HOURS"
James Cagney, Dennis Weaver
1960, United Artists, United Artists TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 7:00-8:00	WBBM 520,700
Danny Kaye; Bonanza 8:00-9:00	WNBQ 000,000

'Pecos'

Continued from page 38

C&C Super Corp. which in turn assigned rights to others.

During 1960 and 61, suit claims that with knowledge of plaintiff's claim, defendants RKO and Television Industries and United Artists negotiated for a further license, but negotiations were cut off and defendants refused to notify sub-licensees of plaintiff's claims and refused to withdraw the film.

Suit seeks an injunction restraining further infringement, damages and an accounting of all funds made from the film unlawfully.

NBC-TV Offsets

Continued from page 38

daytime dollars in NBC - TV's "Young Dr. Malone" and quits the 2:25 news late this spring. But General Foods, a rival, has already stepped in with more money on three Saturday, daytime shows.

Block Drugs has bought a plan of scatter minutes in NBC-TV sports programming and has put loot in the new Linkletter primetimer. Other orders, on the sunnyside of the NBC-TV scene, come from Sunbeam in the Saturday movie and from Helene Curtis which bought into seven primetime programs to the tune of about $1,000,000 in springtime biz.

NBC's Samurai

Continued from page 38

stems. For one thing, two of the five westerns are in the Japanese top 10. For another, NBC International estimates it can gross at least $400,000 worldwide on the hour tapes and a somewhat less, but still "satisfactory," take on the filmed half-hours.

The half-hours are only for distribution in Latin America, and NBC has already begun dubbing the first of the five shows in Mexico.

The distributor plans to dub the taped hours into German, Italian, Spanish and French, and might dub into English if the Canadian-English market acceptance is great enough. Otherwise, smaller foreign markets will get their Japanese right from the original sound track, accompanied by titles. One of the tapes, an entry of over an hour, is called by its new distributors "Geisha Party, Italian Style," and it has in it an American actor, who portrays an Italian American in Tokyo on a hunt for Geishas to be exported to America.

Alvin Perlmutter, of NBC International, reportedly had been working on the deal for some months. Once before NBC made a deal to distribute foreign made product and that came from The Film Board of Canada. Material was already in English.

KBIC-TV's 100G Sale

Washington, Jan. 29

A Los Angeles UHF has gone into new hands, with FCC approval of the sale of KBIC-TV (channel 29) by John Poole Broadcasting Co. Inc. to Central Broadcasting Corp. for $100,000. The Poole company never began broadcasts.

Central, the purchaser, is owned by H. Calvin Young Jr. and Martin White Mills, Inc., each with 47.5% and Jerome Glaser, with the remaining 5%.

Mgt. William Morris Agency

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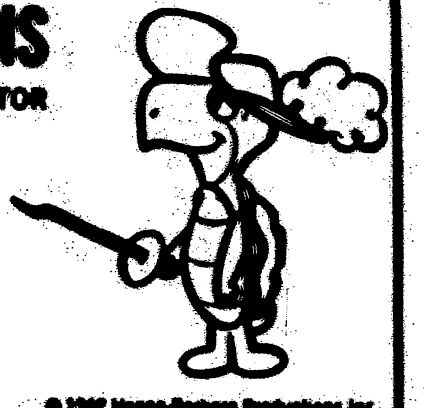
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British Screenwriters Evolve New Patterns to Lift TV Drama Standard

London, Jan. 29.

As their campaign for residuals painfully grabs steady morsels of success towards their ultimate aim of parity with the American writers' charter, Britain's screenwriters are striking out towards a more authoric ambition which they believe is complementary: raising the level and amount of live tv drama.

Guild secretary J. J. "Jimmy" Johnson, who was recently in America with the Guild delegation, has petitioned both BBC and ITV toppers and Reginald Bevins, the Postmaster General Pleading the need for "more and better live drama" Johnson, on behalf of the Guild has put up some proposals for new methods of finding and handling original material.

BBC boss Kenneth Adam has already replied with great relish for the ideas and a get-together is on the cards for the near future. He seems particularly interested in using the new BBC 2 UHF channel for trying out any of this kind of idea. Johnson has also had a non-committal but sympathetic reply from the ITA leaving the subject on the table, as it were. Only the government minister has so far not reacted.

Briefly the Guild's proposals while new for Britain are by no means revolutionary to replace the present generally used method of having an overall script editing or selection department with a highly decentralised pattern of 'creative units'—producer, couple of directors, four or six writers, couple of designers and so on. Working on the principle that the quality of any drama must be traced ultimately back to the original writing, the Guild wants desperately to see the pressures of deadlines removed by the increasing of writing appropriations on budgets, particularly in tv.

"Unfortunately we are up against an almost traditional problem with British entertainment," says Johnson. "The written material is always regarded as the cheapest end of a production's costs—which is why scripting as a craft has only just begun to be recognized and why the standard of British scripts was so low for so many years.

"Writers are being paid more now than they ever were before but we've still got a long way to go before they come anywhere near the kind of money American writers get, or the kind of treatment American writers get when working on an assignment. Residuals, or re-run fees are only one part of the whole problem of lifting the writer's place in any producer's calculations.

"The bulk of British scriptwriters earn poor money—around $3,-000 a year. The really successful $10,000 to $20,000 a year men are no more than half of 1% of the total fulltime script writing population. The official minimum for an hour drama script on any channel is still only $700—and many writers are getting just that.

"How many must a writer churn out in a year in order to live? Too many to allow him the luxury of enough time to write more than clichés.

"That's what we are now intent on doing: freeing the scripter from the economic treadmill so that he can write to a standard that will satisfy him, not just pay the rent."

At time of writing the Guild is having little luck with the BFPA though some private talks which chairman Ted Willis has had with one or two commercial tv toppers are expected to oil the works before too long. With the Federation of British Film Makers, better success. The two parties are due to sign an agreement for a six months' "test" period from Feb. 1 in which writers will get a 25% bonus in lieu of returns without officially accepting the principle of royalty or residual payments. In August the producers and the writers will take it from there.

EUROVISION TO GET ITALO-FRENCH SPEC

Rome, Jan. 29.

RAI-TV and France's RTF are reported prepping a giant joint variety video show slanted at Eurovision's 60,000,000 viewers. Show would go in late spring, perhaps during the May Cannes Film Festival.

Idea is credited to RTF's chief Paul Piste and is said to have been okayed during a December meeting of European video toppers held in Geneva in December. Production would be Italo-French, but all Eurovision countries would share total expenses.

Plan is to tape show 24 hours ahead of air time, then cast it simultaneously all over Europe. Among names mentioned for all-star stanza are Caterina Valente, Yves Montand, Dean Martin, Paul Anka, Popov, Sophia Loren, Margot Fonteyn, Anna Maria, Helmut Zacharias, Amalia Rodriguez, Melina Mercouri, La Chuna.

$7,000,000 Sought For '64 Educ'l TV

Washington, Jan. 29.

Health Education and Welfare Dept. has submitted a 1964 Budget request of $7,000,000 for educational television.

Legislation providing matching Federal-state grants for educational tv was passed last May. However, no appropriations were made.

HEW said it expects nine grants for construction of new teachers facilities in 1963. Also expected is expansion of three etv stations.

In 1964, HEW said it looks to 30 more grants for expansion of present facilities.

Of the $7,000,000 requested for Government fiscal year beginning July 1, 1963, no more than $285,-000 can be used for salaries and expenses.

A staff of 23 will be handling teachers within HEW.

BBC-TV's Tandem Program Chiefs In Prepping 2d Channel '64 Debut

London, Jan. 29.

Looking ahead to the spring of 1964, when its second channel will go on the air, BBC-TV has announced its first key program appointment. Under the supervision of Stuart Hood, who continues as program controller, Donald Baverstock will be program chieftain for BBC 1, the existing outlet, and Michael Peacock will be in charge of BBC 2, the new program.

Peacock, currently editor of BBC Television news, will be succeeded by Waldo Maguire while Baverstock's present position as assistant program controller will be abolished. The new appointments take effect from Feb. 4.

In line with this development, BBC-TV is rearranging its four major program departments into independent groups. Mrs. Grace Wyndham Goldie will head the department for talks and current affairs, Sydney Newman, who recently moved over from ABC-TV, will be in charge of drama. Peter Dimmock will head the outside broadcasts division, and Tom Sloan will be responsible for light entertainment.

The new BBC-TV channel is expected to start operating by April, 1964, and programs will be transmitted on 625 lines, against the existing 405 lines system. New receivers capable of picking up programs in either system are already on the market.

Although the BBC has indicated that it will need extra funds to finance the service, there is no info currently available as to the amount that will be made available. Existing revenue comes from a license fee of $11.20 annually, which includes radio as well as tv, of which 25% is syphoned off by the Government. The BBC has indicated that it will need a minimum annual license of $14 a year, without any Governmental deduction.

NBC's 'Synchrosixteen' Speeds Up Tint Prod.; Trim 25-Day Job To 8

A new, fast technique for producing color film was developed by NBC cameramen and technicians. Called 'Synchrosixteen,' it utilizes 16m color film and three synchron sel cameras.

System is the outgrowth of shooting done two months ago for the network's Friday "International Showtime," which does all its material on circus locations around the world. NBC said that it filmed in eight days a project "that normally takes 25." This was five full-hour color programs for the prime-time series.

Most color tv programs are produced either on color tape or 35m color film. NBC says NBC needed 16m cameras, however, since the circus show requires extremes in mobility. So finally, in Ravena, Italy, where there are no live tv or tape tv facilities, NBC tried out its tripartate system, shooting three 16m simultaneously from various parts, including the top of a trapeze pole of the local arena. A more sophisticated system, the one used in Japan, was the outgrowth of that, web says.

OKAY WCAX 3000 SALE

Burlington, Jan. 29.

The FCC has approved the sale of radio station WCAX here to Vermont Radio, Inc., for $300,000.

Vermont Radio is headed by Simon Goldman of Jamestown, N.Y., who is also president of the James Broadcasting Co. in Jamestown.

TORONTO — Canadian Canners Ltd. will sponsor a new, 15-minute radio program, "Cafe Variety" on the trans-Canada network English-language of CBC.

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From The Production Centres

(continued from page 36)

part of Sunday's 27 "Science in Action" show to Chinese New Year's It will be dubbed in Cantonese, the language of Fruce's Chinatown Show is to be cast in Hong Kong in four Chinese dialects . KQED Channel 9 non-profit educational station had $100 budgeted when it agreed to carry National Basketball Association All-Star telecast Jan. 16, pat hes for $1 contributions immediately brought $1,000 in $1 bills, plus 150 new memberships at $12.50 each Presentation cost $1,000.

IN DETROIT . . .

Worth Kramer, proxy of the Goodwill Stations Inc., including WJR, Detroit, WJRT, Flint, WSAZ and WSAZ-TV, Huntington-Charleston, W Va., received the first Fort Findlay Award in recognition of his outstanding achievements. Kramer is a former resident of Findlay

Bob Osgood, of WXYZ, served as host in the station's radio salute to the charitable work of the Variety Club, Tent 5, in supporting the Growth and Development Center of Children's Hospital of Michigan Irving Goldberg, proxy of the tent, and William Weissman, represented the tent on the program A WXYZ-TV special on Vincent van Gogh tied in with a showing of the artists' work at the Detroit Institute of Arts Paul Winter of WXYZ was the "voice" of van Gogh, his first-person narration blending with a biographical exposition by Willis F Woods, director of the Institute New WWJ-TV entry in the Monday at 7 p m. slot is the "Lawman" "Steve Allen Show" will be seen locally here at 11 25 cross-the-board on WJBK-TV starting Feb 4

IN CINCINNATI . . .

Crosley Broadcasting Corp. promotions by John T. Murphy, exec v p have Andy Macdonald as director of merchandising for its five stations, with Bill McCluskey organizing and coordinating client service for the Ruth Lyons "50-50 Club" show, and Josh Frazier as director of corporate advertising and sales promotion . Taft Broadcasting record earnings for third quarter ended Dec 31 increased quarterly dividend from 10 to 15 cents a share and a 2½% stock dividend

WCPO-TV programming adds CBS "Reading Room" and "Operation Alphabet" series and the network's "A Look at Monaco" color preem

WLW-T will show a Delta Queen river cruise from Cincy to New Orleans Feb 17 U of Cincinnati-Illinois U basketball game at Chicago specialed by WKRC-TV with staffer Beryl Parks on audio

Frederick Bernard on from eastern stations to host WLW's "Clockwatcher" program

IN ST. LOUIS . . .

Harry Gibbs, known as Texas Bruce to thousands of St Louis youngsters, has resigned as host of KSD-TV's "Wrangler's Club" to accept a position as executive assistant to the president of the Joseph Sunnen Co. Gibbs essayed the role of Texas Bruce for 13 years and there wasn't a dry eye in the audience of youngsters when he bid them adieu on Friday 25 CBS St. James will now take over the high-rated series and Howard DeMore will replace St James as weathercaster on KSD-TV's late evening roundup . . . Rosemary Clooney, Eddie Bracken and Bob Brewer have been signed as headliners for the KPLR-TV March of Dimes Telethon scheduled for the weekend of Feb 9-10 KMOX radio will present the second of a two-part in-depth study of the problem of juvenile delinquency in St Louis on Feb 4. Bob Mandy of the station's public affairs staff is producer and moderator . . . KMOX-TV will incorporate a five-minute editorial into its Saturday evening news and events show The station's stand on pertinent topics of the week will be delivered by general manager Eugene Wilkey.

IN PITTSBURGH . . .

Charles McGrath, chief cameraman at WTAE and winner of many awards at the station, has resigned to join the public relations department of Westinghouse Electric Claude Haring, vet Philly sports announcer, will join the KDKA team of Bob Prince and Jim Woods in broadcasting the Pittsburgh Pirates games this year. He takes the place of Paul Long whose work load at the station makes it impossible for him to travel . . Joe Tucker, WWSW sports director, was the only one of 1,256 sportscasters and newsmen who voted for Ron Vanderkelen for the Heisman Award The surprise hero of the Rose Bowl game has been signed by the Minnesota Vikings after every team in the NFL passed him up Tucker cast his ballot long before the Bowl game and had been a strong Vanderkelen supporter all through the season . . . KDKA had a "Thank You Day" on Saturday 26 to thank all the listeners who contributed $22,000.82 on a 13c per person for Children's Hospital The campaign was the station's usual "Penny-A-Month" drive where listeners sent in one cent for each month of the year.

IN CLEVELAND . . .

WJW-TV's Duke Young producing his hourlong variety show from the Mid-America Boat Show in Public Auditorium . Richard A. Gibbs, former head of news and special events at WLAV, named production director at KYW and will become 50th producer for Program Pfd in two years Jack Thayer, WHK general manager, hosted Dick Clark at agency party with many execs bringing wives who mugged on getting autographs. Clark is doing successful 6-8 p m. recorded disk show . Emerson Batdorf, entertainment editor for the Plain Dealer, elected president of newspaper Guild on strong strike platform George Condon, former Plain Dealer radio-tv editor and now columnist, working on documentaries for WTAE . . WERE reprinted highlights of President Kennedy's State of the Union message as strike-courtesy to advertisers . WJW-TV's general manager Robert S. Benjamin was featured speaker before Cleveland's Radio-TV Council.

IN MILWAUKEE . . .

WRJN, Racine, observing 20th anniversary, with Harold Newcomb, station manager, notching 20th season, same station . "Fritz-the Plumber," now has new "Hi Fi Fritz" show on WMIL-FM, 7 30 p m., cross-the-board . . Milwaukee's WLWF in Schroeder Hotel hower, telecast Cincinnati-Illinois basketball battle from Chicago stadium

Dear Abbey," of "advice to lovelorn" pollcast, now on WMIL, CBS Jack Baker building a niche with "Music of Many Moods," midnight to dawn on WEMP Bower Ford & Milwaukee Federal Savings & Loan pick up the tab . . WEMP's Tom Collins moonmanman, upsetting listeners with authentic Jim Backus "Mr. Magoo" image between disks WTMJ's "Give & Take," with Esther Hutton & Chuck Faber, covered "Women's Clubs" amid phone calls . Dave Garroway's new 11-program videotaped science series, a National Educational Television production, telecast from WMVS-TV, Milwaukee Vocational & Adult School station, Mondays at 3 30 p m and Wednesdays at 8 p m.

Senator Proxmire (Dem Wis) parried barbs of newsmen on WTMJ-TV's "Open Question," recently, with Milwaukee Sentinel editorial writer Loyal Mee, Jack Krueger, Milwaukee Journal news editor, and George Armour, another Journal man tossing

IN MINNEAPOLIS . . .

Scores of local entertainers auditioned for appearances on Steve Allen show this week during St. Paul Winter Carnival Allen is taping five of his CBS-TV shows in St Paul . . KSTP, new ABC affiliate owned by Red Owl grocery chain, will originate two-hour Winter Carnival music program, "Memory Music Uniform Ball," which will be carried by the web Saturday 2' Show will feature 25-piece band headed by Papa Wakefield Time-Life's WTCN-TV offering new weekday educational series, "Eleven O'Clock Scholar," intended, according to station manager Arthur Swift, "to offer materials of an educational nature—useful at one or another level of classroom education while at the same time of interest to the general daytime audience" Series will not duplicate efforts of KTCA-TV, Twin Cities educational station, Swift said . Sept-Oct Nielsen Report credits WCCO Radio, CBS affiliate, with 60.1% of audience in Minneapolis-St. Paul area . . Covering Trailblazers Ski Meet, KSTP-TV'ers send Al Tighe, Steve Cannon, Marv Henry, Don Doty and Jim Hutton to the neighboring Wisconsin city Sunday (for day-long broadcasting) Same night Stan Hubbard station will air its fourth annual St Paul Winter Carnival jazz concert with Gerry Mulligan.

IN MEMPHIS . . .

Nick Charles, ex WHBQ deejay here, has exited that post to take over a similar stint with St. Louis' KXOK Harold Krehbiel, Plough Radio prexy, making the rounds of Southwest Allers to hype new promotion gimmick for his five-station web Tom McMahon, erstwhile DuMont tv exec and now construction tycoon, checked in here enroute to Nashville . B. A. Nail, skipper of WHBQ-TV and AM, just returned from a powwow with RKO General bigwigs at Puerto Rico and then skied to New York for another session . . . Tommy Burke and "The Counts," group of Memphis State and Southwestern L students, making the rades and tv rounds hyping their record release "You Will Feel It Too" George Klein, WHBQ platter-spinner, now doubling-in-brass and emcees weekly Saturday matinee wrestling show on WHBQ's Channel 13

Gil Cates to 'Showtime' Joining Brother Joe

Gil Cates has joined his producer brother Joe, and has become director of "International Showtime," the NBC-TV videotaped Friday hour Producer-director of the new de-luxer "Camouflage" game show, Gil Cates is off at the end of January for Munich, site of his first assignment for "Showtime"

Before winging to Europe, however, Cates is completing a producer-director job on the Jerry Van Dyke pilot called "Picture This"

Skiar

(continued from page 36)

cussed by Garroway and a group of top scientists including I I Rabi, J Robert Oppenheimer, Martin Schwarzschild, Leon Lederman, Robert Jastrow, Edward Purcell and Harlow Shapley, among others Skiar said the scientists eagerly cooperated in order to place the problems of science before the people The show is slated to debut in New York on WNDT Feb 1 and is howing on most educational stations Feb 24.

Mayer-Skiar are also doing another series for NET in the field of psychology The National Science Foundation is bankrolling this project Four of the shows have been completed with six more in the works.

E. J. DELANEY

Mr. W. O. Compton, General Manager, Rutes Broadcasting Limited, is pleased to announce the appointment of Mr. E. J. Delaney, as General Sales Manager, CFTO-TV, Channel 9, Toronto. Mr. Delaney has been associated with CFTO-TV since its inception in 1961, first as Regional Sales Manager and since early 1962, as Commercial Manager. His broadcasting background dates back to 1950. In this new executive appointment, Mr. Delaney will be responsible for all domestic and international sales

Baer-D'Antoni's Flock Of TV Projects; Plan Harry Richman Tribute

Mutual Broadcasting execs Norman Baer and Phil D'Antoni, who ankle at the end of this month to set up a tv production firm under these banner Television Productions of America, have several deals in the works, including an association with agent Abner J. Greshler that calls for three musical-variety specials starring "Ben Casey" lead Vince Edwards.

Baer, who is Mutual news chief, and D'Antoni, who is a veepee and sales manager, also are formulating a video special salute to vet showman Harry Richman. Musical tribute to the entertainer, planned as a 90-minute network spread, will include a host of top entertainment names. Already contacted (and agreeable) are Bob Hope, Jack Benny, Milton Berle, Tony Martin, Sammy Davis Jr., George Jessel, Maureen O'Hara, George Raft and New York Herald Tribune columnist Hy Gardner

The deal with Greshler includes, besides Edwards, the repping of the agent's other talent clients in the east

New firm's initial production, however, will be a pilot for a half-hour panel show tentatively titled "Kid Talk." Producers report that the pilot will be financed by client, a potential bankroller of the show if it gets a network spot

Another blueprint, this one for possible syndication, is a half-hour kid show titled "Junior Champions"

Honolulu—Robert Karr, formerly with CBS in Hollywood and recently general manager of radio KHAI here, has taken over as promotion manager for KGMB-TV and the Hawaiian Broadcasting System. He replaces Vic Amiel.

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KSTP television 5
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

NBA

(continued from page 1)

diction was that they'd lose for another two years Some of the members of the N. Y. Society of Security Analysts felt that it might even be longer, however

But the prospects, as painted, seemed almost brilliant for Norsolf & Co. In particular, color tv receivers and picture tubes were the greatest profit contributors of any" in the RCA '62 catalog of products. Contrast this with the fact that color manufacture at one time, not many years ago, was probably the greatest loser RCA had

Last year, RCA earned $50,000,000, also a new record for a company whose gross take is well over a billion per annum.

MILWAUKEE—Milwaukee Journal stations, WTMJ-TV & WTMJ played host to members of the board of Milwaukee Radio & Television Council. Guests participated in "What's New Ask Esther Hutton," & "Today for Women," shows.

MUSIC'S NEW ROLE FOR DISKS

FTC Probe of Col's Disk Club Setup Focuses Mail Sale's Industry Impact

Impact of the record clubs on the overall industry take was spotlighted last week in New York during the Federal Trade Commission lookee into Columbia's club operation. The FTC estimated that three clubs (Columbia, RCA Victor and Capitol) currently produce 20% of all record volume, with Columbia accounting for 10%.

According to the FTC, in 1960 the three companies accounted for 40% of industry volume and 50% of all LP sales. Col accounted for 20% of all record sales and 24% of LP sales. The Record Industry Assn. of America puts the industry's retail take in 1960 at $480,000,000 and at $613,100,000 in '61.

Also revealed in the FTC investigation was that in 1960 when Col's total record sales were "more than $64,000,000," the club had a net volume of $30,000,000 from 1,382,207 members in the first 10 months of the year alone. Col's advertising expenditures for retail store sales that year came to $2,146,605 while its expenditure for the club hit $5,300,000.

The agency is expected to wind up its work in New York this week and then move on to collect further evidence in Philadelphia, Chicago and L.A. The FTC is seeking evidence to support charges of "monopolistic practices" and "deceptive price claims" against Columbia's disk club.

The commission has accused the club of gaining an 'unfair competitive advantage' by securing licensing agreements with competing record manufacturers giving it exclusive club rights to their recordings. Col, unlike Victor or Capitol, has distributed via its club records such labels as Verve, Mercury, Liberty, Warner Bros. and United Artists.

The FTC insists that it isn't attacking the Columbia Record Club for its "size or success," but rather "the use of certain methods of accumulating power."

The FTC also charges that Col sold disks to its club members at cheaper prices than those offered retailers. Also, the FTC alleged the club used deceptive price comparisons by matching club charges against what was purported to be "retail value," "regular list price" and "usual list price."

Col has denied its practices have had the alleged effects and claims

(Continued on page 52)

Arif Mardin to Atlantic LP Dept. as A&R Aide

Composer-arranger Arif Mardin has joined the LP department of Atlantic Records as artists & repertoire assistant to Nesuhi Ertegun, diskery's veepee.

Mardin comes to Atlantic after having served on the faculty of The Berklee School of Music in Boston, where he taught composing, arranging, ensemble and coaching. He's written arrangements which have been recorded by the Herb Pomeroy orchestra and also has done compositions for Dizzy Gillespie and John Lewis.

Col to Groove 'Virginia Woolf'

Columbia Records is spreading its original Broadway cast activities into the dramatic field. The diskery is set to put Edward Albee's play, "Who's Afraid Of Virginia Woolf?" into the groove next month.

The Col package will feature the show's original players, Uta Hagen, Arthur Hill, George Grizzard and Melinda Dillon. The tentative grooving date is set for Feb. 10 when Col president Goddard Lieberson is due back from Europe. Lieberson will direct the recording session.

This is the second of Albee's plays to get on disks. The other is his one-acter, "The Zoo Story," which was etched by the Spoken Arts label. Col's other original Broadway cast set this season is the Irving Berlin musical, "Mr. President."

ASCAPers File Suits Vs. Wash. St. Stations

A flock of writer and publisher members of the American Society of Composers, Authors & Publishers are taking legal action against radio stations in the state of Washington for performance of their songs without authorization.

The concerted effort against eight radio stations is an attempt to get a legal appraisal of a Washington statute, that's been on the books since 1937, that license fees for performances need not be paid.

The suits filed in the U.S. Courts for Washington's Eastern and Western Districts, are against KOMO, Bellingham; KFKF, Bellevue; KAPY, Port Angeles; KARY, Prosser; KUTI, Yakima; KIXI, Seattle; KGY, Olympia, and KALE, Richland. Jay Tobias, of Paul Weiss, Rifkind, Wharton & Garrison, is handling the suits for ASCAP.

All the actions are asking to restrain the defendants from publicly performing the songs in the future, and to award damages of not less than $250 for each unauthorized performance, together with court costs and attorneys' fees.

Decca's 'Non-Exclusive' On U-I Soundtracks

Even though Decca Records is tied, through ownership, to Universal-International, the soundtracks of two of U-I's upcoming pix are going into other labels' hoppers. Mercury will issue the track set of "40 Pounds Of Trouble" and Ava Records, Fred Astaire's disk firm, has acquired the track of "To Kill A Mockingbird."

Decca, however, will give the U-I pix disk support with singles penned on both films. Vince Edwards cut the title theme of "To Kill A Mockingbird" and Karl Grant has an instrumental called "Steve's Theme," which is taken from Mort Lindsey's score for "40 Pounds Of Trouble." The score for "Mockingbird" was written by Elmer Bernstein.

Femmes Step Into Terp Instruction Field Via New Claves Beat Records

A new recording company named Claves Beat Records Ltd. begins operation in New York this week. The diskery is headed by two N.Y. women, Claire Goodman and Fran Weitzner.

Firm's opening shot will be a dance instruction album titled "The Magic Claves Beat for the Easy-Does-It Bossa Nova." It will be followed by a series of packaged dance lessons for every Latin-American step.

The debut album will contain a 45-rpm extended-play disk featuring narrated bossa nova instructions on one side and two original bossa nova instrumentals on the other; a pair of Claves sticks; a "flip-book" of photos showing the dance being performed, and diagrams and printed instructions describing each step.

The recorded narration is handled by dancer Bob Roberts; Mort Lazar, Latin-American arranger, composed the album's two original numbers, "Harlem Bossa Nova" and "Last Summer Bossa Nova," and conducts the orch; Bobby Kroll, special material writer, penned the "Magic Claves Bossa Nova" number that accompanies the dance lesson narration.

In addition to their Claves Beat Records firm the ladies have also opened a music publishing company, Clan Music.

LP'S TO PUSH ORCHESTRATIONS

By MIKE GROSS

A new application in the use of records to promote the sale of sheet orchestrations is being carefully observed by the music publishing fraternity. Its potential is twofold: 1) it could revive the sagging sheet copy business, and 2) it could bring the overall music business activities back into the hands and control of the music publishers where it had been before the record manufacturers took over.

The new approach to the selling of orchestrations is being tested by the Bourne Co. The firm, under the aegis of Bonnie Bourne, has launched an LP series of its own in which standards from the Bourne catalog, with updated arrangements have been put into the groove as a demonstration tool for what has already been printed in copy form.

The LP series, of which the first volume has been produced, is going out under the overall tag of "Sound Spectrum — For Stage Bands." The disk label is Myrbo, an anagram of Mrs. Bourne's maiden name, Murray, and her married name.

Revised as a Demo

The record series, a joint effort of Bourne's professional department, headed by Larry Taylor, and the educational division, staffed by Ralph Satz and John Cacavas, was devised primarily as a demonstration disk for the printed orchestrations.

It's being sold through music stores (like sheets) and being pushed in disk-orchestration tandem in schools and colleges where stage bands have been on the increase around the country. (They're called stage bands because they play for concert listening rather than for dancing.)

The Bourne execs' plan stems from the fact that many standard songs haven't been getting proper exposure because of the lackluster quality of the orchestrations available and/or the ridiculous treatments presented by young rock 'n' roll groups. The Bourne team figured it could hype sales and win exposure with updated arrangements in keeping with the best of the times.

Improved Arrangements

It's also the opinion of Satz that too much music is written down for students. He insists that the students and the teachers, as well as the pros want arrangements that are challenging and current. With this in mind, Bourne enlisted the aid of four arrangers (Johnny Warrington, Chuck Casey, Will Schaefer and John Cacavas) to update 12 of its standards for the first volume in the "Sound Spectrum" series. Also (spotlight sidemen were contracted for the recording session which was conducted by Cacavas and produced by Satz. The record, by the way, was cut at New York's Fine Sound studios, and are pressed by RCA Victor.

To give the disk a performance purpose as well as that of an adjunct to the orchestration copies, the professional department began bringing the platter around to radio stations for plays. The disk has picked up a surprising number of spins and even won an "Album of the Week" citation from WINS, New York indie.

Also coming on the performance end are plays from "live" radio shows with low budgets that are now using the Bourne-prepared orchestrations for their orchs and combos. Still another use of the disk, which has not yet been tested, is to serve as a showcase for record company artists & repertoire men who are looking for new orchestrating ideas.

Even though Taylor envisions the possibility of 20 more volumes in the "Sound Spectrum" series, he insists that Bourne is not in the record business or in competition with the established record firms. "It's a cross-plugging device," he said, "that we hope can bring back excitement and initiative to the music publishing business."

London Label Flexing Muscle in Disk Biz Race for Legit, Film Properties

London Records is beginning to show its muscle in the competition for legit and film properties. Having already made a dent in the Broadway legit original cast album sweepstakes with "Stop The World—I Want To Get Off," Lee Hartsone, London topper, is dipping into London's West End to build up the diskery's original cast album catalog here.

The first step in the buildup will be the release of eight original cast albums of West End hiters that had originally been grooved by British Decca, London Records parent company.

Upcoming within the next few weeks are original cast sets of "Once Over The Light," "Pieces Of Eight," "King Kong," "Fings Ain't Wot They Used To Be," "Strictly T.T.," "Salad Days," "Look Up Your Daughters" and "On The Brighter Side."

On the pic soundtrack end, London is already in the field with "The Lion," and is now gearing for a push on "The Threepenny Opera." Pic which was produced in Germany by Kurt Ulrich, will have tracks in German, French and English. The English track will be the one released in the U.S. by London. Diskery is also planning a single release of "Mack The Knife" sung by Hildegarde Neff. London will start marketing the packaging when the pic is released here sometime in the spring.

Also on London's soundtrack schedule is "Nine Hours To Rama." The 20th-Fox release has a score written by Malcolm Arnold.

London, in addition, is dipping into New York's off-Broadway scene. Upcoming within the next couple of weeks is the original cast set of "Riverwind," which is now running at the Actors Playhouse in Greenwich Village.

Paul Jaulus Into Decca Combine as Promo Aide

Paul Jaulus has moved into Decca's disk combine to assist Lenny Salzer in the operation of the promotion and publicity activities for Decca as well as the Coral and Brunswick labels.

For the past several years, Jaulus has served as promotion and contact man for Paul Anka's firm, Spanka Music. He began his show biz career about 14 years ago with General Artists Corp. as pub-ad manager. Following that he became promotion director of Bernie Lang's management office.

Premier Spins Into Music Publishing

Premier Albums, manufacturer of low-price disks, has moved into music publishing and master recording production with Aaron 'Goldie' Goldmark as general professional manager. The new divisions have been tagged Award Music, Premier Music and West End Music.

According to Phillip Landwehr, Premier's topper, the new companies will operate as an independent division of the parent company. Premier Music (BMI) and West End Music (ASCAP) will be involved with publishing while Award Music will be concerned with the production of master records.

Landwehr stressed that Premier Albums would definitely not go into the manufacture of singles, but would continue its eight LP labels headed by Coronet and Spin-O-Rama. The others are Parade, Celebrity, Twinkle, Baronet, Directional Stereo and Premier. Award will have at least one of its own labels, but all labels will be manufactured and distributed under special licensing arrangements with outside companies.

Goldmark is a 30-year veteran in the music biz. For the past year he had been with Imperial Records and Post Music in New York. Before that he had a long run as head of the Sheldon, Shaltmar and Sequence music operations.

FOLEY EYES CATALOGS FOR SOLO PUB MOVE

Norman Foley, who exited the general professional manager's post at the Big 3 (Robbins, Feist & Miller) last week, plans to continue his 20-year association with the music biz.

He's now scouting for a catalog buy to launch his solo venture. While at the Big 3, Foley was instrumental in securing Pat Boone's first soundtrack deal, "Friendly Persuasion," as well as a pic title song deal on "Sink The Bismarck" for the late Johnny Horton.

Cap Hits Sales Upbeat For Fiscal Half-Year

The first half of Capitol Records' 1962 fiscal year, which started June 30, showed a sales upbeat of 23% over the same period the previous year. The figures do not include the take from overseas sales or the record club.

Sales went up by 31% in the singles division, 23% on the album end, and 18% in its Angel Records division.

Cap's album leaders were the original cast album recordings of "Beyond The Fringe," "No Strings" and "The Music Man." Artists who clicked in the LP field were Peggy Lee, Nat King Cole, Laurindo Almeida, The Kingston Trio and Stan Kenton. The singles sales were sparked by Cole's "I Dig Rock & Roll Music" and "Dear Lonely Hearts."

UA Distribution Shift To All-State in Gotham Marks New Policy Step

United Artists Records is shifting its distribution from a full ownership of Big Town Distributing Co. of New York to an independent basis with All-State Records. Move is part of UA's policy of maintaining a close indie distributor-manufacturer relationship.

All-State now takes over the UA distributorship and the franchise to continue use of the Big Town name in the N. Y. area. Big Town franchises, none of which is owned by UA, are now located in L.A., Chicago and Cleveland as well as N. Y. UA, however, does control the name, "Big Town Distributing" and can recall the franchise if the operations do not maintain satisfactory performances under their agreements.

All-State was one of the first distributors to handle the UA line when the label was formed more than five years ago. Operated by Sidney Sherman, Mel Koenig and Irwin Fink, All-State has functioned as the distributor for UA in New Jersey, and now will take over the same function in N. Y.

The advantages of the new arrangement, say UA execs, is that the indie operation handles a minimum number of non-competing lines, and can offer more concentration for the manufacturer on his product in both the singles and album areas.

Dil Hobart Joins Circa As A&R Man for C&W

Dil Hobart has been set as artists & repertoire man for country & western releases on the new Circa label, a Coast firm. Hobart is currently en route from Texas, his home state, to Hollywood scouting both artists and material for upcoming releases.

Also at Circa, Nikki Garrison has been upped to the post of publicity director. Miss Garrison will work with Mike Elliot, label's topper, and Hobart on various campaigns.

Greco's 'Gentle,' Mancini's 'Hwood,' Denny's 'Honey' Top Current LPs

BUDDY GRECO: "SOFT AND GENTLE" Epic The "Soft And Gentle" tag in this instance means that singer Buddy Greco has fallen for the more romantic lure that a strong string support conveys. Although it's a change of pace from his previous efforts which were pegged on his zippy vocal styling, the Greco fans will have plenty to enjoy in his caressing mood. Arrangements by Bob Mersey and the repertoire, which includes such niftys as "My Funny Valentine" "Gigi" "Bewitched" and the more current "I Left My Heart In San Francisco" and "What Kind Of Fool Am I," makes solid programming material.

HENRY MANCINI: "HE'S MAN IN HOLLYWOOD" (RCA Victor) Currently one of Hollywood's most prolific composers of hit film songs, Henry Mancini is represented in this LP with a fine rundown of pic tunes from his own and others' pens. Working with a flexibly sized orch and with support on occasion, Mancini dishes up potent arrangements of such numbers 'Walk On The Wild Side," an Elmer Bernstein melody, the "Love Song From 'Mutiny On The Bounty'" "Seventy - Six Trombones," "Bachelor In Paradise," "Days of Wine and Roses" and "Dreamsville" the latter three by Mancini.

MARTIN DENNY ORCH: "ANOTHER TASTE OF HONEY" (Liberty) This LP is presented in much the same vein as Martin Denny's preceding package, which did okay in sales and spins. The similarity gives it a built-in and among those who dug his first "Taste Of Honey" and will build new fans who are sure to go for his handling of the likes of "Like Young," "Velare" "Satin Doll," "Cool" (from "West Side Story") and "Theme From Manchurian Candidate." The jazz overtones are worked in nicely and in a way that will hold the pop-oriented fan.

JACKIE WILSON: "THE WORLD'S GREATEST MELODIES" (Brunswick) This is a natural for those who like the dramatic ballad set along a classic instrumental line and pitched with vocal fervor. Jackie Wilson's strong belting attack and the melodies, adapted from the classical repertoire are blended for okay impact. The lyrics get a bit sticky at times but they do have something in the way Wilson pours them out.

IRVING FIELDS TRIO: "RHUMBAS AND BONGOS" (Decca). Irving Fields, who has blended the boogie beat with bossa nova and champagne in previous LPs, now pulls off a similar trick by putting his Latino rhythms into a Hawaiian groove. Such Island standards as "Blue Hawaii," "Sweet Leilani," "The Moon Of Manakoora" and "My Little Grass Shack In Kealakekua, Hawaii" come out in a zesty form that could make the grass-skirt terpsters really sway.

ETHEL MERMAN: "MERMAN IN VEGAS" (Reprise) For the first time in a long vocal career, Ethel Merman broke into the nitery ranks a few months ago with a performance at the Flamingo Hotel, Las Vegas. This disk was recorded during her run there and if for no other reason, is something of a collector's item. Backed by zesty arrangements by Billy May, Miss Merman highlights the session with a medley of showtunes from her lengthy legit repertoire and also tosses in a few more. It's a strong performance marked with showmanship and knowhow. Songs include "I Got Rhythm," "They Say It's Wonderful" "You Can't Get a Man With a Gun" "There's No Business Like Show Business" and the big medley.

"THE EXPLOSIVE SIDE OF SARAH VAUGHAN" (Roulette) This is a fine session for Sarah Vaughan, sure to please her fans and diskers of hip swing in general. Her emphasis here is on the uptempo and, backed by some solid arrangements by Benny Carter the dynamic songstress gets off some crisp effects. Carter also buttons the set and the hipster orch swings excitingly to round out this outing in fine fashion. Miss Vaughan's strong and throaty technique lends itself effectively to the Carter material as she swings out on such as "I Believe In You," "Honeysuckle Rose," "After You've Gone," "Great Day" and others.

JOHNNY THUNDER: "LOOP DE LOOP" (Diamond) Singer Johnny Thunder lives up to his name on this set of soulful rhythm 'n' blues numbers. He gets strong backing from producer-conductor-arranger Teddy Vann and packs lotsa feeling and drive into his work. The tempo is right for teen terpers and the emotion-charged renditions are right up the r'n'b buffs' alley. It could cause something of a stir in the field via Thunder's strong singing and the hefty rhythmic musical accompaniment.

LES BAXTER SINGERS: "SING A SONG OF PARIS" (ABC-Paramount) This is the fifth dishing for Les Baxter Singers, also billed as the 88 French Girls, for ABC-Paramount. The vocal ensemble does its usual fine job here, creating a pleasant and entertaining sound with spirited renditions of various Parisian songs in native tongue. In addition to some rousing material there is also some softer-styled selections, all of which add up to an atmospheric and highly musical outing.

LIONEL LONG: "WALTZING MATILDA" (Capitol) This is an arresting collection of folk songs by way of Australia. Lionel Long, an Aussie singer, delivers this program with a good straightforward vocal style, backed by the Noel Gilmour Scotch and The Bellmores. The repertory should have sock appeal for the following among fans who will find fresh material in such tunes as "Bondi Lagoon," "Moreton Bay," "The Drover's Dream," "Click Go The Shears," "The Ballad of Cobb & Co" and others.

MARCO RIZO: "BOSSA NOVA" (Somerset) Here's a good sampling of the Brazilian jazz beat for the economy-minded disk buyer. It's a low-price package that spotlights the high-grade talent of keyboarder Marco Rizo. With the aid of an airy jazz combo, Rizo steers the set through the familiar bossa nova paces that includes the representative "Desafinado" and "One Note Samba" as well as some new ones like "Chopin Goes To Rio" and "Lucy Bossa."

MARC LONDON & CO.: "THE 'PRESIDENT' STRIKES BACK" (Kapp) Although much of the impact of Kennedy parody disks has been milked out of the disk market by the smash success of Vaughn Meader's "First Family" LP, this album is deserving of a hearing. Ben Clark has written some very funny material, pegged to the "President's" desire to make a comedy dishing of his own because "I can do a Kennedy as good as any of 'em." Marc London is the Prez on this session and does a good parody job, along with Sylvia Miles as Jacqueline and Alan Manson and Kenneth Roberts in a variety of roles. The Meader session and Meader himself are directly referred to during the platter, which turns out a strong flow of coordinated material, designed in short takes. Latter are good for programming if any disk jockey care to swim Kennedy material any more. The gags are strong and so are the performances in what should be a solid comedy entry if there's still a market for such material.

LAWRENCE WELK
Presents His Newest Hot
Hit Record
"[illegible]"
B W "[illegible]"

No Snow in High Sierra Mks Kingston's Wk. of Goo

San Francisco, Jan. 29

Lack of snow in the High Sierra has cost the Kingston Trio a week of action. Their combination entertainment-ski-trip to Squaw Valley, scheduled for Feb. 3-8, has been cancelled.

Six-day outing, put together by Arco travel agency here, was a package deal ski with the Kingstons in the daytime, stay at Squaw, near them entertain every night. Many skiers bought it, but as of now, there's too little snow to make the week worthwhile.

A benefit by the Limeliters in January suffered, too. Though the show went on in the Squaw Valley Arena, there weren't enough skiers around to make a good house. The week isn't a total loss. The Kingstons will entertain at a bash for employees of Aerojet in Sacramento. They leave the following week for an eastern tour, starting with Rogers U. Feb. 13 and ending the 24th in Milwaukee. A Feb. 21 gig in Cleveland was cancelled because of the newspaper strike.

Longplay Shorts

The Cleveland Orchestra has designated 1963 as George Szell's "Golden Jubilee Year" in observance of the musical director's 50th anniversary as a conductor. Epic Records will commemorate the event with a special ad-promotion drive on the Cleveland's LPs . . . RCA Victor is placing 14 albums on its February release schedule including a two-record set tribute to George Gershwin featuring Peter Nero, Al Hirt, Fraukie Carle, The Three Suns, Norman Luboff and Hugo Winterhalter . . . RCA Camden, Victor's low-price line, has five LPs due in February . . . Count Basie's current string of 36 one-night stands, ending Feb. 28, will give grassroots promotional impetus to Basie's new MGM-Verve release of "On My Way And Shoutin' Again."

Colpix will unveil its new sales program, tabbed "Deal . . From The Top Of The Deck," at its second national distributor meeting to be held at Las Vegas' Flamingo on Feb. 1. Eight albums will be promoted under the new sales plan distributors will receive 20 albums free with each 100-purchased . . . Sixteen radio stations in the south will officially observe "Buddy Greco Day" tomorrow (Thurs.) to commemorate release of his current Epic LP, "Soft And Gentle." The promotion was developed by Fred Frank, southern region promotion manager for Epic . . . Sonic's new package for broadcasters, "The Jazz Set," consists of over 115 selections on 10 LPs featuring Duke Ellington, Woody Herman, Chico Hamilton, Billy Taylor, Charlie Shavers and The Bourbon Street Saints, among others.

Elektra Records has transferred the company's distribution in the Southern California area to the Merit Distributing Corp. in L. A. Duskery was formerly handled in that region by Allied Music Sales Co. Early in February, Elektra's new affiliate label, Creatview Records, will reviewee its debut albums, "The Best Of Lord Buckley," Zuckerle's "Monster Gallery" and "The Sounds Dreams of Fred Engelberg" . . . Andre Previn, Columbia [illegible], will premiere his new composition, "Overture To A Comedy" [illegible] and the L. A. Philharmonic in the opening promenade concert of the season this coming Saturday (2).

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JAN HOWARD . . . . . WIND ME UP
(Capitol) . . . . . You've Got Me Where You Want Me

Jan Howard's "Wind Me Up" (Cedarwood) is an effective country-styled ballad, pegged on the wind-up doll fad, that will hit top spinning returns. "You've Got Me Where You Want Me" (Central) has an okay ballad hit that could draw occasional play from the programmers.

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JOANE SOMMERS . . . . . SINCE RANDY MOVED AWAY
(Warner Bros.) . . . . . Memories, Memories

Joanie Sommers' "Since Randy Moved Away" (Lords) has the ballad sentiment that clicks with the teeners and they're sure to build it into a winning disk. "Memories, Memories" (Adion) is a brisk and lighthearted item but not too memorable.

• • •

DUANE EDDY . . . . . BOSS GUITAR
(RCA Victor) . . . . . The Desert Rat

Duane Eddy's "Boss Guitar" (Lindunet) will swing easily on all spinning circuits because of the "boss" way the guitar, accompanying instruments and vocal chorus drive the message home. "The Desert Rat" (Lindunet) presents some trendy instrumental sounds that are more interesting than commercial.

• • •

MARNE BLAINE . . . . . WHAT DOES A GIRL DO
(Seville) . . . . . How Can I Tell Him

Marnie Blaine's "What Does A Girl Do" (Ametrop) will follow her chicks "Bobby's Girl" to the top of the spinning brackets because it has the beat, the lyric and the vocal style the kids continue to go for. "How Can I Tell Him" (Ametrop) tells a dreary tale of a love gone astray that, unfortunately, some teeners may take seriously.

• • •

BARBARA GREENE . . . . . LONG TALL SALLY
(Atco) . . . . . Slippin' And Slidin'

Barbara Greene's "Long Tall Sally" (Venice) is a pop version of an exceptional rocker tailor-made for spinning excitement on all levels. "Slippin' And Slidin'" (Venice Beat) works up a good rocking beat and further puts up the singer's vocal dynamics.

• • •

THE HIGHWAYMEN . . . . . PRETORIA
(United Artists) . . . . . I Never Will Marry

The Highwaymen's "Pretoria" (Shirlee) gets a driving folk beat that can't help but stir up plenty of spins all over. "I Never Will Marry" (Sanga) is a quiet folk style with a soft-voiced delineation that's quite effective.

• • •

TERRY DAY . . . . . BE A SOLDIER
(Columbia) . . . . . I Love You, Betty

Terry Day's "Be A Soldier" (Hilliard) exhibits a stimulating beat, a lyric sing geared for the younger set and a stirring vocal attack that wraps it all up for a result. "I Love You, Betty" (Pacemart) is a fair ballad with enough romantic overtones to pull in some spins.

• • •

KATHY KEEGAN . . . . . THE GOOD LIFE
(Malibu) . . . . . Are Your Lips Lonely Darling

Kathy Keegan's "The Good Life" (Paris) is a standout ballad entry out of "The Seven Cents of Sin" pic. Covered with an enticing warmth that gives off a sunning glow. "Are Your Lips Lonely Darling" (Rushert) has a ballad lilt to which the thrush adds her own vocal charm.

• • •

JEAN TREVOR . . . . . GET OUTTA MY HEART
(Norman) . . . . . Southbound Train

Jean Trevor's "Get Outta My Heart" (Gil) bears out a potent ballad blues entry with a forceful vocal approach to win top turntable time. "Southbound Train" (Gil) runs along a moody blues track but it can pick up spins at some turntable stops.

• • •

RICHARD CHAMBERLAIN . . . . . HI-LILI, HI-LO
(MGM) . . . . . All I Have To Do Is Dream

Richard Chamberlain's "Hi-Lili, Hi-Lo" (Robbins) rides in on the heels of a special planting on his "Dr. Kildare" tv show which should get it started and the winning way in which he treats the charming ballad should keep it going. "All I Have To Do Is Dream" (Acuff-Rose) spells out a fair ballad with a soft vocal approach that could win an audience.

• • •

FRANKIE AVALON . . . . . MY EX-BEST FRIEND
(Chancellor) . . . . . First Love Never Dies

Frankie Avalon's "My Ex-Best Friend" (Aldon) will make lots of spinning friends because of the teen-scored lyric and the fast beat delivered with a zing; and "First Love Never Dies" (Golden West) has a fine ballad flavor giving it a good chance to stand up in the long spinning run.

• • •

NICK NOBLE . . . . . CLOSER TO HEAVEN
(Liberty) . . . . . A Legend In My Time

Nick Noble's "Closer To Heaven" (Kaiserwood) will rise on the spinning circuit because of the dramatic vocal push and the pounding background beat that still goes over. "A Legend In My Time" (Acuff-Rose) spins out a no-no tale in a slow and unexciting way.

• • •

DARWIN . . . . . THERE OUGHTA BE A DANCE
(Dore) . . . . . She Knows

Darwin's "There Oughta Be A Dance" (Melodyark) is based on the theory that some pairs would like to hold each other while dancing but the beat makes it almost impossible. Anyway, it still has everything the young, wise crowd seems to want. "She Knows" (Meadowlark) has an okay ballad bit that could pull some spinning action.

• • •

LITTLE PEGGY MARCH . . . . . WIND-UP DOLL
(RCA Victor) . . . . . I Will Follow Him

Little Peggy March's "Wind Up Doll" (Duchess) is still another entry in the moppet hit's current "doll" wash and this side should find room on the turntables, too, because of the appealing way it's handled. "I Will Follow Him" (Leeds) has a dramatic ballad flavor and a vocal wash that will attract attention. Gros.

*ASCAP. **BMI.

Otto Harbach's Musicals and Plays

THREE TWINS: Opened June 16, 1908 (288 performances); book, Charles Dickson; music, Karl Hoschna.

BRIGHT EYES: Opened Feb. 28, 1910 (40 performances); book, Charles Dickson; music, Karl Hoschna.

MADAME SHERRY: Opened Aug. 30, 1910 (231 performances); music, Karl Hoschna.

DR. DELUXE: Opened April 17, 1911 (32 performances); music, Karl Hoschna.

THE GIRL OF MY DREAMS: Opened Aug. 7, 1911 (40 performances); book, with Wilbur D. Nesbit; music, Karl Hoschna.

THE FASCINATION WIDOW: Opened Sept. 11, 1911 (56 performances); music, Karl Hoschna.

THE FIREFLY: Opened Dec. 2, 1912 (120 performances); music, Rudolf Friml.

HIGH JINKS: Opened Dec. 10, 1913 (213 performances); music, Rudolf Friml.

THE CRINOLINE GIRL: Opened March 16, 1914 (60 performances); words, Julian Eltinge; music, Percy Wenrich.

SUZI: Opened Nov. 3, 1914 (56 performances); music, Aladar Renyi.

KATINKA: Opened Dec. 23, 1915 (220 performances); music, Rudolf Friml.

*THE SILENT WITNESS: Opened Aug. 10, 1916 (32 performances).

*A PAIR OF QUEENS: Opened Aug. 30, 1916 (15 performances); with A. Seymour Brown, Harry Lewis.

YOU'RE IN LOVE: Opened Feb. 6, 1917 (167 performances); book & lyrics with Edward Clark; music, Rudolf Friml.

KITTY DARLING: Opened Nov. 7, 1917 (14 performances); lyrics also by P. G. Wodehouse; music, Rudolf Friml.

GOING UP: Opened Dec. 25, 1917 (351 performances); music, Louis A. Hirsch.

*UP IN MABEL'S ROOM: Opened Jan. 15, 1919 (220 performances); written with Wilson Collison.

TUMBLE IN: Opened March 24, 1919 (128 performances); music, Rudolf Friml.

*SO MANY BLONDES: Opened Jan. 7, 1920 (20 performances).

TICKLE ME: Opened Aug. 17, 1920 (207 performances); book with Oscar Hammerstein 2d and Frank Mandel; lyrics with Hammerstein; music, Herbert Stothart.

MARY: Opened Oct. 18, 1920 (219 performances); book with Frank Mandel; music, Louis A. Hirsch.

SUNNY: Opened Nov. 17, 1920 (71 performances); book with Oscar Hammerstein 2d and Frank Mandel; lyrics with Hammerstein; music, Herbert Stothart.

JUNE LOVE: Opened April 25, 1921 (50 performances); book with W. H. Post; lyrics, Brian Hooker; music, Rudolf Friml.

THE GREEN GOD: Opened Oct. 3, 1921 (164 performances); book, Frank Mandel; music, Louis A. Hirsch.

THE BLUE KITTEN: Opened Jan. 13, 1922 (140 performances); book & lyrics with William Cary Duncan; music, Rudolf Friml.

MOLLY DARLING: Opened Sept. 1, 1922 (88 performances); book with William Cary Duncan; lyrics, Phil Cook; music, Tom Johnstone.

WILDFLOWER: Opened Feb. 7, 1923 (388 performances); book & lyrics with Oscar Hammerstein 2d; music Vincent Youmans, Herbert Stothart.

JACK AND JILL: Opened March 22, 1923 (86 performances); book with Frederic Isham; lyrics also by John Murray Anderson, Augustus Barnet, Robert A. Simon, Irving Caesar; music, Alfred Newman.

SUE DOOTE: Opened Dec. 31, 1923 (479 performances); book with William Anthony McGuire; lyrics, Joseph McCarthy; music, Harry Tierney.

ROSE-MARIE: Opened Sept. 2, 1924 (557 performances); book and lyrics with Oscar Hammerstein 2d; music Rudolf Friml, Herbert Stothart.

BETTY LEE: Opened Dec. 25, 1924 (111 performances); lyrics also by Irving Caesar; music, Louis A. Hirsch, Con Conrad.

NO, NO, NANETTE: Opened Sept. 16, 1925 (321 performances); book with Frank Mandel; lyrics also by Irving Caesar; music, Vincent Youmans.

SUNNY: Opened Sept. 22, 1925, book and lyrics with Oscar Hammerstein 2d; music, Jerome Kern.

SONG OF THE FLAME: Opened Dec. 30, 1925 (219 performances); book and lyrics with Oscar Hammerstein 2d; music, George Gershwin.

KITTY'S KISSES: Opened Mar 6, 1926 (170 performances); book with Fiske Bartholomae; lyrics, Gus Kahn; music, Con Conrad.

CRISS-CROSS: Opened Oct. 12, 1926 (305 performances); book and lyrics with Anne Caldwell; music Jerome Kern.

THE WILD ROSE: Opened Oct 20, 1926 (61 performances); book and lyrics with Oscar Hammerstein 2d; music, Rudolf Friml.

THE DESERT SONG: Opened Nov. 30, 1926 (465 performances); book with Oscar Hammerstein 2d, Frank Mandel; lyrics with Hammerstein; music, Sigmund Romberg.

OH, PLEASE: Opened Dec. 17, 1926 (75 performances); book with Anne Caldwell, lyrics, Miss Caldwell; music, Vincent Youmans.

LUCKY: Opened March 22, 1927 (71 performances); book with Bert Kalmar, Harry Ruby; music, Ruby, Jerome Kern.

GOLDEN DAWN: Opened Nov. 30, 1927 (184 performances); book with Oscar Hammerstein 2d; music, Emmerich Kalman, Herbert Stothart.

GOOD BOY: Opened Sept. 25, 1928 (253 performances); book with Oscar Hammerstein 2d, Henry Myers; lyrics, Bert Kalmar; music Harry Ruby, Herbert Stothart.

NINA ROSA: Opened Sept. 20, 1930 (137 performances); lyrics, Irving Caesar; music, Sigmund Romberg.

THE CAT AND THE FIDDLE: Opened Oct. 15, 1931 (395 performances); music, Jerome Kern.

SWEET ADELINE: Opened Nov. 18, 1933 (309 performances); music, Jerome Kern.

FORBIDDEN MELODY: Opened Nov. 2, 1936 (32 performances); music, Sigmund Romberg.

GENTLEMEN UNAFRAID: Opened June 3, 1938 (St. Louis Municipal Opera); book and lyrics with Oscar Hammerstein 2d, music, Jerome Kern. (Title changed to "Mayfleet, Streetfleet" when released by National Theatre Conference, 1942.)

(An asterisk denotes a play without music.)

LIBERTY BUILDS OWN DISTRIB WING IN N.Y.

Liberty Records is mapping a move-in on the distribution end of the business in New York. For the past several years, Liberty product has been handled by Mayerone but now the diskery execs want to open a factory-owned distribution branch for the N.Y. area.

The blueprint calls for the N.Y. distribution setup to begin about March 1. No plans for staffing the branch have yet been made. Liberty owns its distribution outlet in Chicago, and the product is handled by majors around the rest of the country.

Mancini's Hip $16,632 At Shrine, L.A., 1-Nitter

Hollywood, Jan. 29.

Henry Mancini Orch, with the New Christy Minstrels following on not sub-billed, grossed $16,632 at a Shrine Auditorium one-nighter Friday (25). Some 5,615 admissions were clocked at $4.50 top. Irving Granz promoted.

Mancini's deal was a $5,000 guarantee against 50% so he emerged with $8,316 out of which he paid 41 musicians and also the Christy Minstrels. Granz paid $2,100 rent for the Shrine and, after advertising, netted around $7,000.

Alberano Joins Epic

Nick Alberano has been set as midwest region promotion manager for Epic Records. He'll be responsible to Sol Rabinowitz, national promotion manager, for all promotion activities relating to Epic and Okeh Records. He'll also coordinate his activities with radio stations, distributors and retailers in the midwest region.

Before joining Epic, Alberano served for four-and-a-half years with Capitol Records.

ELEKTRA WIDENS O'SEAS SCOPE IN VOGUE DEAL

Elektra Records has broadened its overseas ties in a deal with Vogue Records of Paris. The three-year agreement gives Vogue the distribution rights to Elektra product in France, Germany, Switzerland and the Benelux countries.

The pact was concluded between Jac Holzman, Elektra's president, and Paul Claude, of Vogue, during Holzman's recent European trip. Vogue will launch its tie with the release of 10 Elektra LPs this spring.

Other Elektra overseas activities involve Pye Records, Elektra's licensee in Great Britain.

DC Nabs Big $$ in Hub But 2 Things Not Zero

Boston, Jan. 29.

Benny Goodman nabbed $8,000 in a near sellout concert at Symphony Hall Friday (25) to a cheering crowd of fans. But all the action wasn't inside the venerable citadel of the symphony. While Goodman was swinging on stage, two gunmen attempted a holdup at the boxoffice where 7's Productions manager Dick Reece, sponsors of the Goodman gig, and the Symphony treasurer, Bobby Carr, were counting up.

One of the gunmen stuck his gun through the ticket window. He snapped, "let's have the money" and shoved a paper bag at ticketseller Charles Rossi who slumped to the floor in a feigned faint. The unnerved bandit turned and ran. He and his companion escaped.

For the 7's Productions, the Goodman concert was their third straight success in a row, the others being the Orleon Chorus and Peter, Paul & Mary.

Hi-Fi's All in the Ear, Electronics Assn. Sez

Washington, Jan. 29.

High fidelity is in the ear of the beholder.

That's the essence of an Electronic Industries Assn. report to Federal Trade Commission. FTC asked EIA to help in its search for a "minimum definition of high fidelity sound reproduction."

EIA reported back, "It is quite apparent that there exists no industry wide recognition of a dominant view of what constitutes 'high fidelity' with reference to sound producing equipment."

Questionnaires were sent by EIA to 1,000 companies, and 154 replied.

Many audio manufacturers opposed the idea of minimum definitions. One reply waxed poetic saying high fidelity should be defined "as the art of making music alive and natural to the human ear."

Artist-Disk Deals

Impulse: Charlie Mingus

Jazz bassist Charlie Mingus will now record under the Impulse banner. Mingus, who in recent years has had sets out on the Candid and United Artists labels, is currently working with Bob Thiele, who handles artists & repertoire for Impulse, on an immediate album release. Impulse is the jazz subsidiary of ABC-Paramount.

Hickory: Bob Luman

Bob Luman, singer who clicked on the Warner Bros. label, will now record for Hickory Records, a Nashville-based firm. His first disk for Hickory was recorded in Nashville last week at the RCA Victor studios under direction of Wesley Rose. The disk is set for an early February release.

Otto Harbach, Dean of U.S. Librettists, Dies at 85; Tune Credits Topped 1,000

Adler Assumes Harbach Seat on ASCAP Board

Richard Adler will take over the board of directors' seat at the American Society of Composers, Authors & Publishers held by Otto Harbach.

Harbach's term runs until April. Adler wrote the legituners "Pajama Game" and "Damn Yankees" with the late Jerry Ross and did the music and lyrics alone for "Kwamina."

Bobby Darin Into Disk Production

Bobby Darin has branched into disk production. The singer, now pacted to Capitol Records, has formed a record production company to be known as T. M. Music Inc.

The first artist signed by Darin to an exclusive recording deal is singer Wayne Newton, who has appeared on Jackie Gleason's CBS-TV show. Darin also set Newton's first single for T. M. Music, "Heart," which is backed with "So Long Lucy" with Capitol Records. The T. M.—produced disks will not necessarily fall into the Capitol orbit.

Darin honored the Newton recording session in New York last month and recently concluded the Cap deal on the Coast with label topper Alan W. Livingston.

T. M. Music will have offices in New York and on the Coast. Darin has not yet set the personnel to oversee the two branches.

EMI'S GLOBAL DISTRIB DEAL WITH DIAMOND

Diamond Records has signed a deal with Electric & Musical Industries (EMI) of England for worldwide distribution of all Diamond product outside of the U.S. and Canada. The Compo Ltd. of Canada handles the Diamond line there.

The new distribution tie was set between Joe Kolsky, Diamond's president, and Roland Rennie of EMI. First big push on the EMI-Diamond tie will be on Johnny Thunder's "Loop De Loop," which has already clicked in the U.S.

WB in New EMI Tie

Hollywood, Jan. 29.

Warner Bros. Records has set EMI as its sales distrib in three additional South American countries—Argentina, Chile and Uruguay.

WB was will be handled under its own label, as EMI does for it in South Africa, New Zealand, Greece, Brazil, Turkey, Japan and India.

SACEM Execs Arriving For ASCAP, BMI Talks

General Charles de Gaulle, notwithstanding, the French music biz is continuing its common ties with the U.S.

Arriving in New York for talks next week are Jean-Loup Tournier, general manager of the French Society of Authors, Composers & Publishers of Music (Societe des Auteurs, Compositeurs & Editeurs de Musique — SACEM); George Auric, president of SACEM and general manager of the Paris Opera, and Jacques Enoch, a member of SACEM's board of directors.

During their stay here, which will wind up Feb. 14, they'll be in huddles with the American Society of Composers, Authors & Publishers and Broadcast Music Inc.

Aim For Met Opera

Milwaukee, Jan. 29.

In the first auditions for the Metropolitan Opera, ever staged in Milwaukee, 29 singers will spell-down at the Athenaeum on Feb. 16.

The District winners, are to shootout at Regional try at Minneapolis, Minn., with Regional toppers, slated to enter National contest in New York City.

Winners get one-year contract with Metropolitan Opera.

Otto A. Harbach, one of the most prolific librettist-lyricists of the American musical theatre, died in New York last Thursday (24). He was 89. A charter member of the American Society of Composers, Authors & Publishers and a director since 1930, he served three terms as vice president and from 1950-53 as president.

Stanley Adams, current ASCAP president, said upon learning of Harbach's death, "All of us in the world of music and entertainment are deeply saddened by the death of Otto A. Harbach, dean of American librettists. But just as important as his great talent and fame, was his gentle thoughtful kindness to everyone. It can be truly said of Otto Harbach that he was a great man, and he will be missed by all those who knew and loved him."

A graduate of Knox College in Galesburg, Ill., and an ex-teacher of English at Whitman College, Walla Walla, Washington, Harbach, who was once titled "The Learned Lyricist" in a New Yorker profile, was the author or co-author of close to 50 plays since he started his theatre career early in the century and is credited with more than 1,000 songs.

As a lyricist working with such composers as Jerome Kern, Sigmund Romberg, Rudolf Friml, George Gershwin and Vincent Youmans, Harbach wrote such standards as "Smoke Gets In Your Eyes," "Indian Love Call," "Claudia Mia," "Cuddle Up A Little Closer," "One Alone," "Rose Marie" and "Love Nest" among a host of others that make up an important part of musical Americana.

Harbach was born in Salt Lake City on Aug. 18, 1873, the son of Adolph Julius Hauerbach, a native of Denmark, a watchmaker and jeweler who emigrated to the U.S. and drove an ox team to Utah. (The name was changed to Harbach by the librettist just after World War I because the original sounded too German.)

Harbach's show biz itch began when he played violin in a Salt Lake City orch and performed in college dramatics at Whitman College. He came to New York in 1901, after teaching English at Whitman, to take courses at Columbia U. He became a newspaper reporter on the original Daily News and in 1903 joined the George Batten Advertising Agency as a copywriter, remaining with the firm until 1910.

Some of his ad slogans became memorable. Among them were "Hammer The Hammer," for Iver Johnson revolvers and "Built Not Stuffed," for Ostermoor mattresses. In 1906, Joseph Cawthorn, a producer, decided to present a musical version of a German farce called "Three Twins" and hired Harbach to do the adaptation and Karl Hoschna to write the music at $100 flat.

The show had a good run and brought recognition to the team of Harbach & Hoschna. Harbach quit his $50-a-week job at Batten's and after a year, wrote "Madame Sherry," which made him a financial success.

Became Successful Playwright

As a successful playwright, Harbach moved into the Hotel Albermarle on West 54th St., where he shared an apartment with Harold Orlob, who also came from Salt Lake City and who got involved with musical comedies and later

(Continued on page 58)

COL NABS SCORE TO PRINCESS GRACE TVer

Columbia Records will package the original score for the CBS-TV special of Princess Grace's "A Look At Monaco." In conjunction with the showing of the special on Feb. 17, Col will release an LP of Percy Faith's original compositions heard throughout the program.

All the music heard in the album was recorded in Monaco by Faith. The maestro spent two weeks there on invitation of Princess Grace who conducts a tour of her 240-room palace and other places during the hour telecast.

In addition to Faith's original score, the album will include excerpts from Princess Grace's commentary plus photos of the tv tour.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	9	VAUGHN MEADER (Cadence) First Family (CLP 3000)
2	1	14	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
3	3	65	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	4	17	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8452)
5	5	26	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1880)
6	6	26	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
7	10	3	ALLAN SHERMAN (Warner Bros.) • My Son, The Celebrity (W 1467)
8	12	3	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
9	9	9	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2921)
10	8	40	ANDY WILLIAMS (Columbia) Moon River (CL 1580)
11	13	15	BENT FABRIC (Atco) Alley Cat (33-140)
12	11	20	NAT KING COLE (Capitol) Ramblin' Rose (T 1708)
13	14	22	MUSIC MAN (Warner Bros.) Soundtrack (W 1490)
14	7	15	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
15	15	12	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-490)
16	16	22	ROBERT GOULET (Columbia) The Two of Us (CL 1856)
17	18	3	ROBERT GOULET (Columbia) Sincerely Yours (CL 1951)
18	17	16	STOP THE WORLD I WANT TO GET OFF (London) Original Cast (AM 2000)
19	22	4	KINGSTON TRIO (Capitol) New Frontier (T 1800)
20	24	20	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
21	26	18	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3227)
22	27	10	OLIVER (Victor) Original Cast (LOCD 2004)
23	23	3	CHUBBY CHECKER (Parkway) Limbo Party (P 7028)
24	41	2	VENTURES (Dolton) Telstar and Others (BLP 2019)
25	30	27	HENRY MANCINI (Victor) Hatari (LPM 2890)
26	42	25	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
27	34	105	CAMELOT (Columbia) Original Cast (KOL 5050)
28	29	13	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6061)
29	25	20	KINGSTON TRIO (Capitol) Something Special (T 1747)
30	20	14	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
31	28	23	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
32	33	57	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9004)
33	—	1	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4060)
34	—	2	STAN GETZ (Verve) Big Band Bossa Nova (V 8404)
35	40	2	VINCE GUARALDI TRIO (Fantasy) Jazz Impressions of Black Orpheus (3237)
36	36	12	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
37	39	3	LOU MONTE (Reprise) Pepino, The Italian Mouse (R 6058)
38	—	1	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2884)
39	19	2	CHUBBY CHECKER (Parkway) All the Hits (P 7014)
40	48	17	LIMELITERS (Victor) Folk Matinee (LPM 2847)
41	—	1	LAURINDO ALMEIDA (Capitol) Viva Bossa Nova (T 1730)
42	35	2	GYPSY (Warner Bros.) Soundtrack (B 1400)
43	50	18	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1300)
44	—	1	JUMBO (Columbia) Soundtrack (OL 5060)
45	37	2	BOBBY VEE (Liberty) Golden Hits (LRP 3245)
46	32	3	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3001)
47	49	14	PERRY COMO (Victor) By Request (LOCD 2047)
48	—	4	AL MARTINO (Dore) Best of Johnny (DXA 109)
49	45	18	ROY GIBSON (Monument) Roy Orbison's Greatest Hits (M 4400)
50		1	ROBERT GOULET (Columbia) Always You (CL 1976)

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Otto Harbach

Continued from page 31

composed the music for shows like "Mitzi-Koo" and "Listen Lester." Several years ago Arlen was finally credited for the composition of the music for the song, "I Wonder Who's Kissing Her Now." When Orloh's show, "Listen Lester," was having book trouble in Syracuse, the composer suggested to producer John Cort to bring in Harbach to rewrite the book. The show came into New York a hit.

In the 1920s, Harbach who was now affluent as well as industrious, began his collaboration with Oscar Hammerstein 2d. Their work together on "Wildflower," "Rose-Marie" and "The Desert Song," started a great friendship and a fine writing partnership. In the following decade, Harbach continued the pace, collaborating with Jerome Kern on such memorable musicals as "The Cat And The Fiddle" and "Roberta."

Despite his success Harbach once admitted that he remained in awe of the critics. He said, "I've somehow been frightened to death of them. Perhaps my fear of critics started with Alec Woollcott a long time ago. I went to him and asked his reasons for his cruel criticism of an operetta of mine called 'Rose.' I don't think he ever forgave me. But perhaps he was entirely right, after all, on his review of 'Rose.' It ran for only 15 performances."

Harbach was an impressive figure on the New York show biz scene. Slightly above medium height, he walked with his head well back, staring straight in front of him. He was an exceptionally friendly man but would often walk past acquaintances without noticing them. This was probably due to his poor vision, but more often it was because he was preoccupied with a lyric. During this preoccupation he hummed and waved his index finger as he walked along because he believed he had to keep the melody in mind and think of the rhyme simultaneously.

He told A. J. Liebling, who wrote the Harbach profile in the New Yorker, that the sorrow of his life was the small number of common babies that will rhyme with "love." Of the rhyme "Rose Marie: I love you—I'm always dreaming of you," he said, "That may not be Grade A poetry but it is better than 'to all the stars above you.'"

He is survived by his wife, Ella, whom he married in 1910, two sons, William, a tv producer, and Robert, and three grandchildren. Private services were held at the Campbell Funeral Church in New York on Saturday (26) and the burial takes place today (Wed.) in Salt Lake City.

The Saturday services at Campbell's were opened by Hugh Lichert, Radio City Music Hall organist, who played selections of Harbach scores. Dr. Frank Crebe, minister of the Madison Ave. Presbyterian Church, recited the Lord's Prayer. Stanley Adams, ASCAP president, delivered the eulogy.

Anita Gillette, currently on Broadway in "Mr. President," sang "Yesterdays." Arthur Schwartz read a letter from the late Oscar Hammerstein 2d to Harbach which was written on latter's 83d birthday and then recited the lyrics to "Smoke Gets In Your Eyes."

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	4	3	HEY PAULA Paul & Paula	Philips
2	3	3	WALK RIGHT IN Rooftop Singers	Vanguard
3	1	6	NIGHT HAS A THOUSAND EYES Bobby Vee	Liberty
4	6	5	IT'S UP TO YOU Rick Nelson	Imperial
5	2	9	GO AWAY LITTLE GIRL Steve Lawrence	Columbia
6	12	4	HALF HEAVEN; HALF HEARTACHES Gene Pitney	Musicor
7	8	8	MY DAD Paul Peterson	Colpix
8	10	3	LOCO DE LOCO Johnny Thunder	Diamond
9	9	7	TELL HIM The Exciters	UA
10	7	6	TWO LOVERS Mary Wells	Motown
11	11	6	I SAW LINDA YESTERDAY Dickie Lee	Smash
12	13	4	UP ON THE ROOF The Drifters	Atlantic
13	44	2	RUBY BABY Dion	Columbia
14	19	3	I'M GONNA BE WARM THIS WINTER Connie Francis	MGM
15	25	4	FROM A JACK TO A KING Ned Miller	Faber
16	5	11	TELSTAR The Tornadoes	London
17	21	5	MY COLORING BOOK Kitty Kallen	Victor
18	24	2	RHYTHM OF THE RAIN The Cascades	Valiant
19	26	3	MY COLORING BOOK Sandy Stewart	Colpix
20	22	3	YOU'VE REALLY GOT A HOLD ON ME The Miracles	Tamla
21	15	8	ZIP-A-DEE DOO-DAH Bob B. Soxx	Philles
22	29	3	WILD WEEKEND The Rebels	Swan
23	36	3	LITTLE TOWN FLIRT Del Shannon	Big Top
24	14	18	LIMBO ROCK Chubby Checker	Parkway
25	26	3	CINNAMON CINDER The Pastel 5tc	Era
26	18	7	PEPINO, THE ITALIAN MOUSE Lou Monte	Reprise
27	27	9	SHUTTERS AND BOARDS Jerry Wallace	Challenge
28	30	3	HE'S SURE THE BOY I LOVE The Crystals	Philles
29	27	5	DON'T MAKE ME OVER Dionne Warwick	Scepter
30	17	9	HOTEL HAPPINESS Brook Benton	Mercury
31	28	13	LONELY BULL The Tijuana Brass	A & M
32	16	13	BOBBY'S GIRL Marcie Blane	Seville
33	46	2	YOUR THE REASON I'M LIVING Bobby Darin	Capitol
34	20	12	RELEASE ME Esther Phillips	Lenox
35	43	3	SEE SEE RIDER LaVern Baker	Atlantic
36	—	1	WALK LIKE A MAN The Four Seasons	Vee Jay
37	40	2	WALK RIGHT IN Mamacita	Era
38	32	4	REMEMBER THEN Earls	Old Town
39	39	2	MAMA DIDN'T LIE Jan Bradley	Chess
40	39	10	DEAR LONELY HEARTS Nat King Cole	Capitol
41	—	1	SEND ME SOME LOVING Sam Cooke	Victor
42	48	4	TROUBLE IS MY MIDDLE NAME Bobby Vinton	Epic
43	22	15	RETURN TO SENDER Elvis Presley	Victor
44	41	3	BIG WIDE WORLD Teddy Randazzo	Colpix
45	31	5	EVERYBODY LOVES A LOVER Shirelles	Scepter
46	24	14	BIG GIRLS DON'T CRY The Four Seasons	Vee Jay
47	45	3	PROUD Johnny Crawford	Dolphin
48	—	5	YOUR CHEATING HEART Ray Charles	ABC-Par
49	38	10	KEEP YOUR HANDS OFF MY BABY Little Eva	Dimension
50	—	1	GYPSY CHRD Lou Christie	Roulette

Inside Stuff—Music

The RCA Victor Distributor Advisory Council is set for its third operational year. According to Dave Finn, manager of record distributor relations for Victor the Councils, which were introduced in Dec. 1960, will have a new basis for selecting record manager council members, and will expand their meetings from one day to a day and one-half in each city. The councils represent all Victor record distributor managers. The council will be increased from 12 members to 15 members.

The Advisory Councils meet two times annually visiting four cities each trip. The locales selected for these meetings are rotated among the headquarter cities of the distributor record managers on the Advisory Councils. An outgrowth of these meets has been the creation of a Top Record Panel. The panel, which meets once a year, consists of four record managers and their principals, who meet with top management of the Radio Corp. of America in an effort to further acquaint and familiarize these execs with the problems of the record industry.

Colpix Records, which is releasing two LPs and a single of music from the coming Columbia Pictures film, "Diamond Head," will promote distributors and dealers with displays and merchandising materials for a tandem push on the disks and the film. The pic and platters will also be tied in with the Fred Astaire Dance Studios. The two volumes of music to be released by Colpix are "Diamond Head—Music From The Motion Picture" and "Diamond Head-Music Inspired By The Motion Picture," the latter by the Diamond Head Beachcombers. James Darren, one of the film's co-stars, has recorded the Hugo Winterhalter-Mack David title tune.

The role of the artists & repertoire man in the recording industry, from his original search for talent to the final marketing operation, will be the subject of a mini-session NYU symposium entitled "The Art Of Recording." The program, which will be held from Feb. 5 through April 2, is sponsored by the Bureau of Conferences and Institutes of NYU's Division of General Education in association with the National Academy of Recording Arts & Sciences. Prominent members of the industry will serve as moderators and panelists.

Howie Richmond was the host here at the Broadcast Music Inc's awards dinner in New York last Wednesday (23). He received two special citations for the scores for "Oliver," which he publishes through his Hollis firm, and "Stop The World—I Want To Get Off," published through his Ludlow firm. Awards were also accepted by Lionel Bart, who did words and music for "Oliver," and by Joan Collins, who accepted for the Anthony Newley-Leslie Bricusse score for "Stop The World . . ."

Elliot Horne, whose square gig is with RCA Victor's public relations department, has further firmed his position as lexicographer of the hip. His latest "hipsionary" is published in current issue of Life mag under the head, "The Hipsters' View Of Washington." Earlier pieces of Horne's lexicography have appeared in the N. Y. Times Magazine.

The HIT OF THE WEEK

CONNIE FRANCIS

Sings

I'M GONNA BE WARM THIS WINTER

b/w

AL-DI-LA

K 13116

MGM Records

WITH RESPECT

THE FIRST LADY WALTZ

by

JIMMY McHUGH

MEB WASHINGTON

Name Band Policy For Henrich's Steak House

Columbus, O., Jan. 29.

Name band policy for the new ballroom in Tommy Henrich's Steak House in downtown Columbus is being mulled by co-owners Alex Clawson and Henrich. The eatery, which opened Nov. 14, now has a cocktail lounge and dining room.

Clawson said he hopes to have the ballroom in operation by mid-March.

Knoxville Musicians Set Bishop for 30th Yr.

Knoxville, Tenn., Jan. 29.

Being president of the Knoxville Musicians Assn. is a habit for E. L. Bishop. The veteran showman has been elected to the office for the 30th year. He's 82.

Another oldtimer who retires his post is K. J. Smith. He was elected business agent and secretary of the association for his 29th year.

Kaufman's WINS Deal

Murray Kaufman, WINS, N.Y., d.j. jockey, has been renewed in a longterm pact by the station.

His current two-and-half hour show is being extended to three-and-a-half hours while his seven hours on the weekends remain intact.

FTC Probe

Continued from page 52

that the licensing agreements have stimulated the industry's growth. Asa D. Sokolow, counsel for Col, said the Government had "overestimated" the average price dealers must pay for records and that Col's ad price wasn't misleading, but was comparable with competing clubs.

The FTC's charge of misleading advertising is based on Col's use of list price in calculating the retail value of the six records offered at the introductory price of $1.98. The ad says the initial offer of six has up to a $37.95 retail value. The agency contends the records are worth less than the list prices because they are usually sold for less than list by dealers.

On the Upbeat

New York

Neil Sedaka, RCA Victor disker, will sing the title song and costar in "Instant Love" now being filmed in Brazil with Rhonda Fleming and Roseane Bezmal . . . Sol Yaged, jazz clarinetist, guests at the Sea Hunt in The Bronx on Sunday eves through Feb. . . . Luciano Virgili, Italian baritone, did two concerts at Brooklyn's Academy of Music last Sunday (27). His concert at Carnegie Hall on Jan. 12 went SRO . . . Warren Covington orch plays the Annapolis March of Dimes show Feb. 2. . . . Warner Bros. Records will now be handled by new companies in Argentina, Chile and Uruguay. They are Industrias Electricas y Musicales, Argentina, Industrias Electricas y Musicales, Chile, and Palcos de la Musica, Uruguay.

London

Joe Meek, who wrote the "Telstar" ditty recorded by The Tornadoes, will cleff the music for the pic, "Farewell Performance," in which The Tornadoes will appear as themselves . . . Norrie Paramor's theme music for the film, "The Fast Lady," will be published by Filmusic and disked by Alan Rinden & his Jammers for release at the end of the month . . . Australia's Patsy Ann Noble cut her first Columbia disk, "Don't You Ever Change Your Mind" . . . Disk jockey David Gell has been signed by Talent Artists.

Duke Ellington and his orch a click at Finsbury Park Astoria, first concert in a longish U.K. tour . . . Princess Margaret and Lord Snowden were guests of honor when the Alan Rinden band played recently at Newcastle under Lyme's Keele University. She is Chancellor of the U. . . . Thrush Ottilie Patterson ill with a throat virus . . . Kenny Ball, the bandleader, left the Cana Variety agency and will, as of now, handle his own bookings . . . Montserrat, recovered from his illness, has made a comeback recording sesh with South American melodies . . . Johnny Tillotson, the Kingston Trio, Jim Reeves, Hank Locklin, the Four Seasons and Duane Eddy all plodded for U.K. visits by spring.

Ella Fitzgerald and Oscar Peterson launch their '63 British tour on Feb. 22. Miss Fitzgerald backed by the Ben Aheney Trio, Peterson with his own boys, Ray Brown and Ed Thigpen. They have 14 dates, two shows each . . . Oriole Records signed an exclusive licensing deal with the Savoy label . . . Jamie Mardon opened Yesterday Tues.) at the Room at the Top for a two weeks' stint . . . Yank tenor saxist Johnny Griffin opening a three weeks' date at the Ronnie Scott Club in swap for baritone saxist Ronnie Ross who is going to the U.S. for a booking.

Decca releasing "Handy Randy," Cherry Roland's first disk on Feb. 1 . . . Kenny Ball, Frankie Vaughan new members of the Songwriters' Guild . . . Holiday camp mogul Billy Butlin again sponsoring the Ivor Novello Awards organized by the Songwriters' Guild for the spring . . . Held up by the recent bitter weather, Petula Clark called off her scheduled disking trip to London; stays at Nice . . . Johnny Dunnan shifting labels again—this time to Decca. He'll produce his own sessions for an LP and around six singles . . . Mel Torme planning another visit here probably in April . . . Frank Ifield's first LP "I Remember You," due from Columbia next month.

British Disk Best Sellers

London, Jan. 29

Next Time (Columbia)	Richard
Dance On (Columbia)	Shadows
Return to Sender (RCA-Victor)	Presley
Like I Do (Oriole)	Evans
Globetrotter (Decca)	Tornados
Guitar Man (RCA-Victor)	Reidy
Lovesick Blues (Columbia)	Ifield
Diamonds (Decca)	Harris-Meehan
Sun Arise (Columbia)	Harris
Go Away Little Girl (Pye)	Wynter

Col's New Gallic Subsid, Disques CBS, Accents Global Spread of CBS Label

Columbia Records will introduce Disques CBS, a wholly owned subsidiary in France on Friday (1). The French tie comes from acquisition of control of Artero, an indie record company in France. Artero now markets its catalog under the Odeon label but will soon transfer all product to the CBS imprint.

Bernard Taylor, formerly director general of Artero, is taking over as director general of Disques CBS, directly responsible to Peter de Rougemont, vice president of European operations for CBS International.

A special reception will be held in Paris on Feb. 1. Attending will be Col president Goddard Lieberson, Harvey Schein, v.p. general manager of CBS, Nat Shapiro, director of international artists & repertoire and creative services, Stanley West, coordinator of European operations for CBS Records, and Michel Vermeille, manager of promotion and merchandising services as well as de Rougemont and Taylor. Also attending will be a number of Columbia's recording artists including Ray Conniff, Robert and Gaby Casadesus.

Prior to his arrival in France, Lieberson will attend a reception in Madrid in conjunction with the introduction of the CBS label in Spain by Hispavox. Following the Paris reception, Lieberson visits Brussels on Feb. 6 for a celebration highlighting the introduction of the CBS label in the Benelux countries.

The CBS label made its bow in May, 1962, in the United Kingdom and Eire. In these countries, repertoire produced by Columbia Records, USA, is marketed by Philips. Since then deals have been made for introduction of the CBS label in Japan, South America, Greece and Italy.

Man Is Hooked

Paris, Jan. 29.

Gilbert Becaud, pop singer who recently composed and produced an opera here, which flopped to the tune of nearly $200,000, was asked how he felt about the experience. "If it were a hit," he says, "I would have quit trying to write that sort of thing and concentrate in the future on writing and singing pop songs. But it was not a hit, so now I feel that it is an obligation . . . I must try writing another opera."

That's what the man says.

WELK'S NEW 1-NITER PRICE: 15G VS. 7G'

Hollywood, Jan. 29.

Lawrence Welk has titled his asking price for one-nighters not unexpected in light of the fact that he and his troupe went into percentage on all their dates last year. Figure has been $12,500 against 7G's of gross. For the next spate of one-nighters, starting the end of next month, $15,000 against 7G's is being asked and gotten for the troupe of 41 entertainers.

On March 31 the troupe puts on a concert in Baltimore's new 13,000-seat Civic Center, with Bill Daly promoting. On successive nights thereafter, unit plays Charlotte, N.C., Coliseum, Nashville, Montgomery, Ala., and Oklahoma City. Welk aggregation returns again to Harrah's, Tahoe, for a summer stand, June 17-July 7. Also, troupe has been booked to play Wisconsin Fair in Milwaukee, Aug. 11-15, at $75,000 guarantee against 60% of gross in the area in which it will work.

C-P Starts Pageant As Indie Disk Subsid

Cameo-Parkway Records is launching an independent subsidiary label to be known as Pageant. The new line will bow with disks by singer Johnny Green, pianist Dave Stephens and a new vocal group called The Persians.

Sales and promotion for Pageant will be handled under the supervision of Cameo-Parkway's national sales manager Herman Kaplan.

PP&M Okay $4,400 At W'peg Aud; SRO in Mpls

Winnipeg, Jan. 29.

Folksinging trio, Peter, Paul & Mary, grossed $4,400 and drew 2,000 to the 4,100-seat Auditorium here last Tuesday (22). Date was preceded by sellout at Minneapolis' Northrop Aud. Saturday (19), and followed by one-nighter Wednesday (23), at Edmonton's Jubilee Aud., where trio attracted capacity 2,900.

Marlin Payne of Billings, Mont., promoted the two Canadian dates.

C-P'S 10C DIVVY

The board of directors of Cameo-Parkway Records declared a quarterly cash dividend of 10c per share on the Class A Common Stock.

It's payable March 11 to stockholders of record as of Feb. 15.

DEAN MARTIN

Sings

WHO'S GOT THE ACTION?

From

Paramount Release

"Who's Got the Action?"

on REPRISE RECORDS

FAMOUS MUSIC CORPORATION

MGM

THE HIT from MEXICO

THE SINNER

(El Pecador)

Watch for New Hit Recordings!

MGM MUSIC, INC., N. Y. C.

BILLY DANIELS

and of course

BENNY PAYNE, too

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Hotel Plaza, N.Y.

Felicia Sanders, with Irving Joseph, Paul Coleman Orch, Mark Monte Continentals, $4 cover

Felicia Sanders, after a long tenure in the minors, seems to have come into her own as a major talent. Her opening at the Persian Room of the Hotel Plaza her first in some years in a posh spot, shows the singer in a new depth and dimension. She has reached a fresh level of maturity and authority, and with the ability to give importance to the material she essays.

Miss Sanders makes her mark in this room the hard way. She seems to have grasped the secret of many of the important French chanteuses in giving emphasis to obscure material of the start of her act and then into the more familiar tunes which enable her to grow stronger as the act progresses.

It's not until comparatively late in her turn that Miss Sanders lets out with "It's Me to the Moon" the Paul Howard number which was to her catalog before it achieved any degree of recognition. From that point on, her spot on the major niters circuits was assured.

Her top moments comes with Kurt Weil-Bertold Brecht collaboration, "Surabaja Johnny," which is a powerful topper. Her try at two subsequent tunes seemed anticlimactic. The overall effect, on present showing, was such that she appeared on her way to being the new kind for the short circuits.

Major factors in Miss Sanders' smash are not only the excellent work of the Emil Coleman band, but the assured guidance at conductor-pianist also husband of Miss Sanders, Irving Joseph, who cues and paces the singer with telling expertise. Gowning and coiffing are specialty of top caliber.

Mark Monte's Continentals spells the Coleman crew in the dansapation dept and John Fausti presides at the tape with elegance. *Jose.*

Drake Hotel, Chi

Chicago, Jan. 18.

Patachou, Jimmy Blade Orch; $3 cover.

This is a fairly quick return trip to the plush Camellia House for Patachou and she, as before, proves herself a matchless purveyor of stories in song of that ancient ailment called love. Clad in a bright blue chiffon sheath dress with a diaphanous cape, she is the essence of Parisian chic. However when she sings a sort of Gallic earthiness takes over as if to remind that amour takes its toll equally among the fashionable and the folk of lower estate.

Patachou's theme is timeless and her tunes are mostly Seine standards but she has a knowing way of evoking lost love or love that might have been. It's this emotional audience participation that makes each show different. She lays her feelings on the line and the auditors respond according to their separate wishes.

Her songs are mostly bittersweet or plumb sad. "Christina" is the tale of the unrequited love of a Paris streetwalker, and "Impossible Amour" is an 11 seconds, about ill-fated romance. It's more of the same in "Je Te Dois," "I Owe To You," and "Et Maintenant" ("What Now My Love"). There's some gaiety of a sort set in "Le Piano Du Pauvre" ("Poor Man's Piano") and in a cleverly whimsical takeoff on "Mr. Paul Laris" with all the characters changed into Parisian street types.

Sam Irwin is accompanist-arranger-conductor and the Jimmy Blade orch "She's in till Feb. 7." *Mar.*

Sands, Las Vegas

Las Vegas, Jan. 23.

Frank Sinatra, Dean Martin, Sammy Davis Jr., Harry Knowles, Shirley Kirkes, Copa Girls (12), Antonio Morelli Orch (20), Bill Miller conducting for Sinatra, Ken Lane for Martin, George Rhodes for Davis; produced and staged by Jack Entratter, stage director, Harold Dubrow; $4 minimum.

Some of their fans were disappointed when Frank Sinatra, Dean Martin, and Sammy Davis Jr. made them wait to the latter part of their act before they got on stage together for the expected triple-clowning — but they now agree it was well worth the buildup. Martin took charge of the stage first, initiating with his "When You're Drinking" parody, with a segue into Las Vegas lyrics for "Gentleman Is a Tramp."

In the typical form, Martin soft-pedaled his gags ("If you don't like my singing — everybody be quiet and maybe you can hear Eddie Fisher up at the Desert Inn") and effortlessly offered some of the songs with which he's identified.

When the act was introduced, the announcer said, 'Mr. and Mrs. Sinatra, Mr. and Mrs. Martin, and Mr. and Mrs. Davis present their sons — The Drunkards". Sinatra came on after Martin, but steered clear of the grape, making up for it later. As a warmup for the Jack Daniels, he did a straight, stirring bit of song-tossing, including such standards as "I've Got My Love To Keep Me Warm," "I Only Have Eyes For You," and "Please Be Kind."

Davis started his turn with an expert demo of hoofing, then got on mike with "What Kind Of Fool Am I" before the roof caved in on him. The heckling, from his offstage cohorts, came from seemingly stereo speakers which boomed the insults through the Copa Room.

Sinatra and Martin pushed Davis out of the spotlight, rolled out the liquor cart, and from then on it was touch & go. The flexibility of the format assures each audience an almost new show. The preem people saw Martin and Davis echo their fresh click "Sam's Song," and "Sinatra and Davis dittoing "Me and My Shadow."

Jack Entratter has a funny show here which will keep the casino busy. The Antonio Morelli orch (20) backs in fine style with a pleasant Ronnie Stuart holdover production heads the curtain raiser. Dawn Thomas returns on Feb. 13. *Dale.*

Beverly-Hilton, Beverlite

Beverly Hills, Jan. 23.

Nancy Hamed, Barry O'Hara, Jimmie Sheldon, Monchito Valdes, Gil Kane, Murray Korda Co., Harris, Gilbert Paole, Al Alano Orch (10).

If the Beverly-Hilton expects to make a success of this "talent showcase" they'd do well to modify the present system of indiscriminately mixing beginners with professional entertainers.

There's no harm in a tyro talent working with those who've been "over the ropes," but only when the pros are there to bolster, teach or support the fledgling. The Rendezvous Room, with its weekly change and no cover-no minimum policy offers the long sought bargain in town if one is after the most entertainment for the least money, but the variety currently presided is more quantity than quality.

Topping the new bill is canary Monika Henreid, daughter of actor-director Paul Henreid, and comic-singer Barry O'Hara. They're spotlighted, but also "put on the spot" with interminating of other acts, plus an apparently unlimited list of "guest'ers."

Miss Henreid, an attractive girl, beautifully gowned had the jitters at the opener. But she has, at most, a fair voice, with no range. She had previous exposure in the second edition of the Statler-Hilton's "Chop Off The Old Block" revue but still lacks assurance and is not likely to get it at this demanding room.

A factor that was probably intended to compliment her was the presence at the opening of a large group of celebs. However, they not only contributed to her "nerves," but encouraged the competitive efforts of the more seasoned performers. Her offerings, generally standards, are unimaginative although she handles language well and is more relaxed with the stronger beat of the Latino numbers.

Barry O'Hara is passing fair as a comedian but is, luckily, a "different" as well as a good vocalist. His extremely high tenor, almost a counter-tenor, is well controlled and has a consistently melodious sound. The comedy angle could be dropped with little loss.

The Beverlites regulars — Miguelito Valdes, Jimmy Sheldon, etc. keep the entertainment flowing, with more than generous contributions at Tuesday's ('22) opener from Jacques Jourdan, Ray Sosa and Jacques Foti. Occasional dancing sessions spell the talent fest. Present schedule is three shows nightly, with weekly change of bill. *Robe.*

NELSON EDDY and GALE SHERWOOD

Pair are inked at the Persian Room, Washington, with Tuesday (29) preem penciled in. He'll be on the Coast Tuesday (5) to begin a 10-day concert tour starting at the Hollywood Bowl. Miss Sherwood is a former radio singer. Eddie Fisher was the previous attraction at the Persian Room. *A. P. A. handles.*

Upstairs at Downstairs, N. Y.

"Graham Crackers" Revue featuring Bonnie Graham, Pat Stanley, Bill McCutcheon, Bob Ralston, Melissa Shiras, Mona Abboud, Anita Darian, Dick Shore, Richard De Rose; dances staged by Peggy Bussell; musical direction and arrangements by Alec Stewart; $3 cover, $6 minimum; $6 Fri., Sat. and Holiday eves.

A sometime player at the Upstairs at the Downstairs, Bonnie Graham has turned producer for the latest revue at this midtown showspot. Although a savvy pro in the intimate niters revue field, Graham has only partially succeeded in mounting a successful show. It is entertaining to be sure, but there are weak spots in the material that soften the fun and impact of this outing.

Billed as an "untraditional revue," "Graham Crackers" contains material from a variety of sources. But the bulk was created by Richard Maltby Jr. and David Shire. Sticking mostly to musical numbers with only an occasional skit, the show gets a big lift from the cast which is bright and hip and does a lot to keep even the weaker material very much alive. Their efforts go a long way toward making the revue a frequently effective presentation.

Pat Stanley is a savvy performer in a variety of roles. As a singer, she can handle a straight ballad like the Maltby-Shire "Autumn" or the same writers' wry lovesong "Crossword," with skill and feeling. As a comedienne she cavorts gaily in an opera version of Jack Gelber's "The Connection," written by Sam Pottle and David Axelrod, does a funny takeoff on the Dr. Joyce Brothers by Herbert Hartig and other comedic assignments.

Bill McCutcheon is a rubber-faced comedian familiar to viewers for his coffee and deodorant commercials, who consistently sparks the proceedings with slick clowning. Whether struggling with two wise guy diners as a harried waiter, belting out lyrics to James Rado's "Treble" job at the Broadway trend toward patter songs, clowning as a fairy tale "monster" in another Hartig bit, or any of the series of other roles he's always good for a laugh.

Anita Darian has a strong set of pipes which come nicely into play in the "Connection" opera, a Maltby-Shire conception based on Edna St. Vincent Millay's "Lovely Light," a somewhat weak item called "Memorabilia" by Stephen Lawrence and John Meyer, and some others. As a comic, hers is an effective turn.

Mona Abboud shows some nice comic touches and, although not possessed of the best singing voice of the group, does a slick job on a wistful tune by Bill Lacey called "Sidney." She also contributes good work to the fairy tale number by McLean Stevenson and Bob Kalman, handle a variety of roles effectively, although Stevenson is not up to the strength of the others in many of his turns.

There are intervals bidding David Rushkind, Dorothy Kilgallen, "To Tell the Truth" and a variety of other items, some of which come off well. An occasional blackout and some songs aren't particularly effective which mar the often slick proceedings. Punching up some of these lesser moments would put the show on a firmer footing.

Musical staging by Lee Becker on the Upstairs postage stamp stage is strong and Graham has achieved some solid gag values via his direction. "Graham Crackers" is a slickly produced show which just needs a little revamp to make it an overall sock production. *Kalt.*

Basin Street East, N. Y.

Ella Fitzgerald with Ron Carter on Bass (till Dec. 31), Jimmy Jones Kelly Trio; $4 cover charge.

Take Peggy Lee. Ella Fitzgerald is a mainstay in this eastside jazz room. Each guarantees big b.o. for the club and a solid vocal session for the audience. Such is the power of Miss Fitzgerald's draw that the cold snap that hit Gotham during her opening week didn't keep the fans from queuing up on East 48th St. wanting to get into the warmth of the club and the magic of her performance.

She's still a top song-stylist and even when she packs out a set with numbers from her songbag, she makes them seem more important than they really are. "It's Crazy for Him in Love" and "Green Dolphin Street" are samples of songs that benefit from Ella touch. But songs like "Just One of Those Things," "Fly Me to the Moon," "I Can't Get Started," Bill Bailey" and "Diamonds Are a Girl's Best Friend" show that the reading of a standup song and a standout performer makes exciting listening.

With the aid of an 11-piece orch under the direction of Benny Carter, queen of Miss Fitzgerald's 40-minute turn is sparkling. She clicks off 14 numbers and even though she gives 'em all she's got, she walks off as the tabbers applaud for still more.

The comedy turn is filled neatly by Dave Astor. He's got a sharp, quick mind, a dramatic flair that can rivet an audience and some original angles to pull laughs. Jokes about a bum, the last syllable of the word precipice and the like aren't needed and aren't worth the scattered titters they draw.

The Jack Kelly Trio, consisting of piano, bass and drums, is again on hand for pleasant fill-in instrumental sounds. *Gros.*

Basin Street West, L. A.

Los Angeles, Jan. 21.

Billy Williams Revue, featuring Tommy Butler, Pete & Repete, Four Dukes & Lester Hudson & Sanders Band; 7:; $1.50 at [illegible] plus food & [illegible].

In a booking that could put the new Basin Street West (former Strip City) on the local niters map, Aland Dixon is presenting the Billy Williams Revue as a local hop after 24 weeks at Vegas' Riviera Lounge show on three times nightly runs a fast paced frenetic, jazz-filled 50 minutes, headlining Williams but hardly overly featuring a well rounded cast of 18 of top-form singers and dancers.

Ten sections of the act vary between dance, song and instrumental. However they maintain same wild, frantic pace throughout, sometimes even overlapping to avoid any chance of lulls in between. Williams holds it in check as emcee and in single song bits that include handsome striking on "Cheatin' Heart," "Awtumn" and "Dry Bones," latter aided by his singers and a hard sell delivery on "What Kind of Fool Am I."

Vocal standout is Tommy Butler, who works hard on "Exodus," which shows motion sound but strong belting style and "Come On Baby," a real jazz swinger in which he also displays solid hoofwork.

Revue similarly features dancers Pete & Repete, two youngsters who get into near acrobatic top on "All Night," and "World in His Hands." Four shows promote.

Four Dukes, featuring rely poly Elmer Hudson who gives set his comedy moments, provides good dancer-singer backing and, with Hudson showing fancy footwork, a fine "Mack the Knife" interpretation. "I Gotta Woman" is equally nice. *Dale.*

Strollers Theatre-Club, N. Y.

"The Establishment," produced by Peter Cook and John Kriendy with Nicholas Luard; directed by Nicholas Garland; written by Cook and the cast. With John Bird, Eleanor Bron, Jeremy Geidt, John Fortune and Carole Simpson; $3.90 and $4.90 (weekends) top ticket admission.

The Establishment is a club in London's Soho which was opened a couple of years ago by Peter Cook, "Beyond the Fringe" and Nicholas Luard. The performers from that club's show, five angry young Britishers who are having a ball with their hostilities, have been moved into the Strollers Theatre-Club, previously operating with a revue spoofing the limelighted musical hall era.

The kids came to the U. S. on an exchange with Chicago's Second City troupe, and have warmed up in Cal. and Washington, D.C. appearances.

Although in the intimate provocativity of American satire on the class should have a long and rewarding run. The players on their best to outcurt the Yankee intimacy of skeletons which are long on satiric political satire — with a skit demonstrating the difference between a cockney and Establishment British accent.

And midway there's a film clip one of several of Prime Minister Harold Macmillan in a television interview's "frontal" efforts to [illegible] And that could give you Americans a good indication of what your President was up against during those recent chats, says John Bird.

But the Club's real purpose is to familiarize the stateside audience with Prime Minister's nose before John Fortune, age 22, takes the leader apart in a fracturing burlesque. Macmillan and his top aides are trying to shape up the image of a homosexual he has just named to a top government post.

The Prime Minister however is in good company. Eleanor Bron gives H. to British royalty in an impression of the Queen in the U.S. that should shatter Buckingham.

But the bit that brought the press house to life was a tv interview between Jeremy Geidt (straight man commentator) and John Bird in an ape of the British Minister of Defense. U.S. and could identify with the Skybolt missile question that nearly gave Bird heart failure, and the discussion of "those decidedly closer East Berliners" who put up the eight-foot wall which could stop England's missiles. And, "Why do you think the Russians responded so readily to Kennedy's threat of a Cuban blockade?" "Because," said the Minister of Defense "they feared Kennedy might unleash the most powerful deterrent of all — they might let Gen. Walker out of the asylum."

Backed by the Teddy Wilson Trio, Carole Simpson weaves special songs. A professional singer since age 14 — with the Dick Williams and Ray Elmington bands — she gives a straight, effective interpretation to undistinguished numbers by Christopher Logue (lyrics) and Tony Kinsey and Stanley Myers, music.

The film clips, some funny and some almost funny, are topped by a Gitanes tv commercial that has a surreal dragging on a filter smoke while performing a delicate chest operation. *Kalt.*

Vic's, Spokane

Spokane, Jan. 21.

Roy Petty, with Red Thompson & His Derby Dandies.

Vic's Showcase Theatre Restaurant is a perfectly adequate room for most voices. But Roy Petty has to squeeze his lusty baritone to make it fit into the niitery.

For this young Negro singer has a voice reminiscent of Paul Robeson's and so are parts of the repertoire, including the "Old Man River" on which the latter placed his personal copyright so long ago. Petty has such a rapport with the customers that even at the third and last show, when the crowds are the noisiest, he can abandon the more exciting show and pop tunes and gain a quiet audience.

Red Thompson's Derby Dandies, the room's permanent band, is not the most appropriate backing for this voice, but they are discreet enough to permit Petty, almost alone, to transport his listeners with such faves as "I Left My Heart in San Francisco." *Kauf.*

Additional Night Club Reviews on Page 99

PERSONAL MGRS. STRIKE BACK

Pitt Civic Arena Hustling for Tenants As Harris Balks at Staging Shows

Pittsburgh, Jan. 29.

Pitt's Civic Arena, the new $22,000,000 multi-purposed showplace of the city's Renaissance program, is faced with the serious problem of tenancy, a situation in which they are joined by most of the new buildings around the country. John H. Harris, producer of "Ice-Capades" has gone through with his threatened action of not staging any more shows in the building with the exception of his own ice show and "Ice Follies."

Last week, he said his hockey team is the Detroit Red Wings but the team will be kept here. With the American Basketball League folding, there is no scheduled pro basketball except the Harlem Globetrotters. The NBA may send in a few games next year. Wrestling is good for one show a month and there is the Cassius Clay-Charley Powell fight in the building on Thursday (24).

However, Tony Cortese, assistant to executive director Ed Fraher, told Variety that the authority was not alarmed and that if need be, "we will promote ourselves."

"Teddy Powell has asked for dates in September," he said, "and we have other promoters talking to us to make up for the dates we have lost. We can take on shows ourselves and work with a 60-40 deal. We're on the lookout for everything that will bring in business. We realize the novelty value of the building is gone, but there are many shows we can play and we will be after them."

Cortese added that the Civic Light Opera rental hassle has not been resolved but he indicated there was no serious problem here.

Ice skating was introduced in the building this year and has been a top revenue raiser. But it is attractions the building wants—attractions big enough to fill 8,000 seats for theatre presentation and 14,000 for the full arena.

Harris, who has been asking, could probably have worked out his differences with the building if he were a well man but his illness is the big reason that prompted him to take on the lighter schedule. He will keep his offices in the building.

And Mgrs. Back Serving Likker as Conclave Lure

Albuquerque, Jan. 29.

Large majority of 22 southwestern managers of auditoriums, attending a regional meet of the International Assn of Auditorium Managers here last week, favor serving liquor in their buildings because it aids in luring convention business.

And operators were here from Texas, Oklahoma, Louisiana and Arkansas, in addition to New Mexico. Jack Baker, manager of city-owned Albuquerque Civic Auditorium, hosted the two-day conclave.

Booze question and rental sheds were major items of discussion. Liquor serving recently was approved for the Albuquerque auditorium, with the final okay in the hands of Baker.

Virgin Is. Hoses Attack Police On Civil Rights Issue

San Juan, Jan. 29.

Police in St Thomas, Virgin Islands, have begun questioning "suspected persons," thus implementing Gov. Ralph Paiewonsky's officially "announced" policy of discouraging alleged homosexuals from living there.

Between 36 and 45 persons suspected of deviation have been called to police headquarters, the San Juan Star reported. Many have been bluntly told to leave St. Thomas, though residents for more than 10 years.

One individual, who worked at a newly opened nightclub, is known to have left St. Thomas as a result of the police action. Another suspect, claiming that basic American civil liberties are now being brutally violated, pointed out that certain states, such as Illinois, legally have ruled that homosexuality is not a crime as long as it is practiced in private among consenting adults.

'Virgin Islands' government attitude was precipitated by the fatal knifing on Jan. 5 of its Deputy Commissioner of Commerce J. Sheldon Nulty. According to local newspaper reports, Nulty's death was motivated by "jealousy" of homosexual origin.

Delia Reese's Manager Rebates $3,500 in Port. Fracas Goodwill Gesture

Hollywood, Jan. 29.

Delia Reese's manager Lee Magid, reported before pair showed off for chirp's five-frame stand at Chequers, Sydney, that he had returned to various parties in Portland, Ore., a total of $3,500 they had anted for her to work six days there, starting Jan. 18.

Singer bowed out after hassle that developed when promoter James Williams failed to come up with $6,500 cash advance for Miss Reese to work six days in various Portland sites.

Magid said, on booking set up by GAC, that coin was to be put up in advance.

Magid also stated Williams "misrepresented where Miss Reese was to have worked. Now we just want to get everybody off the hook as far as we are concerned, and we don't want Delia Reese's rep to be sullied."

Snyder's 'Water Follies' To Splash in Hong Kong

Boston, Jan. 29.

Sam Snyder's "Water Follies," now in rehearsal here, is embarking on one of the biggest global tours in its 27 years, which will take it to Hong Kong. The show, having both wet and dry segments, will play Hong Kong's 30,000-seat South China stadium, for two weeks starting Sept. 9.

Snyder has just inked Martha Maxwell, Boston nitery and musical comedy singer, for the production which also carries five dry acts. There will be a complement of six diving champs from various countries.

Flame Rm., Mpls., Back To 'Shows' But No Names

Minneapolis, Jan. 29.

After a several months lapse, entertainment will be resumed Feb. 15 at the local Hotel Radisson Flame Room, the Twin Cities' poshest supper club. But it'll comprise only music in semi-concert form and for customer dancing and will not entail the import of any acts.

There'll be three 35-minute semi-concerts nightly by a group of nine violinists and two pianists, featuring special arrangements along with various lighting effects. Another six-piece band will provide music for guest dancing, starting at 10:30 p.m.—before and after the last "show." All musicians will be locally recruited.

Al Sheehan will produce the "shows." He's producer of the annual "Aqua Follies" water spectacles which play Seattle as well as Minneapolis. He also conducts a booking office here.

Until recently the Flame Room and Freddie's, also a swank spot, both in Minneapolis, were the only Twin Cities' supper clubs playing name acts regularly. Like the Flame Room, Freddie's also discontinued floor shows more than a month ago and has no plans to bring them back.

SAY HEAVIES ARE CPA'S, LAWYERS

Personal managers are now claiming that the talent agencies have collared the wrong villain. According to Mannie Greenfield, president of the Conference of Personal Managers, East, and Ray Katz, a director of that organization, the number of acts whose business is conducted entirely by the personal manager zans agency, is negligible. What they really should be after is the growing number of attorneys, business managers and accountants who have become exclusive bargaining agents for an increasing amount of acts.

According to Greenfield and Katz, the Conference has repeatedly advised its membership to align their performers with a suitable talent agency. This, they claim, has not always been possible. They point out that there are a number of acts who will not be accepted by an office of their choice on various grounds.

One is that an agency may feel that it can do little to further the career of a particular entertainer. Another stems from the fact that a performer may have reached what is regarded as his peak earning power, but is still not earning enough to interest an office.

Other Side of Coin

On the other end of the same argument is the contention by an agency that an act brought to it by a personal manager has too high an asking price. The office says he can't get that kind of coin for that turn.

An example is an act compris-

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'Forum' May Play Riviera Hotel, L.V.

Deal is being negotiated for "A Funny Thing Happened on the Way to the Forum" to play the Riviera Hotel, Las Vegas, during the summer. Longrunning legit-musical, current at the Alvin Theatre, N.Y., is likely to remain at that house during the summer, and a new company will be established for Vegas if the deal jells.

Sammy Lewis, who has put together several tab versions of N. Y. legits for the Vegas inns, is negotiating the deal on behalf of the Riviera. He assembled "Guys & Dolls," current at the Vegas Dunes Hotel, and had a hand in most of the shows which have been condensed for the casino country.

The Riviera has been negotiating for "My Fair Lady." But the tab rights of that show are not clearly defined. Besides, Warner Bros., which bought the film rights, objected to a Vegas version.

Other Strip hotel on a legit musical policy is The Thunderbird which now has "South Pacific." Cesare Siepi took over the lead role last week succeeding Stephen Douglass who took the part on a temporary basis until Siepi played out his commitments with the Metropolitan Opera Co.

Chi's Villa Venice To Open Summer With Davis

The Villa Venice on the outskirts of Chicago, is readying to resume for another try at summer operation. Sammy Davis Jr. is being set to go into that spot in June.

The Villa Venice, one of the famed hangouts in the Prohibition and post-Prohibition eras, made an initial try last summer with some of the top show biz names. Frank Sinatra, among others played there, and Dinah Shore was booked but she later cancelled out. Some felt it was a shill for a casino because a gambling enterprise was discovered in a building near the club.

Nitery Ops, Hotelmen Coming Up With New Info Media to Fill Newspaper Void

While nitery operators and hoteliers feel that newspapers are irreplaceable as an information medium, they're learning to get around the effects of the New York paper strike to some extent. Business is still off, they say, but similarly, they are developing new avenues of disseminating and information. These are radio and television, out-of-town newspapers and the temporary local journals.

Among the new papers, the New York Standard and The Chronicle have made some indent, the cafe men believe. The Standard carries occasional reviews and as well as hotel and nitery ads. The Chronicle, which only came into being last week, has run some advertising, which is helpful to the nitery biz.

Radio, however, has developed into an important information medium. Publicists are pressing for more interviews on various shows. They are digging up more features for the air and also are getting some deejay cooperation on broadcasting recordings of headliners at sundry clubs.

Local entertainment reporters have also been grabbed up on several shows. Ray Wilson, who produces show biz layouts for WJRZ, has gotten Frank Quinn, of the Daily Mirror; Marty Burden, of the Post, and Bob Dana, of the World-Telegram, to cover niteries and other amusements for his stanza. Quinn is also heard on his own show on that station.

Also important to niteries are concurrent dates on a tv show such as Ed Sullivan's. For example, The Latin Quarter was aided by the booking of the Kim Sisters for his Sunday (28) layout. Sullivan has been trailerizing this show with the Kims given prominent plotting.

The public is becoming more aware of the cafe industry. This is seen by the huge increase of inquiries to VARIETY on nitery shows.

Naturally, the hostesses would rather have the newspapers back. However, some feel that employment of hitherto little used media in other fields should be retained even after the newspaper strike is settled.

Radio, mags, out-of-town papers and the various amusement guides have been helpful in obtaining new audiences and bringing back some customers who have lost interest due to failure of being reminded about nitery availabilities. The added media, they indicate, can be used in conjunction with newspapers, for deeper penetration to the public—when publishers and printers settle.

Unfunny Thing Happens To Miss Diller in Cincy

Cincinnati, Jan. 29.

Two broken toes, suffered while on the way to local Surf Club, failed to mar Phyllis Diller's engagement there last week. The mishap occurred Wednesday (23) in her hotel suite. But she proceeded to the suburban nitery and worked both shows in a wheelchair. Thereafter she was in regular stride.

The comedienne topped her year-ago attendance record at the 275-seat room. Civey's current top names spot. Miss Diller is followed this week by Roberta Sherwood.

Moss Loop Sets More Names As Ellington Clicks

London, Jan. 29.

Following Duke Ellington's click appearance with his orchestra at Liverpool Empire last Sunday (20), Moss' Empires will present several other topliners in Sunday concerts at the house. Set so far are Brian Hyland with Little Eva, Acker Bilk, Ella Fitzgerald with the Oscar Peterson Trio, Cliff Richard & the Shadows, Chris Montez with Tommy Roe, Joe Brown and Shirley Bassey, which takes the program into April.

Moss' Empires is constantly prowling for top vaude bills for its key theatres in Birmingham, Liverpool, Morecambe, Manchester, Newcastle and Nottingham. Apart from such standout draws as the Red Army Ensemble and the prem of Harry Secombe in "Mr. Pickwick" at Manchester in June, such offbeat "vaude" attractions as Sadler's Wells Opera Company, D'Oyly Carte Opera Company and the Festival Ballet have all been booked for odd dates.

"The Dickie Henderson Show," "The Gang Show" and such legit offerings as Margaret Lockwood in "Signpost To Murder," "Spider's Web" with Jack Hulbert and Cicely Courtneidge, and "Close Quarters," with Flora Robson and Griffith Jones, are also set for upcoming stands.

But the number of announcements of musicals to be put on by amateur operatic companies at these de luxe theatres pinpoints the bitter truth. There just aren't enough big names to keep the provincial houses filled and the life of vaude as Britain has known it for years is ebbing fast.

Cop Hits Mpls. Cafe Ops With $25,000 Slander Suit

Minneapolis, Jan. 28.

Travis Bailey, police department morals squad member, has filed a $25,000 slander suit against Louis B. and Leah Rackner, owners and operators of the local Jockey Club bistro, a nitery offering shows which include exotic dancers.

Bailey charges that the defendants allegedly called him a "bum" when he was standing at the bar. He claims this damaged his reputation and caused him to "suffer great pain and mental anguish."

In their answer, the Rackners assert that Bailey blocked traffic in the bar without identifying himself as a policeman and became abusive when asked to leave.

RAHE HEADS KNOXVILLE CLUB

Knoxville, Tenn., Jan. 29.

W. F. (Bill) Rahe, longtime club operator, has been named president and general manager of Club Place Elegant, a downtown plushery. He was formerly with the Galvez Hotel, Galveston.

Elegant will continue its policy of booking name acts, Rahe said.

U.S. Acts Yen for Japan's Red Carpet But Chilly On Europe: ABC's McDonald

Tokyo, Jan. 29.

The plush personal attention they receive here is prompting an increasing number of American musical artists to forsake touring Europe in favor of Japan, according to Billy McDonald of the Associated Booking Corp's Hollywood office.

"We are able to tell them they will be treated in Japan as they've never been treated before," said McDonald. "We tell them they will get a press reception and coverage that will knock their eyes out—that they'll be wined and dined and treated like the stars they are.

"The result is that artists who for years have been making European trips are now attracted to doing tours in Japan for such firms as Swan Promotions and Victor Artists of Japan," added McDonald.

McDonald, who came here to help launch the return six-week tour of The Platters for Swan, explained, "The European impresarios have had things tied up their own way for so long that they squeeze everything out of the act they can. I can't blame them too much—it's good business," he re-

(Continued on page 56)

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PETER O'TOOLE
— in —
"BAAL"
BY
BERTOLT BRECHT
Directed by William Gaskill

HIPPODROME
BRISTOL
TOM ARNOLD and BERNARD DELFONT
present
BRUCE FORSYTH
in
"TURN AGAIN WHITTINGTON"

HIPPODROME
BIRMINGHAM
TOM ARNOLD and BERNARD DELFONT
present
NORMAN WISDOM
in
"ROBINSON CRUSOE"

TELEVISION

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Sherman's Wow $22,322 Take in 3 Frisco Gigs

Hollywood, Jan. 29.

Allan Sherman grossed $22,322 in three concert dates in the San Francisco area over weekend. Comedian drew $6,180 Friday (25) at San Jose and $13,133 for two performances at Masonic Hall Saturday and Sunday in Frisco.

At 60% take, Sherman package netted $13,396, out of which Sherman pays his own expenses. These include the Lou Busch orchestra and Jimmy Joyce Singers, among other items.

Vaughn Meader In Rhubarb Over Buffalo Stand

Buffalo, Jan. 29.

Cancellation by the sponsors of the Vaughn Meader show at Kleinhans Music Hall here last Wednesday night (23) resulted in a real rhubarb. Wally Brook, of Springfield, Mass., and Lee Guber, of New York, some weeks ago rented the Hall and paid a deposit. But early this week they notified the management that the show would be cancelled.

Ira Sidelle, company manager, and other members of the troupe arrived in Buffalo Tuesday (22). He stated that he had received no notification of the cancellation and added that the group would fulfill its contractual duties and appear at Kleinhans Music Hall at show time Wednesday night as available for work even though there might be no performance. Mildred Wulff, director of the Hall, said that if the troupe goes to the Music Hall they "will find the Hall dark."

Sidelle denied trade reports that the Meader show had drawn only token audiences on its tour and expressed willingness to fulfill their contract here in all particulars even offering to pick up the tab.

Company member Nanci Brus left for Buffalo by bus from Scranton, Pa. Meader arrived by plane Wednesday and the troupe appeared at the Music Hall at 8:30 that evening. "We went in the Hall because I just wanted to make sure we lived up to our contract," said Meader who attributed lack of promotion as the cause of the cancellation. Later that evening the group performed for patients at the Veterans Hospital here under hastily made arrangements by WGR-TV.

U.S. Asks You

Continued from page 35

ed. "But will it pay off in the long run?"

"In many instances the artist has gone to Europe with the idea of seeing Europe while working but he ends up doing so many shows on the small print of the contract that he often does not look to go back. All of a sudden Europe becomes unattractive."

McDonald pointed out, "as more and more name artists come here and receive red-carpet treatment and go back talking about it, the season is eased and it helps us in making other artists look forward to playing Japan as something more than just another job."

ABC has the George Shearing Quintet slated to open here March 9 for about 25 days under the Susan banner. Susan is also making pacts for the King Sisters, Carmen McRae and others.

Also set by ABC for Japan is the Lionel Hampton orch, which will be presented by Eddie Sevano on a six-week tour of locations to include Honolulu, Hong Kong and Manila, among other keys.

In addition, ABC will have the Arthur Lyman Quartet here in late May or early June for at least three weeks, under promotion of Victor Artists of Japan.

McDonald's visit closely follows that of ABC v.p. Bob Phalen, who came here with the Carmen Cavallaro combo and expressed his own enthusiasm about the potential of the area as an outlet of ascertaining importance for artists on the roughly ABC roster.

Mgrs. Strike Back

Continued from page 36

ing more than four people who have to carry lots of equipment in their own truck, and cannot take engagements entailing a sizable jump without an interval between dates. This kind of turn has to get a weighty wad just to come out even, and is therefore difficult to book.

"What's to be done with these acts" ask Katz and Greenfield. "They shouldn't be abandoned, so we have to book them but we do put their contracts through a reputable agent."

But, they claim, "the big offices are not interested in that kind of turn and thus small loss of income. Since MCA went out of business, a number of major performers, particularly in the film and tv spheres, have been on the loose. Some get so many offers that they simply pick out the best from an artistic viewpoint and their business manager, accountant or attorney advises them. They draw up the contract, put in the clauses best for the actor and do the necessary bargaining. An actor with this kind of set up often dispenses with the services of an agency.

Urge Mutual Cooperation

"Because of this, the talent agencies are losing a lot of revenue," Katz and Greenfield aver, "and some of it because of personal managers." They feel that the managers and the agency must work closely with each other to advance the career of the act. Each plays a role in the performer's advancement, and each is helpful to each other.

However they reiterate, that managers, at least members of their organization may not act as agents. They are not licensed to act in that capacity in the various guilds or in states or municipalities. They have pointed out that they have forced at least one member of leave the Conference because he acted as agent as a regular business policy.

But Katz and Greenfield repeat that the agencies are slaughtering the wrong pig when they accuse managers of usurping their prerogatives. They've got to look to other offshoots of management for the genuine villain.

ITA ADDS STAFFERS IN EXPANSION MOVE

International Talent Associates, which has been on an expansion kick in recent months, has added new personnel on both coasts and moved to larger quarters in New York. In addition ITA co-owner and prexy Bert Block is in Europe lining up dates for the agency's acts and the first overseas college appearances featuring Yank talent.

ITA, which recently spread from the folk idiom to also include jazz and comedy, has been putting considerable emphasis to the college circuit here since its formation a few years ago. Last Friday (25) Block went to London to see the folksinging Lancasters' first overseas tour and to set bookings for other ITA attractions.

The NY office expansion involves new quarters with twice the space as had been previously occupied. The Gotham staff has been increased with appointment of Alan Lawler to the agency's one-nighter and concert department, where he'll be reporting to Frank Medico. On the Coast Bob Wilding has joined ITA. A former MCA staffer in Texas, he'll report to Ben Shapiro there.

Elsewhere on ITA's broadening totals the agency has booked folksinger Odetta for a European tour. That was set up by Larry Bennett, co-owner and veep of the agency.

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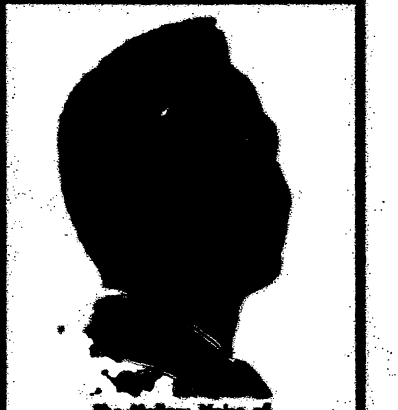
JACK BENNY GETTING 2 SALUTES FROM FRIARS

Jack Benny is to be tendered a luncheon by the Friars at the Hotel Astor Main Ballroom March 19. Emcee is still to be selected. Friars will also turn out en masse March 3 for an evening with Benny during the comedian's run at the Zeigfeld Theatre.

The Benny accolades are part of an expanded entertainment program for Friar members planned by the organization's executive secretary, Carl Timin. A series of Stars & Understudies Nights are also being mapped. First will be held March 3 when the stars and understudies of "How to Succeed in Business Without Really Trying" will entertain at their clubhouse. The stars will salute their understudies who will participate in the show.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Sinatra Signs into Parks-Citron Fold, Dickers Settlement with Hank Sanicola

Frank Sinatra is in the process of resolving his management difficulties. He has signed in the film sector with the Arthur Parks Jr.-Herman Citron Agency and is negotiating a settlement with his longtime personal manager Frank Sanicola.

It's believed that a deal in the making with Sanicola, with whom he has been tied up in many business transactions, would spin off the singer's publishing properties to Sanicola. This includes the Barton Music Co. as well as other properties.

Sinatra is aligned with Parks-Citron in the film field only. It was evident sometime ago that he would go with this outfit, headed by two former MCAites, when two major members of The Clan, Dean Martin and Shirley MacLaine, signed with the office after its formation last July when MCA folded.

Sinatra has been accustomed to conducting his own affairs in the personal appearance field even when he was tied with an agency. Since he generally plays the same cafes year in and out, his salary dates are mapped out so that he can slip into Vegas Sands Hotel, for example, at his convenience.

Sinatra has had a checkered agency history. Immediately after clicking upon leaving the Tommy Dorsey band, he was with General Amusement Corp., now General Artists Corp. But he went with MCA while the GAC contract was in effect. MCA did the booking, but GAC collected commissions. MCA released him some years ago, and he went with William Morris. He left that office some time ago and had been conducting his business mainly through his Coast attorney, Mickey Rudin.

Early in Sinatra's career, his affairs were so tangled that he retained very little of his earnings. It was known that one band manager had 20% of him. There were others involved as well, each sharing a slice of the singer. MCA had to advance $80,000 to straighten out his affairs and get him out of the various personal management deals.

SLA Hearing Continues On Buffalo Misery's Rap Over Belle Barth Show

Buffalo, Jan. 29.

A disorderly performance charge against the Moulin Rouge Supper Club here arising out of an appearance by Belle Barth at the club last November was heard before a deputy commissioner of the State Liquor Authority at its local offices this week.

After presentation of the complaint by a Buffalo detective and an SLA investigator, the matter was adjourned to a later date for presentation of the defendant's case. Criminal charges against Miss Barth were dismissed in City Court last week.

The detective witness assigned to the Vice and Liquor Squad of the Buffalo Police Central "vestigation Bureau testified that he visited the club with his wife on two occasions and that Miss Barth told off-color stories and made suggestive remarks to club employees and customers before a crowd ranging in age from early 20s to 50. On the second occasion, the detective said that he again observed another of Miss Barth's performances and placed her under arrest on a disorderly conduct charge.

The SLA investigator stated that he heard the entertainer use the foul language and sing suggestive songs. Prior request of the attorney for the club that newspaper reporters and other persons not directly involved in the case be barred from the hearing room was denied by the hearing commissioner. The defendant's testimony will be taken at a later date.

Showmanship Wins $80 18G Payoff for St. Paul Grunt & Groan Promoter

St. Paul, Jan. 29.

How well topdrawer showmanship, clever advertising and smart dating can pay off for an entertainment event was demonstrated here when promoter Eddie Williams' Sunday afternoon (26) pro wrestling Auditorium card pulled a tremendous $18,000 gross. Some 10,284 customers showed up with more than a thousand turned away. All Twin Cities' records for such an attraction were shattered.

It's believed to have been the first time that a pro wrestling card ever was held on a Sunday afternoon anywhere. In the Twin Cities and elsewhere, of course, they're staged at night.

Williams aimed at "family trade" with a greatly reduced 50c admission for youngsters. The kids were on hand in droves, mostly with their parents, despite the sub-zero weather. To promoter felt it was one way of making wrestling fans out of many of the small fry.

Extent to which exploitation and promotion are making for the ascendancy of sports as Twin Cities' entertainment draws also was illustrated by the similar success of the Twin Cities sportswriters' third annual major league banquet.

On a Monday night (20) in the same frigid winter weather at the Minneapolis Hotel Radisson and at $15 a head, it pulled a capacity crowd of 1,300 fans.

SHERMAN'S OHIO BOOKINGS

Cleveland, Jan. 29.

Allan Sherman is playing Cleveland and Cincinnati in a two-city concert deal set by Hal Ziegler, former Clevelander, and Irv Weinhaus, his Los Angeles associate.

Making his local bow in this territory, "Folk Singer" Sherman will do a one-nighter in 3,000-capacity Cleveland Music Hall Feb. 12 at a $5 top. This follows his engagement in Cincinnati with similar setup.

GAC Ends 12-Year Grade Tie to Link With New Blackburn-Lewis Firm

Reclassification by Fire Marshal Saves V'couver Inquisition From Closing

Vancouver, Jan. 29.

Inquisition coffee house, which had been threatened with shuttering on Feb. 4, will remain open thanks to reclassification of the premises by the provincial fire marshal. Earlier this month the marshal ruled that the establishment should conform to regulations established for theatres since live entertainment is presented and an admission price charged.

Under the existing provincial theatre act, stringent regulations are laid down governing adequate fire exits. Cost of the extensive structural alterations required would have forced Inquisition proprietor Howard Bateman to close his place.

Bateman's plight was well publicized by both Vancouver daily newspapers. In the wake of this public support and as a result of further negotiations with the fire marshal, Bateman was notified this week that the Inquisition has now been classified as an "assembly hall." Only minor changes in the existing fire exits will now be required and the operation will continue.

The Inquisition was opened two years ago as Vancouver's first commercial coffee house venture. Capacity of 120 to 150 patrons is still the same and non-liquor policy is still in force, but calibre of entertainment and duration of bookings qualifies the spot as a major room on the continental folk circuit.

Meantime, Bateman branches out at the end of this month as an impresario. He'll present a concert by Peter, Paul & Mary in a one-nighter Feb. 1 in the Queen Elizabeth Theatre.

General Artists Corp. has concluded a new international mutual representation deal with the Alan Blackburn-Val Lewis Agency of London to replace its alignment with the Grade Organisation of London which was formally severed last week.

The new tie is effective only in the variety, one-nighter and guest tv departments. No deal is in effect in other fields, and other agency ties are under consideration in Europe by GAC.

The Blackburn-Lewis office is a recently formed outfit. Blackburn has been booking unusually large amounts of talent in the U.S. Army posts in Europe as well as many other kinds of locations in England and the Continent, while Lewis has been taking out GAC talent on one-nighter promotions for some time. It was the result of deals carried out by this duo on behalf of GAC that they got together for mutual representation agreement.

GAC had been tied with the Grades for about 12 years. In recent months, the Grade office made a deal with the Ashley-Steiner Agency for representation in television and films. GAC felt that this was an abrogation of their longtime deal and sought to straighten out the matter which they felt entailed exclusive representation. There were some talent deals in other fields in which the Grade office bypassed GAC. Relations had been strained between both offices for some time.

The mutual representation deal was originally made when Lew & Leslie Grade closed their American operations which was headed by Eddie Elkort. They had offices in New York and Hollywood. Elkort subsequently joined GAC and handled the Grade account. The Grade office changed its name to the Grade Organisation when Lew Grade left that agency to his brother Leslie and formed Associated Television, Britain's biggest commercial tv production office.

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Lenny Bruce Being Tried in Absentia As Chi Gate of Horn Fights for Life

Chicago, Jan 29.

The Gate of Horn, the Chi folksong cafe where Lenny Bruce was pinched for an alleged obscene performance in December, is fighting for its survival at a liquor license revocation hearing currently underway. The only charge being pressed by the city prosecutor is the Bruce incident even though the comic has yet to be tried. After nearly a full day of hearing prosecution witnesses, it is evident that, in essence, Bruce is being tried in absentia.

Another impression is that the city is going to a great deal of trouble to prosecute Allen Ribback, the owner of the club, although there have been no previous allegations against the cafe and the charge involves no violence or drunken behavior.

For instance, the prosecution questioned three arresting officers individually for several hours as to exactly what they heard. The same was true of the three patrons who made the complaint. Each repeated essentially the same testimony in great detail. At the close of the day's hearing last Thursday (24), the city prosecutor said that he would call still more witnesses when the hearing resumes today (Tues.).

Testimony so far indicates that the prosecutor is at least equally as concerned with Bruce's indictments of organized religion as he is with the more obvious sexual content of the comic's act. It's possible that Bruce's comments on the Catholic church have hit sensitive nerves in Chicago's Catholic-oriented administration and police department.

Defense attorney Sam Freifeld said that he would seek to establish that Bruce's performance did not appeal to prurient interests and that the reputation of the Gate of Horn has been and is still high in the city.

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Plan $5,000,000 Civic Stadium for Columbus

Columbus, O., Jan 29

Addition of 20,000 seats in downtown Columbus which would be available for cold or indoor entertainment and sports is envisioned in projected plans for a civic stadium to cost $5,000,000. To be financed by private interests, it would be second in capacity here only to Ohio Stadium, Ohio State University's 83,000-capacity concrete horseshoe.

Two sites are under discussion, said George Guerfi, local attorney and sports promoter. A bridge-like suspension, designed to support a clear plastic cover, will make the stadium usable in all weather. Heating facilities are planned for year-around operation.

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Time Out for Fun' to Hit Southern Bowling Circuit

"Time Out for Fun," an industrial show produced for presentation in bowling alleys, starts a series of 37 appearances Feb. 4. Show will tour North & South Carolina, Georgia, Florida and Alabama.

This is the third year for "Time Out," which takes the form of a fashion and beauty show. Layout is cooperatively produced with plugs for a number of sponsors including soap firms, several designers as various cosmetic and make-up groups. Talent includes a Lester Lanin Trio, dancers Helene & Heller, plus fashion models and makeup and fashion commentators. Only femmes are admitted to these bashes.

Nick Pinardo, Suburban Nightclub Op, Now Cleve.'s Biggest Buyer of Talent

Cleveland, Jan 29.

Nick Pinardo, owner of Chateau Supper Club has become Cleveland's biggest buyer of intern talent. He's lined up nearly six months of bookings for his smartly decorated spot in a package whose headliners usually command from $1,500 to $7,500 per week.

Considerable savings in salaries were negotiated, Pinardo admits, through deep deals with Westinghouse-owned KYW, which is guest-star setting act in advance for a week, or during cafe dates, on Mike Douglas' daily live-talent stints.

One of Chateau's pay headliners will be Jack E. Leonard who starts a date Oct. 19. Another is Frank Fontaine, set for return prize visit after previous capacity crowds here for week of Jan. 4. Pinardo, of the owners of Cleveland Alpine Valley (3 b.o. Nelson Eddy & Gale Sherwood land) has them for April 16.

Set in recent weeks are Enzo Stuarti, Feb. 25; Phyllis Diller, April 29; Four Lads, Feb. 4; Carmel Quinn, Feb. 18; Raymond & Leonard, March 4; Four Fathers, March 11; Al Alberts, March 25; Jimmy Rogers, April 15; Jamie Harper, May 6; Cab Calloway, May 20; Jerry Colonna and his unit, May 27; Dennis Jo, June 3; and Don Cherry, June 10, time for his participation in golf tournament here.

Percentage deals are being developed by Pinardo's booking agents, including Tom Ilitus and Joe Petito, in negotiations for Liberace and Rusty Warren. Latter was contracted to play Chateau last spring but Pinardo okayed her plea for a cancellation when Miss Warren's father died with the understanding that she would fill a later date. It may be May 27 through June 8.

Ilitus and Petito are dickering with managers of Allen Sherman for a concert-styled show in 2,000-seater Public Music Hall, hoping to get him on or about Feb. 14.

UTM ADDS 2 AGENTS TO BOLSTER PIX DEPT.

Hollywood, Jan. 30.

United Talent Management has added two agents to its staff in a move to strengthen its film department. Ted Wilner resigned from the William Morris Agency to go with UTM, and Mark Newman, formerly with Famous Artists, also joined the outfit.

UTM originally comprised a group of agents formerly with MCA. Eddie Greene, agency's perxy, is currently in New York, conferring with Dick Rubin, head of the Gotham operations, on meshing the N.Y. film activity with that of Hollywood, as well as on other matters.

VARIETY JAN. 16, 1963

"Miss Durston is an entirely different singer. She has attained depth, maturity, a surer knowledge of where the drama and melody in her tunes are hidden.

"Miss Durston, who has given her lower register a bright and personable patina, now leans more to the dramatic numbers and does them extremely well. Her rewards were ample. Jose.

GIGI DURSTON

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Talent Agencies Seek to End Wave Of Performer Shifts, Split Contracts

Talent agencies have begun to battle the drift within their ranks. Most are now taking concerted steps to combat the movement of acts from one office to another, and to end split allegiances of talent between several offices.

Some agencies have discovered their major ailment as the dazzle of television and films at a time when domestic film production is at its nadir and advertisers and networks are not willing to chance investments of millions on new and untried faces and formats.

The plan of some major agencies is to force performers, who seek a change of affiliation, to look at the facts and face the inevitable conclusion that not all talent is suitable for their own tv shows or film roles, except very minor ones.

One of the most irksome facets of the movement of acts is granting one agency the right to represent them in the variety field and awarding another the representation in other sectors. It's claimed that an office cannot put forth its best efforts if the representation is split. It's often impossible to get two large offices to coordinate their efforts for the best results to the performer.

Another factor, criticized by the acts, according to agency spokesmen, is the possibility that one office can work counter to another when each has a piece of the act. One agent, for example, who has lost an act in the film department, could dazzle a studio into a more expensive price for less money when it's known that an entertainer who has left the office is up for a part.

It is not the intention of the agency to take such back but by allowing another precursory to get a job in an area in which they failed. The same applies to television, legit, and any other area in which there is competition that has been set up by a performer.

There are instances, it's admitted, when it's impossible to get an act completely in all areas for the prescribed maximum that most agencies would like. The different expiration dates of the various guilds make it impossible. For example an act is pacted in the variety field for three years, two years in the Actors Equity jurisdiction and one year in Screen Actors Guild.

Thus, the uneven term of years makes it virtually impossible for all parts to expire simultaneously. Generally, one office has to agree to surrender its hold on an act in one or more jurisdictions before he's completely free of encumbrances and can sign completely with another office.

Meanwhile, the agencies feel that the splitting of representation is harmful to the industry and the best interests of an act. It is now being done by most offices, whether small or large. At this point they feel powerless to stop the drift, but they hope for stabilization.

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Desert Inn, Las Vegas

Las Vegas, Jan. 22

Eddie Fisher, Joey Forman, Bill Carey, Dunn Arden Dancers (12), Carlton Hayes Orch (23); produced by Wilbur Clark, produced by Frank Sennes. $4 cover.

Eddie Fisher is matured and sophisticated, probably as a result of his stormy personal problems, but he still has enough of his wide boyish charm to make his latest Vegas outing with special material by Ed Rasse more ingratiating than ever. It may be coincidence, but three of his songs ("Don't Let It Get You Down," "Stay In Your Own Backyard," and "No Sad Songs For Me") could well spell out how he feels about his future.

He proudly sings four of his biggest record sellers, "Anytime," "Wish You Were Here," "You Gotta Have Heart," and "Oh My Papa"—adding a well-balanced overture of mostly standard tunes. Through the turn, his voice is strong, warm, and at times dramatic. Outstanding is his Jolson medley, sung while strolling through the audience. Eddy Samuels as conductor-fiddler expertly plots the Carlton Hayes orch (23), and Fisher's drummer, Sammy Goldstein, is a strong monitor.

Joey Forman as the hill's comedy star, brings to the stage one of the best standup monologs offered here in many seasons. Forman is a fine actor, which makes his pitch at humor even more brilliant. The material is new and topical. The New York newspaper strike has caused Christian Scientists to read the Jewish Daily Forward's and his "Ben Casey" and "Untouchables" spoofs are refreshingly classic.

Forman's delivery, facial expressions, and very funny material make him a good bet to join the more-sought-after members of the nitery rock fraternity.

Bill Carey, a handsome baritone, is featured in the holdover Dunn Arden production number, decorated by a dozen of the town's classiest lookers. This program presented by Wilbur Clark, is in until Feb. 19 when Jimmy Durante and Helen Traubel return.

Dale.

Sahara Inn, Chi

Chicago, Jan. 21

Frances Faye, Fay Y. Orch; $3.50 cover.

Some 50 hardy souls braved subzero temperatures and snow-packed roads to make the trek out to the suburban Sahara Inn for the Tuesday (22) opening night of Frances Faye. Since the weather is the worst in recorded Chi history, it was an inconclusive answer to the trade question as to whether the Club Gigi in the deluxe new motel can attract biz in a normally bitter Windy City winter season.

Miss Faye was her untrammeled self in a swinging 50-minute proem show, chanting her songs of unorthodox amour and accompanying herself in her sinewy piano style. Her turn is well-larded with the personal ad-libs between her and her ringside following and her clowning with the members of the band that make for the special Faye quality.

Her opening "Man I Love" with a hard Latino beat and special lyrics, sets the stage for what is to follow. She lends an aggressive touch to "Good Man Is Hard To Find," "Mad," as a duet with the trumpeter), "Darktown Strutter's Ball," "Bewitched Bothered and Bewildered" and her own "I Know A Guy Named Willie." She's accompanied on this tour by drummer Ed Grady, a young man with a whiplash set of hands effectively displayed in a wild drum solo.

Sahara Inn house handleader Frank York opens this show with some novel arrangements of several fiddle favorites, such as "Horo Staccato," "Autumn Leaves," "Fiddle Frenzy" and "Hot Canary." He's an adroit fiddler and his curtain-raising set is put together in showmanly fashion.

Johnnie Ray opens Feb. 8.

Mor.

Bimbo's 365 Club, N.F.

"Showtime" revue starring Johnny Silver & His Dolls (3); with Maria Dane, Snyder Bros. (2), Lizzi Charlton, Boys (3) and Girls (12); cover $2.75.

"Mr. Bimbo," as he's called in "Showtime's" special lyrics, has a winner in this revue, put together and overseen by choreographer Rene de Haven, with stunning costumes by Lambert of Hollywood and arrangements and music by Dean Elliott, plus some lyrics by de Haven.

Opener is flashy, colorful "Girls" number, featuring Lizzi Charlton in a pseudo-Apache bit plus dancers and line. Then come the Snyder Bros. One of them opens the act as a ballad-shouter, doing "I Hear Music" in an upbeat tempo that destroys all its beauty and fails to provide any substitute, then he acts as straight man for his partner, who imitates an Italian chef baking a cake made mostly of alcohol. It needs lots of work.

Exotic Maria Dane, a sultry stripper with long, tally hair, peels in the classic manner, parading smoothly and quietly, shedding bits of a gorgeous gold costume that sets off her hair, face and figure to fine advantage. Chick has class and beauty, but needs a gimmick a la "Gypsy" for maximum exposure.

Rest of the show, except for a final production number is handled by Johnny Silver & His Dolls. Bantamweight comic-booster-singer has a gimmick. He's surrounded himself with three stunning Brunhildes, one blonde, one brunet and one redhead, with voices to match.

Act makes the most of disparity in height and proportion, as gals manhandle Silver in "Baby, It's Cold Outside" and "Guys and Dolls" bits. Gals also solo to perfection—brunette Rena Robbins, lyric soprano, in "I Could Have Danced All Night," revealing pipes of operatic caliber; redhead Toni Van Horn, torch contralto, with "Something Wonderful" and luscious blond Bonnie Wagner belting out "I Enjoy Being a Girl."

Show's finale is timely "Cleo" number all in gold, with versatile Miss Charlton featured. Dancer has theatre talent, and makes the most of this turn. Music includes lyrics by de Haven. "Whatever Cleo Want's Cleo Gets" and a fine satiric use of "Big Noise From Winnetka" turns as Antony breezes in.

Star acts are in for six weeks with options, after which Eddie Peabody is due.

Esto.

Harrah's, Lake Tahoe

Lake Tahoe, Jan. 21

Nat King Cole Trio & Hi-Reeds; Ralph Young Orch (14); Torch Ro Yoble Orch (3); Bob [illegible]; $3 cover.

In this reprise at Harrah's Tahoe, Nat King Cole is again proving his name on the marquee is a guarantee of top biz, and inside the South Shore Room the reason is obvious: he's the ultimate in polished professionalism commanding full attention such as is normally reserved for a concert hall.

Opening with "Here's Way to Spend an Evening," Cole has the tablers in complete attitude for the full 45-minute turn, and the singer-pianist gives an outsize of his talents with some 20 tidbits from his expansive catalog, and also throws in a short stint at the piano with the Leighton Noble band augmented to 23 pieces, including seven fiddles and a harp. Cole gets full and expert backing for his impressive arrangements.

For this outing he brought along his own bass, drummer, trumpet, guitar and conductor in any area, be it novelties, the newies or the evergreens. Cole shows he's the master. Phrasing, timing, delivery are all to perfection and empathy and rapport is unquestioned. Singer hushes the room with vocally emotional interpretation of "Stardust," or wins the laughs with a specialty called "I Love a Piano."

New gimmick for this playback has girls on the two auxiliary stages spinning large wheel of fortune labeled with Cole's hit tunes, for selection of next title. Essayed are the likes of "Pretend," "Nature Boy," "Mona Lisa," and "Too Young." Exit is "Rambling Rose" with aud participation. And to remind tablers the casino is waiting, Cole puts in some of his own "Gambling Rose" lyrics.

Frankie Ford & Gary Reynolds capably fill the opening spot with comedic and instrumental routines sometimes reaching frenetic proportions, and for the effort win good endorsement. Duo scores on the plus side with "Marie," a la Louis Prima, with Ford on the vocal and Reynolds on sax, and on a "Black Magic," with Ford on the trumpet. Running finale is "Misty," with mayhem treatment.

Judy Garland due Feb. 7.

Long.

Marty Steve

ALLEN and ROSSI

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Talk of Town, London

London, Jan. 22.

Marion Ryan (with Lanny Hollaway), Robert Nesbitt's "Fantastico," choreography Billy Petch, decor Tod Kingman, costumes R. St. John Roper, orchestrations Burt Rhodes, with Michael Dee and Edwin Gourley Johnson & Suma Lamonte Line (25), Sydney Simone and Frank De Vol Orchs, $7.50 minimum.

Marion Ryan, a show biz personality of stature, is making her bow at the Talk of the Town with a lively and intelligently planned routine, trimmed to a neat 30 minutes. Under normal conditions she would undoubtedly be SRO, but it's questionable whether she has sufficient allure to beat the Arctic conditions which have been prevailing in the past month, and will likely continue.

For the most part Miss Ryan appears determined to make herself heard. There is little of the subdued style in her singing, as she prefers to belt her numbers with remarkable vigor. Her songs are mainly suitable for this forceful style of delivery, and there's evidence of a warm audience response.

Unlike many British artists who tend to rely on a string of standards, Miss Ryan has prepped a routine which includes specially prepared material, and an extremely good opener entitled "They Don't Write Songs Like That." This provides a peg for a reprise of some of the classic songs of recent years.

She also has her own lively and witty version of "Let's Do It" in which television and political personalities are her main targets. Other solid entries include "Let There Be Love," "You're Nobody" one of her more subdued numbers—and a fine closer in "I Love Being Here." The Sydney Simone orchestra, with Lanny Holloway at the ivories, gives lively backing.

Robert Nesbitt's "Fantastico" continues as the 10 o'clock attraction, with a change in the one specialty act. Johnny & Suma Lamonte are the newcomers in the bill, with one of the more original juggling routines.

Myro.

Old Absinthe House, N. O.

New Orleans, Jan. 23.

Lou Michaels Revue "The American Scene or Let Me Off At The Next Stop," with Lyla Hay, Duron Gearhart, Donald Elms & Paul Lewis; $2 admission.

Lou Michaels, writer, producer and director of this topical revue, has brought off his first entry on Bourbon St. with a fresh, comic farce. The presentation is a tuneful, rollicking blast at national events with special jibes at current New Orleans politics highlighted by District Attorney Jim Garrison's vice raids on strip joints along the street.

Opening with "How To Succeed in Life," a musical romp on pursuing success, the show rolls into a street car-passenger scene that sets the theme that whether we like the world or not, we have no choice but to go along for the ride. Michaels' street car is a merry one, followed by "Bunkly Weekly," a highly spiced romp of blackouts hitting everything from medicare, the stock market, Dean Rusk to the Kennedys.

"Intensive," satirical sketch on the current films, marrying "La Dolce Vita" to "View From The Bridge," has a classic quality that points up the shortness of life. This is a writing gem. "Intensive" closes the revue to lusty palm pounding.

Lyla Hay is not only a looker with a nice chassis but is an accomplished comedienne. Another nice asset is Donald Elms, who can play it straight or comic. Duron Gearhart provides the jaunty piano accompaniment of his own work, and doubles as emcee. Paul Lewis is a versatile performer who also adds much to the success of the show.

Revue is aimed at markets in Chicago and New York this spring.

Lars.

Chi Chi, Palm Springs

Palm Springs, Cal., Jan. 25

Pearl Bailey, Bill Bailey, Louis Bellson Orch (9); $2.50 cover.

Pearl Bailey has been begging Bill Bailey to come home for so many years she finally got him there and now has a family act. Her brother Bill, a handsome young hoofer, opens the show and her husband's band backstops for her and her brother. Bill Alexander's orchestra as a consequence lays off for nine days.

Though the Louis Bellson band fits Miss Bailey's easy breezy style of gabbing thorugh a melody, Alexander, who like Bellson is also a drummer, announces in a warmer style.

Still, this may not matter because when Miss Bailey gets rolling she does her own announcing, her own ad-libbing and of course can outsing and outshout most song birds regardless of race, creed or color.

She opens with standards like "Just In Time," "He's Gone," "Supper Time" and gets a lot of gab-mileage out of the agonies of "New Shoes." She does okay with "Some Of These Days" and her old "Bill Bailey" but her piece de resistance is working out "Indian Love Call" with a young flute player from Chicago.

The show moves fast. There are no waits for anything, not even applause, this being taken by Miss Bailey as inevitable. She knows she's good, but isn't even taking that too seriously. She drew best opening night of the season and biz should hold if word of mouth means anything.

Bellson does a frenzied routine at the drums. Like all of them, he carries banging the skins to brinkmanship and only quits when exhausted a point already arrived at by the audience. The trombonist leads the act after Bellson stagers off stage.

The Baileys stay through Feb. 3. Myron Cohen follows.

Scil.

Cork Club, Houston

Houston, Jan. 24

Eleanor Powell, Mel Acuff Orch (16); $2.50 entertainment charge.

Miss Powell, an admitted 50, draws top returns for an act built only on talent, looks, nostalgia and showmanship. Still possessing a pair of the most handsome legs in show business, the former film and Broadway headliner uses an approach that is apparently as effortless as her tap steps.

Miss Powell opens in tails, top hat and with cane, doing slow taps to "Just In Time," "I'll See You In My Dreams," "I'll Get By" and "Having Myself a Time" as she sings special lyrics to latter. She makes several changes, highlights her turn with an excellent impression of Bill (Bojangles) Robinson doing his steps routine.

A big plus in show is singing of Larry Grayson, Cork Club's entertainment director, who fills the breaks for Miss Powell's changes with tunes—long associated with dancer—which also serve as intros for her next numbers.

Show is well paced, with Miss Powell at one stage sitting on stool for "informal" chat which sets up impression of Katharine Hepburn. Also added to this year's act is song, with film, showing how dance films are made in four parts, with taps dubbed in last as Miss Powell watches screen and synchronizes footwork.

Miss Powell is in two weeks, with Joe E. Lewis due next.

Skip.

Beauville, Miami B'ch

Miami Beach, Jan. 27

Johnny Mathis, Bob Melvin, Les Rhode Orch; $6-$7.50 minimum.

Second of the Desmille Group, Johnny Mathis pulled a packed house for his changeover from other seasons regular booking, at the Eden Roc. Reason for the switch has not been revealed. But, in this outing at a new upbeat location Mathis seems to have as much draw appeal as at the Roc's Cafe Pompei.

Packed first night assemblage was obviously composed of his fans, plus new lookers via its albums-singles rep. The younger set brought the adult to pick up the tab but they wound up as enthusiastic as the minors. The palm thunder kept Mathis on for an hour; he could have stayed longer.

He poured out a full book from his platter clicks, early and lately, the use of the upbeat rhythmics still remind of a leaning to the Lena Horne choice in tunes, all delivered and sold with assurance and authority.

Mathis seems a more matured, more rounded personality in this showing. Many of the nervous mannerisms that were displayed before are gone, ditto on the vocalistics, where there's a deeper range, albeit the high ranging efforts applied to some of his arrangements are as effectively spelled as ever. He had to beg off.

Bob Melvin, in the cold opening spot—seems he serves that purpose here for many a topper—comes off to top comedy acceptance. The tall, smooth guy has an amiable approach to his sharp wagnery; soon grabs attention and holds them through a varied set of routines.

Les Rhode and his orch backed proceedings ably, per always, coming in Feb. 7 is Jimmy Durante & Co.

Lars.

Cinerama, L. A.

Los Angeles, Jan. 17.

Mills Bros., Jacqueline Fontaine, Bobby Charles; $2.50 cover plus beverage minimum.

First really new comic to bow locally since Don Rickles several years ago was introduced Wednesday night (16) by Gene Norman, when Bobby Charles opened at his strip nitery with the Mills Bros. and Jacqueline Fontaine.

Comic at this point tends to work a little too hard and will be better when he disciplines and polishes overall act. However, such overt hits as Frankenstein shooting craps and a bevy of jokes centering on Superman, Mike Wallace, Khrushchev and the Indians come off well. American history and a skit of college personnel at a football game half time are equally good.

Mills Bros., who only sing songs they introduced and there are many, deliver a solid friendly and entertaining act. Mellow swing and 40s style are evident, but they have good rapport and a fine rhythmic sound that keeps them ageless.

Miss Fontaine came in with her band backing. Bob Armstrong, who plays well for all acts on first time locally. Singer is a belter with pro savvy and gets a chance to go strong with the extended backing.

Dale.

Trolley Bar, L. A.

Los Angeles, Jan. 17.

Lu Ann Simms, Jackie Curtiss & Bill Tracy, Eddie Paul Trio; no cover, no minimum.

Following a year of highly successful operation in a more suburban area, Jerry Kelavos and Jim Duffin have been forced to expand to larger quarters, opening at former Fountain Blue where, under name no cover-no minimum policy, they now give patrons more for their money and are getting more biz.

Scoring another coup, ops lured Lu Ann Simms out of three-year retirement to open new club and the singer could be on the way to a new career that could put her back into the big name class. Miss Simms certainly has lost none of the warm appeal she had on the old Arthur Godfrey show.

She retains the bright, little girl quality, her voice filled with an infectious lilt and her style solid and hard sell.

Mainstays (and also participants in operation) are comics Jackie Curtiss & Bill Tracy, whose unbridled, blue antics unquestion-

(Continued on page 60)

CURRENT BILLS

WEEK OF JANUARY 30

NEW YORK CITY

MUSIC HALL—Pat Henning, Marilyn King, Andrea Ireneus, Alan Leiter, Ballerinas, Corps de Ballet, Raymond Paige Symphony Orc

AUSTRALIA

MELBOURNE Tivoli—Peggy Nicholls, Bob Anderson, D'Amalios, Two Pirates, Rangerines, Eddie Henderson, Greg Whatley, Judi Graham, Nancy Lorrie, Kevin Lay garth, Maureen Wilson, Randy Jacobs dance, Lesley Lewisohn

SYDNEY Tivoli—June Bronhill, Peter Graves, Norma Knudsen, Dave Ferguson, Lois Brooks, Lorna Forbes, Barry Bulmer, Helmut de Tarczynski, Glenn Mc donald, Beryl Cheers, Tony Jonhson, Jules Bay

BRITAIN

VICTORIA Palace—George Mitchell Minstrels, Tony Mercer, Sue Pearson, John Heather, Leslie Crowther, Georgo Sanderson, Lonnie Donegan & Lonnie Schuller Bros., TV Toppers, Jackpots, Bluebell Maids

Cabaret Bills

NEW YORK CITY

ARTHUR MURRAY Lester Wilson, Lee Kirby, Judson Rathbone

BASIN ST. EAST Ella Fitzgerald, Dave Allen

BITTER END Jerry Maxwell, Joan Berzner

BLACKJACK Lynn Carter & Co., Ann Herbert

BLUE ANGEL Nikki Short, Phyllis Diller, Carol Bloom, Jerry Miller & Ann Daly

BON SOIR Larry Storch, Mabette Mercer, Three Flames

CHARMAINE Lawrence Lamar, Shirley Lawrence, Tobe Ramona, Elmer Hor vath Orc

CHATEAU MADRID Marcelo Ballet Espanol, Rosa Arcos, Lys Campo Orc, Carlos Orc

COPACABANA Jackie Mason, Joanne Gunnoe, Nigel Triptes, Joseph Nole Orc, Frank Marr Orc

DANDELION Wynn McFarland Trio, Harold Gross Trio

DUPLEX GREEN Judy Scott, Penny Reger, Brake Bennett, Lee & Hamilton

HOTEL ASTOR The Best of Every thing, Eddie Lane Orc

HOTEL NEW YORKER — Verna Lee Mel Jennings Orc

HOTEL PLAZA Felicia Sanders, Emil Coleman Orc, Lou Levitt Jr

PLEASURE DOME Julius Monk, Cell Cobol, Jack Fletcher, Gerry Matthews, Dee Robbins, Mary Louise Wilson, Wil liam Roy, Robert Colston

RITZ ST REGIS Peter Duchin, Nancy Mannino

HOTEL ROOSEVELT Lenny Herman Orc

HOTEL SAVOY HILTON Paramo Re Orc

INTERNATIONAL Tommy Kent, Cliff Hastings McKenna, Joe Mike Durso Orc

LA CHANSONNETTE Rita Demetre, Mon ber Brothers, Charles Albert

LATIN QUARTER Kim Sisters, Florence Sandy & Claire Tim Johnson, Fred Williams, Herbert Hefter, Jo Lom bardy Orc, Diane Fields Orc

LEFT BANK Larry Grossman & Annie, Cal Bowie

LITTLE CLUB Elmo Warren Orc, Tiny Pierce Orc

LIVING ROOM Roosevelt Grove, Bob Forty Orc

NO 1 FIFTH AVENUE Hankinson & De Mato, Fred Barber, Margaret Gabb right

ROOM AT THE BOTTOM — Wilbur De Paris Orc, Barbara Dane

SAHARA The Happy Land," Lee Ford, Ivy Woods, Nikita Dancers, Bob Pedigo Orc

SHERRY EAST Steve Lawrence, Alan Arkin, Anders Dunn & Eugene Trask jack Anthony Quintet

TOWN & COUNTRY Buddy Morrell, Ned Harvey Orc, Red Rodgers Orc

UPSTAIRS & DOWNSTAIRS — Anita Darien, Bill Merriman, Pat Stanley, Ray Collins, Pascal Mayer

VERSAILLES LANTERN Bennet Schoen Orc

VILLAGE BARN Lou Monreal, Lori James, Rusty Lane, Pixie Pete, Bonnie Douglas, Lee Marcus Orc

VILLAGE GATE Chris Connors, Woody Allen, Bonnar Reid Trio

VILLAGE VANGUARD Lonnie Brown, Nabil Price & David Markey

CHICAGO

BLUE ANGEL "Calypso Fiesta," Alvaro Hernandez Dancers, Martha Parker, Calypsonians, Tito Puente Orc

CHICAGO HILTON Lucy Lee's Girls,' Del Rio, Bobbie Clark, Manuel Del Toro, Lee Gates, Rendezvous Dancers 4th, Boulevard Room de Jacques Pelmer Orc

DEL PRADO HOTEL Role of Blood w Tony

DRAKE HOTEL Peterson, Jimmy Blake Orc

EDGEWATER BEACH Don Jacobs & Mel Orc, Bob Wells Orc

GAY MORAN — Verna Lee, Gail Borden, Jack Cathcart

Rawley to Head Indie Booking Office; Toronto's Royal Alex May Be Sold

Ernest Rawley has resigned as manager for the Royal Alexandra Theatre, Toronto, to take over March 1 as executive secretary of the Independent Booking Office, New York. He'll succeed Michael Kavanagh, who's held the post for the last two years. Kavanagh, who resigned several months ago, will remain at the IBO office until March 8. His plans thereafter are uncertain.

Emma Marcelo will continue as assistant executive secretary of the agency, which routes legit tours to the major cities throughout the country. Prior to taking on the IBO assignment Kavanagh worked as a manager for the late Michael Todd after a 14-year stretch as manager for the Shubert organization in Boston.

Rawley has been manager of the Royal Alex since 1950. During that period the house has showed a profit on all but four years of operation. However, the theatre is up for sale with the price, reportedly, over $300,000. The Cawthra Mulock estate which owns the 1,52-seater, wants to unload it so the books on the estate can be closed. All the estate's other property has been sold.

It's understood the Mulock executors would prefer selling the house to a buyer who would retain it as a legit showcase, but if not other offers will presumably be acceptable.

Rawley took a six-and-a-half-month leave of absence from the Royal Alex in 1957 to head the Legitimate Independent Theatres of America, headquartered in New York. The agency was set up as a legit booking office by out-of-town theatre managers following the demise of the United Booking Office.

It subsequently merged with IBO, also established after UBO was dissolved in accordance with a Government consent decree involving the Shubert organization. Rawley's contract with IBO is for a year, with a renewal option.

Rawley's associate, Edwin De Rocher, will take over management of the Royal Alex, where a touring edition of "Mary, Mary" is currently in the final week of a four-

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Earle Hyman to Portray Norse Language 'Othello' For Theatre in Bergen

Earle Hyman will play the title role in a Norwegian-language production of "Othello" at den Nationale Scene the National Stage in Bergen, Norway. The actor, who's scheduled to leave New York for Norway next week, was invited to appear in the Shakespearean production by Bjarne Andersen, the theatre's artistic administrator. The latter will play Iago in the presentation.

The invitation was extended to Hyman last summer during his third visit to Norway. He had previously been there in 1957 and 1958. The actor, who speaks Norwegian fluently, did a radio stint in both Norwegian and English on his last visit there. He held off on accepting Andersen's invitation until last September, when he had memorized the part in Norwegian.

The U.S. State Dept, which recently learned of the Hyman assignment through the American Embassy in Oslo, notified the actor last week that the Government would foot the bill on his round-trip transportation. Prior to last week, his only dealings were with the Bergen theatre. The Bergen production of "Othello" is scheduled to open either in late March or early April after a standard two-month rehearsal period.

"Othello" will continue in Bergen until the end of May, when the local festival series of special offerings gets underway. There's a possibility the production will play Oslo and perhaps other Norse cities after the Bergen engagement. The Bergen theatre will cover Hyman living costs in Norway, in addition to paying him a salary.

The Norwegian appearance will mark Hyman's first portrayal of the Moor in a foreign language. He's played the part in the U.S. at Shakespeare festivals in Stratford, Conn.; Yellow Springs, Ohio, and Lakewood, Ohio, as well as off-Broadway.

Hal March Due in 'Plain' As Meadowbrook Opener

Hal March, who closes in "Come Blow Your Horn" in Chicago next Saturday (2), will star in "Plain and Fancy," opening Feb. 7 at the Meadowbrook Dinner Theatre, Cedar Grove, N. J. He'll appear in place of George Montgomery, who was released so he could tackle a television series offer.

Fancy will launch the Meadowbrook's fifth season, the first of five tuners scheduled for presentation at the spot from February through June. It'll be followed March 7 by Dorothy Collins in "Most Happy Fella," April 18 by Darren McGavin in "Oh Captain," and May 9 by Dorothy Lamour in "Du Barry Was a Lady."

The final production of the series, to be presented during June, will "Do Re Mi," costarring Jack Sirican and Jane Wither.

Ruth Gordon In Hellman Comedy

Ruth Gordon will star in the new Lillian Hellman play, "My Mother, My Father and Me," which Kermit Bloomgarden is producing for a March 21 opening on Broadway. That apparently scratches Miss Gordon's own comedy, "What's Cooking" as a prospect for this season. A production of "Cooking" was postponed last fall by Garson Kanin, the actress-playwright's husband who was to produce and direct it with his wife as star.

A New York theatre hasn't been set for the Bloomgarden presentation of the comedy, adapted from Burt Blechman's book, "How Much?" The play is booked for a three-week tryout engagement starting Feb. 25 at the Shubert Theatre, Boston. It goes into rehearsal next Monday (28) under the direction of Gower Champion.

Walter Matthau will costar opposite Miss Gordon in "Mother," which is capitalized at $175,000 without provision for overcall. Miss Hellman, who'll share in a weekly 10%, royalty with Blechman, is also in for a 20% cut of the profits, to be deducted from the management end. The backers are in for the regular 50%.

GLENVILLE VICE MANN AS 'TOVARICH' STAGER

Peter Glenville has succeeded Delbert Mann as stager of the Broadway-bound "Tovarich." Mann withdrew from the assignment following the musical's opening last week at the Erlanger Theatre, Philadelphia. The tuner based on the Robert E. Sherwood adaptation to Jacques Deval's play is scheduled for three weeks in Philly, then Feb. 9 for another three-week warmup Feb. 12-March 2 at the Colonial Theatre, Boston. It's scheduled to open March 9 at the Broadway Theatre, N. Y.

Vivien Leigh and Jean Pierre Aumont star in the Abel Farkman-Sylvia Harris presentation which has a book by David Shaw, music by Lee Pockriss and lyrics by Ann Croswell. Thus Glenville's second pinch-hitter staging assignment this season, the previous one having been as replacement for Warner Leroy as director of "Tchin-Tchin."

Carey, Clark to Costar In 'Memo,' by Allan Scott

"Memo," a comedy by Allan Scott is to be presented on Broadway this season. MacDonald Carey will star and Fred Clark will be featured in the presentation which Shepard Traube and Glenn Rose are producing for a March 10 opening at an undesignated theatre. Rehearsals are to start Feb. 4 under Traube's direction.

The production is scheduled to play the Shubert Theatre, New Haven, Feb. 27-March 2 and the Wilbur Theatre, Boston, for two weeks starting March 4-16.

'Vanity' Folds in London After 70 Performances

London, Jan. 29.

"Vanity Fair," the Julian Slade musical presented by Linnit & Dunfee at the Queen's folded last Saturday (26). It played only 70 performances.

The musical, which starred Sybil Thorndike, Naunton Wayne, Joyce Carey, George Baker, Frances Cuka, Gordon Boyd and Michael Aldridge, was generally panned by the critics. The public ignored the notices at first, but then business sagged, presumably with the severe weather a factor.

Chevalier Opens In Black, Cohen's Third of Season

Alexander H. Cohen has been making a habit this season of opening shows on Broadway in the black. He did it with "Beyond the Fringe," "School for Scandal" and again this week with his third presentation of the semester, "An Evening With Maurice Chevalier."

The Chevalier show, which opened a four-week engagement at the Ziegfeld Theatre, N. Y., last Monday night (28), cost around $17,500 to produce. The presentation not only recovered that coin, but earned an estimated $9,000 profit in seven break-in performances played last week at the O'Keefe Centre, Toronto. The gross on the Canadian stand was $51,387.

TOURING 'LADY' TURNS TO MOTOR TRANSPORT

The longrunning road edition of "My Fair Lady" began a switch from a regular touring production to a bus-and-truck venture last Monday (28) in Scranton, Pa. The transition will be completed by tomorrow night (Thurs.), when the musical opens a three-day stand at the Masonic Temple there.

"Lady," which celebrates its sixth anniversary on the road March 18, completed a three-week booking in Philadelphia last Saturday (26). The touring production had played there on two previous occasions and the Broadway presentation also played a tryout engagement there. The cast, headed by Ronald Drake and Gaylen Berne, will remain virtually unchanged in the operational switch.

New scenery for split-week bookings and motorized hauling has been specifically designed for the tuner's bus-and-truck conversion. Turntables have been eliminated in favor of more hanging sets. The motorized company includes a cast of 50, a crew of nine, 16 musicians and a staff of five. Two press agents, Joseph Shea and Nat Schenker, will be out ahead of the show five weeks and two weeks, respectively. Irving Squires is company manager and Pat Chandler is production stage manager.

Herman Levin, producer of "Lady," and Phil Adler, the production's general manager, will attend tomorrow's opening in Scranton.

Schedule 'Noble Savage' As Legit Play and Film

"Noble Savage," a biography of artist Paul Gauguin, written by Lawrence and Elizabeth Hanson, has been purchased by Julian Lesser and Leon Barsha for use in a production they plan as both a legit and film presentation. The book is to serve as a source for additional material to be incorporated into the script already written by Norman Corwin.

The Corwin work is titled "The Case of Paul Gauguin," but Lesser and Barsha have tentatively changed that to "Noble Savage." Plans call for the legit production to begin a tryout tour on the Coast in the spring.

Three technical advisers have been signed for the project. They're Pierre Gauguin, the artist's grandson; Maurice Malingue, president of the Paul Gauguin Society and editor of the Gauguin letters, and Dr. John Rewald, art department historian at the Univ. of Southern California.

Big Year for Name-Cast Revivals; Actors Studio Will Do 'Interlude'

By JESSE GROSS

Broadway is breaking out in a rash of productions this season which have three basic factors in common—name casts, vintage material and limited engagements. Two such productions are currently on the boards and two more are scheduled to debut on the Main Stem in March.

The two presently on tap are the British imports of the Richard Brinsley Sheridan classic, "The School for Scandal," and "The Hollow Crown," a program of readings by and about the kings and queens of England. Upcoming are Eugene O'Neill's "Strange Interlude," which will be the initial production of the Actors Studio Theatre, and George Bernard Shaw's "Too True to Be Good," which Paul Vroom, Biff Cobb and Barry Fredrik are coproducing.

The Studio Theatre, the production arm of the Actors Studio in New York, is slated to make its Broadway debut March 11 with "Interlude." Recruited for the cast thus far from the ranks of Studio members are Betty Field, Jane Fonda, Ben Gazzara, Geoffrey Horne, Pat Hingle, Geraldine Page, William Prince and Franchot Tone. Jose Quintero will direct. The Maimum weekly salary will be $1,000 and the performers are committed to the production for a minimum of four months.

The Studio Theatre, which received a $250,000 Ford Foundation grant, will present "Interlude" by arrangement with the off-Broadway Circle in the Square. Quintero, co-producer with Theodore Mann at the Circle, has staged several O'Neill plays and is currently represented there as director of the revival of the playwright's "Desire Under the Elms."

A Broadway theatre hasn't been set for "Interlude," which runs four hours and was last produced in New York in 1928. As was the

(Continued on page 67)

Shed 3 Off-B'way Shows As Package Investment

Two straight plays and a musical are scheduled for off-Broadway presentation by Gene Dingenary and Jane Gilliland under a package arrangement with the same group of investors. The first entry, slated to go into rehearsal Feb. 11 for an early March opening at an undesignated theatre, will be "The Lily," by Tim J. Kelly. The play deals with the 15th century trial of Gilles de Rais alias Bluebeard.

A musical adaptation of Dion Boucicault's "The Streets of New York" with book by John Ott, music by Richard B. Chodosh and lyrics by Barry Alan Grael and "The Saving Grace," a comedy by Edwin Burn, are the other two shows planned for presentation by Dingenary and Miss Gilliland. Dingenary, who's produced off-Broadway in the past, will direct "Lily."

'Stop the World' Has 200% Profit

The Broadway production of "Stop the World—I Want to Get Off," now in its 18th week at the Shubert Theatre, N. Y., is figured to have earned a profit of around 250%, thus far on its $75,000 investment. That represents the musical's net prior to the deduction off the top of a 25% share of the profits payable to the original British management.

As of last Dec. 15, the overall profit taken in by the Anthony-starrer totaled $113,296. Business since mid-December is figured to have boosted that amount to around $200,000. However, a 25% slice of $200,000 leaves only $150,000 or about 200% profit, shared equally by the backers and management.

"World" was produced by David Merrick, in association with London producer Bernard Delfont at a cost of $81,481. The nut on the venture was hiked to $130,035 by $48,554 in special advertising, including an intensive radio campaign. An operating profit of $51,115 was earned by the show on a 17-performance tryout in Philadelphia, reducing the tab on the venture as of its New York opening to $78,920.

The musical, for which Leslie Bricusse and Newley wrote the book, music and lyrics, moved into the black during its fifth week on Broadway.

ISRAELIS CROWD STOLZ, THEIR KIND OF ARYAN

Tel Aviv, Jan. 29.

Composer-conductor Robert Stolz's three concerts here were sellouts before the famed Austrian tunesmith arrived for his "A Night In Vienna" at the Frederic Mann Auditorium. Stolz batoned the Israel Philharmonic Orchestra.

The composer's known vigorous anti-Nazi stand, despite his "Aryan" background, accounted for his songs being sung here in their original German. It was his first time visit to this country.

Sylvia Sidney Will Star In Gottlieb's 'Laughing'

Sylvia Sidney will be top-starred in the Morton Gottlieb production of "Enter Laughing," opening March 13 at the Henry Miller Theatre, N.Y. Also starring in the Joseph Stein adaptation of Carl Reiner's novel will be Irving Jacobson, Vivian Blaine and Alan Mowbray. Alan Arkin has the juve lead assignment and singer Meg Myles will make her legit debut in the presentation.

Gene Saks, who withdraws Feb. 9 from the cast of the Broadway production of "A Thousand Clowns," is staging the presentation which went into rehearsal last Saturday (27). It's the first Broadway directorial assignment for the actor. His role in "Clowns" will be taken over by Paul Richards.

"Laughing" opens a pre-Broadway tryout Feb. 20 at the Shubert Theatre, New Haven.

Postman David Merrick Prefers 'Establishment' To 'Oliver,' 'Stop,' Tchin'

For the second time this season, a quote attributed to David Merrick is being used to promote a New York presentation with which he has no affiliation. It's a twist on the producer's maneuver of last season, when he took a full-page ad in the N.Y. Herald Tribune to plug one of his shows with rave comments from individuals with the same names as the critics for the seven New York dailies.

The latest instance of the name game involves "The Establishment," the imported London revue which opened last week at the Stroller's Theatre Club, N.Y. A Philadelphia postman, a Negro named David Merrick, was brought to New York with his wife by the management of Stroller's to catch the British offering. Handbills, ads and a soundtrack have since quoted that David Merrick as follows:

"I think 'The Establishment' is the most brilliant show in New York. It is better than 'Tchin-Tchin,' 'Stop the World—I Want to Get Off' and 'Oliver' all rolled into one. I wish I had a piece of it."

Printed ads carried the letter carrier's photo. Broadway producer Merrick is currently represented on the Main Stem by the three shows mentioned in "The Establishment" plug.

Earlier this season, the management of the unsuccessful Broadway production of "Come on Strong" placed table cards in Sardi's restaurant carrying favorable comment on the Garson Kanin play by person identified as a Variety printer named David Merrick.

Incidentally, producer Merrick has been feuding with WCBS-TV over the station's handling of some one-minute plugs for "Oliver." The producer wanted newscaster Kenneth Banghart to do the spots, but the station gave Tex Antoine the assignment on the theory that since Banghart also reviews legit shows it might appear that he was personally endorsing the show. Merrick's stand was that he wanted Banghart, not Antoine, and he refused to pay for the commercials.

Shows Out of Town

Dear Me, the Sky Is Falling

New Haven, Jan 29

Theatre Guild presentation of comedy in three acts and eight scenes, by Leonard Spigelgass, based on a story by Gertrude Berg and James Yaffe. Staged by Morgan Himmelstein; scenery and lighting, Will Steven Armstrong; costumes, Helen Lucas; Hal Gerber, Stage Gertrude Berg; features Howard Da Silva, Jill Kraft, Tresa Hughes, Michael Bostock, Ben Lackman, Vinnie Randolph, Minerva Pious, Robin Mann, Martha Greenhouse. Carl Ben Cynthia Robinson, William Daniels opened Jan 28, '63 at the Shubert Theatre, New Haven $4.80 top.

By Robert Evans	William Daniels
Bobbie Hersh	Jill Kraft
Paul Hersh	Howard Da Silva
Mildred	Tresa Hughes
Lillian Hersh	Gertrude Berg
Sophie	Vinnie Randolph
Jessie	Robin Mann
Minnie	Minerva Pious
Robert Wylie	Michael Bostock
Frankie Howell	Cynthia Robinson
Peter Verne	Ben Lackman
Mr. Schlesinger	Carl Ben
Mrs. Schlesinger	Martha Greenhouse

Burdened with the horticultural ward, Dad nothing on the Leonard Spigelgass-Gertrude Berg combination. The former crossed various plots and created something unusual. The latter team is about to transform a literary cornfield into a profitable houseflies cabbage patch. In brief, "Dear Me the Sky Is Falling" looks like a natural for Broadway.

The comedy revolves about every known cliche in the mama-in-law realm with typical characters, lines, gags, their roles almost from first curtain. But there's a flop in the form of psychiatric by-play and there are numerous funny lines so the obvious plot is readily rescued by other more diverting elements.

If Spigelgass has reached into the trunk for his formula of the always-pursuing-everybody-else's-life Jewish mariners who solves all problems in the end, he at least approaches the well-worn theme from a new angle by pitting it against a barbs sound of psychiatry. In fact there's an impression of watching a pilot of a new tv series titled "Molly Goldberg Meets Richard Kraft."

It all adds up to good entertainment and that, for south-Shakin' drama is what an audience wants from this type of play. It's welcome relief from the rash of current sick-bedroom offerings.

As usual, Miss Berg is utterly at home in this type of production. In spite of her busy-bodiness, she radiates a warmth that sells her heavily and her flair for modulated comedy gets wide play.

Top support is provided by Howard Da Silva in a good interpretation of the husband and father. William Daniels exhibits considerable charm in the relatively youthful psychiatrist. Jill Kraft is attractive and competent as the daughter who starts the Freudian ball rolling. Michael Bostock registers a few nice young flavor spots. Ben Lackman scores as a brattish who tries to lead the girl into Bohemia.

Among the supporting distaffers, Tresa Hughes gives a good picture of an about-to-be-divorced relative, and Vinnie Randolph, Robin Mann and Minerva Pious add amusing touches of comedy-rich members. The Theatre Guild has given a stylish production with appropriate Will Steven Armstrong sets and lighting assisted with apparel by Edith Lutyens Rel Geddes Norman Stanislav's direction has built pace to an effective third act and maintains a good balance between humor and sentimentality. Hobe.

"Lorenzo"

Boston Jan 24

Alexander H. Cohen presentation of comedy drama in two acts by Jack B. Sheridan. Staged by Arthur Penn; scenery and lighting, David Hays; costumes, Motley; production associate, Jack Freedman; associate director, Glenn Loates. Stars Alfred Drake; features Pride Wyatt and Carmen Mathews. Opened Jan 23, '63, at the Shubert Theatre, Boston, $7.50 top.

Filippo	Michael Vale
Christiano	Jose Ferrer
Van Wessem	Pete Wayne
Rosetta	Louis Wharton
Antonio	Jerome Rashel
Laura	Lauren Bacall
Lorenzo	Robert Drivas
Maria	Carmen Mathews
Florence	Alfred Drake
Carlo	William Hooper
Costanza	Doris Rich
Wolf	Alan Baumgarten
Pumbo	Herb Edelman
Gano	Frank Kerlan
Duke's Soldier	Richard Casey

"Lorenzo" has little prospects for Broadway and its picture possibilities are negligible. A long rambling farrago on war, this Renaissance Italian costume piece has Alfred Drake heading a company of actors mired in a devastated area. The title character's daughter becomes a camp follower, his son runs off to battle, his wife is revealed as a fool, one actor is slain for love, another is exposed as a coward and Lorenzo himself dies by the sword of an evil general.

Jack Richardson pits evil and the horrors of war against good and commonsense, with evil and foolishness represented by the Duke of Milan, nicely played by Michael Vale, and the villainous general is enacted by Fritz Weaver, who thunders long and impassioned speeches.

The author belabors the theme that all war is horrible and men are weak in the title role. Drake starts off in spirited vein, but seems to tire of the whole thing in the second act. Carmen Mathews, as the aging wife who loves to be a femme fatale, has a difficult role and succeeds in making it almost believable.

But one of the many troubles with the play is that the characters are remote, and do not inspire audience concern. Leigh Wharton as the maturing coward, comes off about the best of the cast. There are a few laughs in what is billed as a comedy-drama, particularly in a scene where the aging actress tries to seduce the duke, but there's not enough of this to sustain an evening.

Robert Drivas as the son, Louise Lasser as the daughter, Jerome Rashel, Ivor Francis and Alan Baumgarten do their best, but Arthur Penn's direction seems lazy and David Hays' surrealistic swamp set provides dreary overtones. For the most part it's a bore. Guy.

"I Have I Got a Girl for You"

Los Angeles Jan 24

Richard W. Krakower & David Kaufman presentation of three-act (10 scenes) comedy by Irving Cooper based on story by Helen Cooper. Staged by Malcolm Black; settings, costumes and lighting, Paul Morgan. Opens New York Rehearsal Monday (28). Opened Jan 24, '63, at the Biltmore Theatre, Los Angeles, $5.50 top.

Pearl Kaye	Mimi Gibson
Mrs. Garfield	Mab Maltby
Paul Garfield	Mark Richman
Sam Garfield	Michael Quinn
Mike Martinez	Norman Fredric
Ruth Lake	Tom C. Doran
Chuck	Nick Cravat
Tony	Christopher Crowe
Shirley	Stanley Prescott
Mark	Rob Reiner
Policeman	Robert Nichols
Lucas	Donald Mitchell
Ian Garfield	Mark Richman
Mrs. Pritchett	Josephine Hutchinson
Clara Gerrish	Mark Sanders
Helen Baker	Gail Kobe
Paul Garfield	Doris Rich
Ben Garfield	Bernard Kates
Fred Nichols	Bill Riddle
Mrs. McKenzie	Ruth Warshal
Johnny	Todd Kane
F. Chilli Player	Nicky Dundee
Waitresses	Marshall Reese, Ruth Reed
TV Announcer	B. Reed, B. Shull

There's a lot more than reasonable distance separating this new comedy by Irving Cooper from Broadway, its homeful destination. To say that "Have I Got a Girl for You" needs work would be a gross understatement. Perhaps the tradition I accept more of Yiddish-flavored comedy in Broadway circles will make some difference in its ultimate destiny if some of the kinks can be eliminated. But the insubstantial basic premise, the two-dimensional characters and the lethargic, redundant action pose a formidable challenge. The current two-and-a-half-week engagement at the Biltmore does not figure to be too healthy.

Cooper's comedy, based on a story by Helen Cooper, involves the romantic and economic difficulties of a hitherto-not football coach, a kind of boorish circuit Knute Rockne. He is an idealist bachelor, an inspiration to his charges but he can't seem to earn the approval or pride of the snobbish mother with whom he still resides and who points with pride at his successful older brother. The obvious story concerning caricatures. The few funny lines are chiefs of the Yiddish pun variety ("she'd rather curdle up with a good book").

Mark Richman is satisfactory in somewhat self-conscious as the misunderstood coach. Mabel Albertson scores as the rabbi matter. Michael Quinn strikes resonance notes as the sensible but domineered father.

Adequate in featured roles are Gail Kobe as the science teach, Bernard Kates as the older brother and Leonard Stone as the hero's fiduciary buddy.

Malcolm Black's direction is static. Tube.

KENNETH HARVEY

Now appearing as THE RAINER in "ALA'LATCH! Mink" Ambassador Theatre, New York

N.Y. Critical Roundup

Following are capsule reactions of representative New York drama critics to recent Broadway openings. During the press strike the reviews of the newspaper critics are generally not being published, except in Variety, a special four-page sheet issued for that purpose.

School for Scandal

PRESS

John Chapman, Daily News: "Should be No. 1 on any playgoer's list."

Robert Coleman, Mirror: "It restores stature to a stage badly in need of it."

William Glover, Associated Press: "An interesting, if less than enthralling, experience."

Walter Kerr, Herald Tribune: "On the whole, alas, an elementary 'School for Scandal.'"

John McClain, Journal-American: "A brilliant production a memorable addition to the growing list of British imports."

Norman Nadel, World-Telegram: "On all counts this is elegant theatre."

Howard Taubman, Times: "A goodly company. A delightful, sardonic, evergreen comedy."

Richard Watts Jr., Post: "A thoroughgoing delight."

TELEVISION

Judith Crist, WABC: "Very special and precious. Full momentum is never achieved. The vitality emerges on stage too infrequently."

Jack Shanley, WNEW: "An outstanding stage event strongly recommended."

RADIO

Ken Bouchet, WCBS: "It gets better as it moves along—and Ralph Richardson is at the top of his form."

Cooper Citron, WRFM: "Worth a trip to the Majestic."

Kay Gardella, WNEW: "A delightful refresher course on the meaning of real theatre."

Leon Pearson, WNBC: "Elegant artifice of the first class."

W. Palm Beach Tunefest Slates 6-Show Season

The Mummermal, West Palm Beach, Fla., will open its south winter season Feb. 10. Six musicals will be presented, each for one week. David Davis will stage the offerings, with Lawrence Brown as musical director. Jack Reuber as choreographer and Jerry Rice as stage manager. The opener will be "Carnival," followed successively by "The Student Prince," "The Unsinkable Molly Brown," "Oliver," "High Button Shoes" and "Wildcat."

John L. Price Jr., producer of the tunefest, is in New York this week to audition principals.

Scheduled B'way Preems

Belvedere, Cort Theatre (1/30).
Natural Affection, Booth (1/31).
Harlan, Fay (2/4).
Andorra, Belasco (2/4).
Photo Finish, Ambassador (2/12).
Wonderful Town, Center (2/13).
Lorenzo, Plymouth (2/14).
Heroine, Lyceum (2/18).
Oklahoma, Center (2/20).
Blue Jim, Music Box (2/25).
Red Cat, Fort (3/7).
Terminal, Brooks (3/8).
Two Texas, Ethel B. (3/26).
Enter Laughing, Music (4/2).
Hot Spot, Martin Beck (4/3).
Mother Courage, Park (4/22).
The Lark, Phoenix (4/23).
Sophia, Winter Garden (4/24).

Inside Stuff—Legit

"Confessions of an Egocentric Controversialist" might well be the title of a piece by Jed Harris in the current (January) issue of Theatre Arts mag. Actually, the article is called "Confessions of a Broadway Alchemist," and it's the first of two excerpts from the former producer-director's forthcoming autobiography, "Watchman, What of the Night?" It's above all readable, and about as provocative, if not provoking, as the curious "boy wonder" himself used to be.

There's about as much "Confession" about this initial selection from the Harris book as there is in the spectacular "Tantalum" aria from "The Barber of Seville." If this excerpt is representative, "Watchman" is not going to give the author any the worst of it in its account of his part in a colorful era of Broadway.

There has never been a question of Harris' talent, imagination and daring, and "The Heiress" represented one of his most notable triumphs in an impressive career. But in this partial history of the show's production, the author makes the achievement itself seem subordinate to his own seeming craving for recognition, his professional ungenerousness, not to say spitefulness—in short, transcendant ego.

Modern-generation readers who might ask, "Who's Jed Harris?" obviously will have part of the answer in "Watchman," at least on the basis of "Confessions."

Doubleday, which will publish "Watchman," engaged David Merrick to write a preface for the book. Although several editors reportedly were enthusiastic about the piece, Harris is understood to have objected to it, on the ground that it was not "well written," so it won't be published with the book. However, Show Magazine has bought it, and will publish it in the May issue.

Georgian composer Andrei Balanchivadze has begun work in Soviet Russia on the music of a new ballet which will be produced by brother George Balanchine, at the New York City Ballet.

Show on Broadway

The School for Scandal

Alexander H. Cohen presentation of Tennent Production Co. revival of comedy in two acts (12 scenes) by Richard Brinsley Sheridan. Staged by John Gielgud and associate producer, Gabriel Katzka; costumes and costumes, Anthony Powell; lighting supervision, Ralph Alswang; music arrangements, Lenny Bridgewater; production associate, Andre Gaudion. Stars Ralph Richardson. John Gielgud, Googie Withers, Gwen Ffrangcon-Davies. Marcel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton, Jessamyn Christie Lloyd Park, Peter Bankworth, Peter Johnstone, Dillon Evans, Marian Friend, Michael Kent, Howard Goorney. Opened Jan 24, '63, at the Majestic Theatre, N. Y. $7.50 top.

Lady Sneerwell	Marcel Forbes
Snake	Dillon Evans
Joseph Surface	John Gielgud
Maria	Pinkie Johnson
Mrs. Candour	Gwen Ffrangcon-Davies
Crabtree	Charles Lloyd Park
Sir Benjamin Backbite	Peter Bankworth
Sir Peter Teazle	Ralph Richardson
Premice	Marcian Keen
Lady Teazle	Geraldine McEwan
Sir Oliver Surface	Laurence Naismith
Moses	Howard Goorney
Trip	Dillon Evans
Charles Surface	Richard Easton
Careless	Peter Bankworth
Sir Harry Bumper	Ronald Pickering
Gentleman	Marian Friend
	Jonathan South
Servant to Sir Joseph's Servant	Michael Kent
Lady Teazle's Maid	Betty Bowden

It's a little late to be quibbling about imperfections in "The School for Scandal." As with the revival of any classic, the performance, not the play, is the thing in this London import which opened last Thursday night (24) at the Majestic Theatre, the acting has style and the scenery and costumes are handsome. Anyway, the show was virtually in the black when it opened.

With such a star lineup as a box-office come-on, the Alexander H. Cohen presentation should earn a reasonable profit. It's academic to speculate on how the production might do for an indefinite run, since it's booked to only eight weeks. That's the reason for booking the oversize theatre (1,806 seats), where the performance is at an undeniable disadvantage.

The Richard Brinsley Sheridan comedy satirizing the evils of malicious gossip and sanctimonious moralizing is not only one of the all-time stage classics, but is regarded as a masterpiece of the Restoration period. It retains its wit and wisdom, in a diverting, slightly uneven piece, with several sparkling scenes and a few brilliantly tokay passages, notably the loquacious bits of character exposition.

Rarely is an American audience offered such a glittering cast and such a sense of ensemble playing. However, the company gave the impression of being a trifle down for the opening performance, with a touch less than the expected vibrancy. In several individual cases, too, the acting verged on outright caroning.

Under John Gielgud's direction, the performance generally has admirable variation and a sense of dimension, though the tempo could advantageously be increased. The bickering scenes between Sir Peter and Lady Teazle, and the episode in Joseph Surface's rooms are captivating, but the drinking scene is stilted and lacking in even a suggestion of spontaneity or intoxication, and the scandal-mongering bits seem contrived and overlong.

Ralph Richardson gives a solid and infectious portrayal of the crusty but disarming Teazle, and teams brilliantly with the bewitching, foolish Lady Teazle of Geraldine McEwan. Garland is excellent, if just a shade deliberate, as the unctuously sermonizing Joseph Surface and Gwen Ffrangcon-Davies is refreshingly bland as the hypocritical Mrs Candour.

Marcel Forbes (Mrs Richardson), is decorative and plausible as the venomous Mrs Sneerwell. Laurence Naismith is amusingly canny as the disembling Uncle Oliver and Richard Easton is properly direct and sound humored as the likable Charles Surface, though he hardly resembles a wastrel. Malcolm Keen, the remaining star, is believable in the routine part of the honest Rowley.

Pinkie Johnson is acceptably mysterious as the mumsie, Maria, Dillon Evans gives an interestingly dry Wally Cox quality to the role of the corrupt scribe, Snake, but Charles Lloyd Park and Peter Bankworth plus the slanderous Crabtree and Backbite with the finesse of provincial music hall comics and Howard Goorney makes Moses a caricature.

Anthony Powell has designed what might be described as imposing scenery for the huge Majestic stage, and colorfully ruffled lace and velvet costumes appropriate for the overdressed period in general. It's a creditable edition of a famous work. It's probably a must for the sort of traditionalists who love programs and revel in theatrical reminiscences, but possibly too artificial for important moderns. Hobe.

On an Open Roof

Producer Bullock & Milton Katselas (Current Productions, in association with W. Clement Moore; presentation of drama in two acts by Arnaham Islander. Staged by Katselas; scenery and lighting, Jean Rosenthal; costumes, Florence Klotz. Features Ben Gordon. Diana van der Vlis, Ellen Stevens, Josephine Nichols, Alfred Sandor. Ted D'Arms. Opened Jan. 28, '63, at the Cort Theatre, N. Y. $5.50 top; wednesday, $4.50 Friday (Saturday matinee.

Jane Hooker	Diana van der Vlis
Bill Shannon	Ted D'Arms
Vera Vidor	Ellen Stevens
Mrs. Rentzen	Josephine Nichols
Lucy Hooker	Pamela Prager
Gene Vidor	Alfred Sandor
Miguel Escobar	Ben Gordon

Brevity is the most commendable feature of "On An Open Roof," which opened last Monday night (28) at the Cort Theatre. The two-acter by Arnaham Islander runs less than two hours, including intermission. It's a tedious play, dramatically ineffective in its rambling discourse on the problems confronted by a proud, slum-bred Puerto Rican attorney and his "fifty white" wife from a well-to-do Connecticut family.

Because of his refusal to compromise his beliefs about social injustice, notably in New York's Spanish Harlem, the lawyer is unable to provide adequately for his wife and daughter. Their home in the one-act play is a cold-water rooftop apartment in Manhattan, designed in shimpy, but serviceable fashion by Jean Rosenthal.

"Roof" is talky and unconvincing. The idealistic husband, who almost commits suicide but doesn't,

(Continued on page 67)

B'way Spotty; 'School' $42,939 (6), Hostel $65,189, 'Virginia' $46,735, 'Never' $37,013, 'Milk Train' $30,875

Broadway continued generally okay last week, despite drops by several shows. Comparative stanzas the last two years varied, with business off for the corresponding week in 1961, but up in 1962.

Shows which played to sellout or near-capacity business last week included "Beyond the Fringe," "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Little Me," "Never Too Late," "Oliver" and "Who's Afraid of Virginia Woolf?"

"Sound of Music," which has switched to Sabbath matinees instead of Monday night performances, went clean in last Sunday's (27) snowfall. The only closing last Saturday (26) was "Milk and Honey," which exited to tour. Marcel Marceau ended his four-week engagement at the City Center Sunday (27).

Despite the continuing newspaper strike, there's a rash of openings this week. On an Open Road, which premed Monday night (28) at the Cort Theatre had competition from "An Evening with Maurice Chevalier" opening simultaneously at the Ziegfeld Theatre. "The Hollow Crown" debuted last night (Tues.) at Henry Miller's. "Brigadoon" bows tonight (Wed.) at the City Center and "Natural Affection" premes tomorrow night (Thurs.) at the Booth.

The telephone number for the Broadway theatre information service established by the League of N.Y. Theatres at the start of the press blackout has been changed to MI 7-8020. The tally on calls has run as high as 40,000 a week, and the switch in phone numbers was necessitated by the addition of more trunks to accommodate the progressively growing volume of inquiries.

In the off-Broadway area, the only opening this week will be "A Doll's House" Saturday night (2) at Theatre Four. "The Laundry" and the double-bill of "The Typists" and "The Tiger" which had postponed their respective openings at the Gate and Orpheum Theatres to tomorrow night (Thurs.) have delayed the premes again. "Laundry" is now scheduled to bow Sunday night (3) and the two one-acters Monday night (4).

"The Hostage" which was to have ended its lengthy run at the Off-Sheridan Square Theatre last Sunday (27), was held over, and is now listed to fold Feb. 10. "A Man's a Man," at the Mosque Theatre is scheduled to close Saturday (2).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 3% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e. exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are membered.

Asterisk denotes show has cut rate tickets in circulation.

Beauty Part. Music Box (C) (5th wk; 37 p) ($7.50-$8.05; 1,101; $43,000). Bert Lahr. Previous week, $37,378.
Last week, $36,427.

Beyond the Fringe. Golden (R) (14th wk; 108 p) ($7.50; 773; $24,973). Previous week, $24,658.
Last week, $24,713.

Calculated Risk. Ambassador (D) (13th wk; 101 p) ($6.90-$7.50; 1,156; $42,000). Joseph Cotten. Previous week, $36,327.
Last week, $36,906.

Funny Thing Happened on the Way to the Forum. Alvin (MC) (20th wk; 308 p) ($6.60-$9.40; 1,384; $68,000). Zero Mostel. Previous week, $64,208.
Last week, $66,189.

How to Succeed in Business Without Really Trying. 46th St. (MC) (66th wk; 537 p) ($9.60; 1,342; $68,615). Previous week, $67,467.
Last week, $67,464.

Little Me. Lunt-Fontanne (MC) (11th wk; 81 p) ($9.90; $1,407; $73,001). Sid Caesar. Previous week, $76,200 with parties.
Last week, $75,570 with parties.

Lord Pengo. Royale (C) (10th wk; 80 p) ($6.90-$7.50; 999; $42,000). Charles Boyer. Previous week, $36,706.
Last week, $31,960.

Man for All Seasons. ANTA (D) (62d wk; 402 p) ($6.90-$7.50; 1,214; $40,000). Evelyn Williams, Thomas Gomez, George Rose. Previous week, $30,235.
Last week, $29,244.

Mary, Mary. Hayes (C) (80th wk; 760 p) ($6.90-$7.50; 1,139; $43,300). Diana Lynn, Tom Poston, Edward Mulhare. Previous week, $32,453 with Inger Stevens in the role taken over last week by Miss Lynn.
Last week, $31,671.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (2d wk; 13 p; $6.90-$7.50; 999; $41,900). Hermione Baddeley, Mildred Dunnock, Paul Roebling. Previous week, $30,827 for five performances and two previews.
Last week, $30,875 with parties.

Mr. President, St. James (MC) (15th wk; 113 p; $9.60; 1,615; $76,962). Robert Ryan, Nanette Fabray. Previous week, $74,401 with parties.
Last week, $72,190 with parties.

Never Too Late. Playhouse (C) (8th wk; 71 p; $6.90-$7.50; 944; $37,000). Paul Ford, Maureen O'Sullivan, Orson Bean. Previous week, $36,611 with parties.
Last week, $37,013 with parties. Miss O'Sullivan is out of the cast this week because of the death of her husband, director John Farrow. Last Sunday (27) on the Coast Understudy Lorraine MacMartin is subbing for Miss O'Sullivan.

No Strings. Broadhurst (MC) (40th wk; 364 p) ($9.30; 1,214; $62,837). Previous week, $49,920.
Last week, $48,223.

Oliver. Imperial (MD) (2d wk; 23 p) ($9.30; 1,428; $60,000). Clive Revill, Georgia Brown. Previous week, $67,771 with parties.
Last week, $68,119 with parties.

School for Scandal. Majestic (MC) (1st wk; 4 p) ($7.50; 1,616; $66,000). Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Mervel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton.
Last week, opened Thursday night (24), $42,000 with parties for four performances and two previews.

Seidman and Son. Belasco (C) (184th wk; 120 p) ($6.90-$7.50; 967; $30,325). Sam Levene. Previous week, $27,700.
Last week, $22,720.

***Sound of Music,** Hellinger (MD) (161st wk; 1,208 p) ($9.90; 1,567; $81,900). Nancy Dussault. Previous week, $56,985.
Last week, $49,642.

Stop the World—I Want to Get Off. Shubert (MC) (17th wk; 138 p) ($8.90; 1,461; $81,000). Anthony Newley. Previous week, $56,315.
Last week, $54,316.

Tobin-Tobin. Plymouth (CD) (14th wk; 108 p) ($6.90-$7.50; 999; $44,940). Anthony Quinn, Margaret Leighton. Previous week, $42,971. Moves Feb. 11 to the Barrymore Theatre.
Last week, $40,850.

***Thousand Clowns.** O'Neill (C) (49th wk; 340 p) ($6.90-$7.50; 1,076; $44,736). Jason Robards Jr. Previous week, $39,648.
Last week, $39,416.

Who's Afraid of Virginia Woolf? Booth (D) (19th wk; 130 p) ($6.90-$7.50; 1,102; $46,845). Uta Hagen, Arthur Hill, George Grizzard (matinee company costars Kate Reid and Shepperd Strudwick). Previous week, $46,823.
Last week, $46,736.

Closed Last Week

***Milk and Honey,** Booth (MC) (488th wk; 348 p) ($8.60-$9.60; 1,200; $62,000). Robert Weede, Molly Picon, Terry Saunders, Tommy Rall. Previous week, $39,748.
Last week, $40,196. The musical exited Saturday (26) to tour at an estimated deficit of $70,000 on its $400,000 investment.

Marcel Marceau, City Center (Mime) (4th wk; 32 p) ($4.35; 2,995; $93,787). Previous week, $40,142.
Last week, $56,302. Ended four-week engagement Sunday (27).

Opening This Week

On an Open Road, Cort (D) ($6.90-$7.50; 1,156; $48,323). Ridgely Bullock and Milton Katselas, in association with W. Clement Stone, presentation of play by Avraham Inlender; closed after its Monday night (28) opening. Was to have played four performances weekly, alternating with another Inlender play, "Kadish," which the producers may scrap instead of opening next Tuesday (5) as originally scheduled.

Hollow Crown, Miller (D) ($6.90-$7.50; $40; $32,000). Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin. Bustard productions presentation of the Royal Shakespeare Co. in a program of readings about the kings and queens of England, devised by John Barton, opened four-week engagement last night (Tues.).

Brigadoon, City Center (MC) ($4.35; 2,995; $93,787). Sally Ann Howes, Peter Palmer, Russell Nype. N.Y. City Center Light Opera Co. presentation of first of three midseason musical productions, each to run two weeks; opens tonight (Wed.), to be followed Feb. 13 by "Wonderful Town" and Feb. 27 by "Oklahoma."

Natural Affection, Booth (D) ($6.90-$7.50; 807; $32,400). Kim Stanley, Harry Guardino, Tom Bosley, Oliver Smith, in association with Manuel Seff, presentation of play by William Inge; opens tomorrow night (Thurs.).

Other Theatres

Atkinson, Barrymore, Biltmore, Broadway, 54th St., Lunt-Fontanne, Lyceum, Winter Garden, Ziegfeld.

Name Glenn G. Wolfe For Cultural Exchange

Washington, Jan. 29.

Glen G. Wolfe, veteran foreign service officer who recommended shakeups in cultural exchange program, will head newly reorganized Office of Cultural Presentations. He and Ray Larson, Time-Life exec, recently advocated changes in State Dept handling of cultural exchange program.

In particular, they urged that the State Dept should take over performer selection functions now exercised by American National Theatre & Academy of New York. Their was presented to Lucius D. Battle, State Dept assistant for Educational Cultural Affairs. The latter's first follow-through on report was his appointment of Wolfe as top man for cultural exchanges.

Wolfe will report directly to Battle.

Touring Shows

(Figures cover Jan. 27-Feb. 9)

Camelot—Fisher, Det. (Jan. 22-Feb. 9).
Carnival—Shubert, Chi. (Jan. 23-Feb. 9).
Carnival (bus-truck)—Split week stands (Jan. 28-Feb. 9).
Come Blow Your Horn—Civic, Chi. (Jan. 28-Feb. 2, closes).
Dear Me, the Sky Is Falling (tryout)—Shubert, New Haven (Jan. 28-Feb. 2); Locust, Phila. (Feb. 4-9).
How I Got a Girl for You (tryout)—Baltimore, L.A. (Jan. 28-Feb. 9).
Hot Spot (tryout)—National, Wash. (Feb. 4-9).
How to Succeed in Business Without Really Trying (2d Co.)—Nanna, Cleve. (Feb. 4-9).
I Can Get It for You Wholesale (Split week stands (Jan. 28-Feb. 9).
Lorenzo (tryout)—Shubert, Boston (Jan. 28-Feb. 9).
Mary, Mary (2d Co.)—Blackstone, Chi. (Jan. 28-Feb. 9).
Mary, Mary (bus-truck)—Split week stands (Jan. 28-Feb. 9).
Mary, Mary (4th Co.)—Royal Alexandra, Toronto (Jan. 28-Feb. 9); Forrest, Phila. (Feb. 4-9).
Milk and Honey—Shubert, Phila. (Jan. 28-Feb. 9).
My Fair Lady (bus-truck)—Masonic Auditorium (Jan. 31-Feb. 9); Century, Buffalo (Feb. 4-9).
Pajama Tops—Music Hall, K.C. (Jan. 28-Feb. 2); Taft, Cincy (Feb. 4-9).
Photo Finish (tryout)—Colonial, Boston (Jan. 28-Feb. 9).
Program for Two Players (bus-truck)—Split-week stands (Jan. 27-Feb. 9).
Shot in the Dark—Ford's, Balto. (Jan. 28-Feb. 2; Apollo, Atl. (Feb. 4-9).
Shot in the Dark (bus-truck)—Split-week stands (Jan. 28-Feb. 9).
Sound of Music (2d Co.)—Memorial, Boston (Jan. 28-Feb. 2); Penn, Pitt. (Feb. 4-9).
Sound of Music (bus-truck)—Municipal Auditorium, Tex. (Jan. 28); Music Hall, Houston (Jan. 30-Feb. 9).
Take Her, She's Mine—Split week stands (Jan. 28-Feb. 2); Shubert, Cincy (Feb. 4-9).
Tovarich (tryout)—Erlanger, Phila. (Jan. 28-Feb. 9).

'Tovarich' $62,530 in Philadelphia; 'Lorenzo' $17,504 (6), 'Crown' $13,209, 'Photo Finish' $36,763 in Boston

"Camelot," in the third frame of a seven-week stand in Detroit, was the top grosser on the road last week. In Cleveland where the road company of "How to Succeed in Business Without Really Trying" opens its tour next Monday (4), the advance sale hit the $185,000 mark Monday (28) and is expected to go as high as $200,000 by the time the musical begins its four-week stand.

Of the three Broadway-bound entries which preemed out-of-town last week, only "Tovarich" did well in Philadelphia. The other two were "Have I Got a Girl for You" in Los Angeles and "Lorenzo" in Boston. "Come Blow Your Horn" opens its tour next Saturday (2) in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show-city denotes tryout. RS indicates road show and BT indicates bus-and-truck production. No. prices on touring shows include 10% Federal tax and local tax if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

I Can Get It for You Wholesale, Ford's (MC-RS) ($5.90; 1,819; $65,-632). Larry Kert. Previous week, $29,017, Shubert, New Haven.
Last week, $34,987.

BOSTON

Hollow Crown, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $37,126). Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin. Previous week, $9,555.
Last week, $13,200.

Lorenzo, Shubert (D-T) (1st wk) ($4.95-$5.50; 1,717; $46,500). Alfred Drake.
Opened here last Wednesday night (23) to one affirmative notice (Hughes, Herald) and four negative notices (Gaudry, Monitor; Kelly, Globe; Maloney, Traveler; Norton, Record-American).
Last week, $17,504 for six performances with TG-ATS subscription.

Photo Finish, Colonial (C-T) (2d wk) ($4.95-$5.95; 1,096; $60,585). Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King. Previous week, $6,500 for opening performance.
Last week, $36,763 with Theatre Guild-American Theatre Society subscription.

CHICAGO

Carnival, Shubert (MC-RS) (11th wk) ($6.95-$8.95; 2,100; $72,000). Anna Maria Alberghetti. Previous week, $4,300.
Last week, $40,000.

Come Blow Your Horn, Civic (C-RS) (4th wk) ($5.95; 906; $26,-000). Hal March. Previous week, $14,400 with TG-ATS subscription.
Last week, $15,092 with TG-ATS subscription. Ends tour here next Saturday (2).

Mary, Mary, Blackstone (C-RS) (21st wk) ($4.95-$5.50; 1,447; $41,-000). Julie Meade, Scott McKay, Tom Helmore. Previous week, $23,964.
Last week, $22,477.

CLEVELAND

Take Her, She's Mine, Hanna (C-RS) ($6.95-$8.50; 1,515; $38,000). Tom Ewell. Previous week, $30,-336 with TG-ATS subscription, Ford's Baltimore.
Last week, $20,000 with TG-ATS subscription.

DETROIT

Camelot, Fisher (MC-RS) (3d wk) ($6.95-$7.70; 2,081; $81,000). Kathryn Grayson, William Squire, Arthur Treacher. Previous week, $75,298 with Fisher Playgoer subscription.
Last week, $77,073 with Fisher playgoer subscription.

INDIANAPOLIS

Sound of Music, Murat (MD-RS) (Barbara Meister, John Myhers).
Previous week, $62,720. Taft, Cincinnati.
Last week, $67,061.

LOS ANGELES

Have I Got a Girl for You, Biltmore (C-RS) (1st wk) ($5-$5.50; 1,636; $48,000). Mark Dehman, Mabel Albertson.
Last week, opened pre-Broadway tryout tour here Thursday (24), $10,774 for four performances.

PHILADELPHIA

My Fair Lady, Shubert (MC-RS) (3d wk) ($6.90-$7.50; 1,807; $72,-674). Ronald Drake, (Gaylea Byrne). Previous week, $61,141.
Last week, $60,701.

Shot in the Dark, Forrest (C-RS) (2d wk) ($4.90-$5.40; 1,676; $45,-000). Elizabeth Seal, Zack Matalon. Previous week, $13,773.
Last week, $11,009.

Tovarich, Erlanger (MC-T) (1st wk) ($6.90-$7.50; 1,804; $71,900). Vivien Leigh, Jean Pierre Aumont.
Opened here Jan. 21 to one affirmative review (Schier, Bulletin) and two negative notices (Gaghan, News; Murdock, Inquirer).
Last week, $62,530.

ST. LOUIS

Pajama Tops, American (C-RS) (3d wk) ($6.50; 1,863; $32,000). John Agar, June Wilkinson. Previous week, about $30,500 with twofers.
Last week, $31,360 with twofers.

ST. PAUL

Mary, Mary, Auditorium (C-RT) ($4.95-$5.50; 2,007; $79,000). Patricia Smith, Jeffrey Lynn. Previous week, about $30,000 for seven-performance split.
Last week, $36,796 with TG-ATS subscription.

TORONTO

Mary, Mary, Royal Alexandra (C-RS) (2d wk) ($6.50; 1,525; $30,-938). Martha Wright, Biff McGuire, Michael Evans, Alan Bunce. Previous week $33,052 with TG-ATS-O'Keefe Centre subscription.
Last week, $35,982 with TG-ATS-O'Keefe subscription.

WASHINGTON

Natural Affection, National (D-T) (2d wk) ($4.95-$5.75; 1,672; $48,434). Kim Stanley, Harry Guardino, Tom Bosley. Previous week $21,045 for five performances.
Last week $41,670.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, about $25,400 for six-performance split.
Last week, $52,822 for seven-performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, $42,565 for seven-performance split.
Last week, $37,074 for six-performance split, including $25,048 for four performances with TG-ATS subscription Thursday-Saturday (24-26) at the Auditorium, Denver.

Shot in the Dark (C-BT) (Annie Farge). Previous week, $18,878 for seven-performance split.
Last week, $23,270 for six-performance split, including $11,800 for four performances with TG-ATS subscription at the Hartman, Columbus.

Slate John Stride For Zeffirelli's 'Camellias'

John Stride, a member of Britain's Old Vic Co., will costar with Susan Strasberg in "The Lady of the Camellias," scheduled to open the week of March 18 at an undesignated Broadway theatre. The play, a new adaptation by British author Giles Cooper of the Dumas classic, is being produced by Carroll and Harris Masterson in partnership with Norman Twain.

Italian director-designer Franco Zeffirelli will stage the production, which will go into rehearsal next Tuesday (5). He also designed the sets. Following what's become a common practice this season, the production will forgo an out-of-town tryout in favor of New York previews, starting March 9.

Shows Abroad

The Physicists

London, Jan. 17

Royal Shakespeare Co presentation of a comedy in two acts by Friedrich Durrenmatt. Staged by Peter Brook; assistant by Robert David MacDonald; designed by John Bury. Opened at Aldwych Theatre, London, Jan. 9, '63, at the Aldwych Th. [illegible]

Jaap Richard Vos	Clive Swift
Marion Wyss Rose	Doris Rich
Monika	Edmund Bennett
Child	John Lyon
Fritz Dieter	Gordon Rollings
Physicians	Peter Geddis, Ian Wellwood
Richard Georg Peddler	Michael Gwynn
Frau Heinrich Koswald	Alan Webb
Frau Eisler	Eileen Peel
Oskar Eisler	Michael Warre
Adolf Lindt	Paul Curran
Wilfred Daffy	Ian Holm
Jourdan	Pat Keen
Johann Wilhelm Mobius	Cyril Cusack
Nurse Monika Stettler	Diana Rigg
Ernst Sievers	Tom Fleming
Mr Arthur	Kenneth Cranham
Mrs Ho	Jacqueline Hoyle

With this production of Friedrich Durrenmatt's "The Physicists" the Royal Shakespeare Co has an outstanding exciting addition to its London repertoire. The play is now scheduled to alternate with "King Lear" at the Aldwych until April 20 and should be a capacity attraction for the limited season.

Due credit has heretofore only had limited success in London but his production will enhance his reputation locally with the playwright already on the Continent particularly in German speaking areas. The author describes his work as a comedy. But although there are moments of humor it is grim comedy concentrating almost entirely on the men of science who have the power to destroy the universe. To turn home this theme the playwright uses a mental home as his locale with the three protagonists physicists pretending to be Sir Isaac Newton, Albert Einstein and a man in direct communication with King Solomon.

At each murder two nurses have been strangled by the inmates. The straitjacket nurses are replaced by male attendants but not until a third is killed.

Almost farcically the author reveals that two of the scientists are secret agents for rival blocs trying to win over the genius third. It develops that the latter is sane too but he has chosen to shut himself away from society rather than risk having his discoveries lead to the destruction of the world.

One of the features of the presentation is the imaginative, skillful, vigorous direction of Peter Brook. There are faultless performances by Michael Hordern, Alan Webb and particularly Cyril Cusack as the third scientist. Irene Worth's interpretation of a hunchbacked psychiatrist is also a highlight.

John Bury has designed a strikingly serviceable circular set.

Myro.

Misalliance

London, Jan. 9

Boston Music Co presentation of the Oxford Playhouse revival of a three-act comedy by Bernard Shaw. Staged by Frank Hauser; decor Rosemary Vercoe. Features Norma Chauncey, Christopher Gamer, Peters Reader, Alison Leggatt, Alan Webb, Cranford Singer, Robin Hawdon, Barbara Jeffard, John Normanton. Opened Jan. 8, '63, at the Royal Court Theatre, London; $2.50 top.

Johnny Tarleton	Norma Chauncey
Bentley Summerhays	Christopher Gamer
Hypatia Tarleton	Peters Reader
Mrs Tarleton	Alison Leggatt
Lord Summerhays	Alan Webb
John Tarleton	Cranford Singer
Joey Percival	Robin Hawdon
Passenger	Barbara Jeffard
Gunner	John Normanton

Bernard Shaw described "Misalliance" as a debate and though there are plenty of situations, some relevant, some not, it is certainly a spate of words. It's prime Shaw with several flat passages but prime Shaw is often better than prime anyone else. Some of the ideas are still sharp and relevant although some of the ideas are now outmoded. But the situations are still skillful flashes often enough to hold audience interest, and the play offers eleven acting parts for seven of the actors.

Frank Hauser's Oxford Playhouse production moves sluggishly in the early stages, but just before the interval the pace quickens and the second stanza is lively. Shaw juggles adroitly with several themes including feminine dominance the aristocracy-middle-class struggle, and the lack of communication between age and youth.

The acting is uneven, but there are successful performances by Alison Leggatt as a typical Shavian matriarch and Campbell Singer as obstinant complacent underwear manufacturer. Patricia Healey's demure but determined daughter not at all afraid of shocking her parents is played pleasantly but too overtly, and lacks the proper blend of lightness with toughness for a Shaw heroine.

Barbara Jefford plays the Polish trapeze artist who literally drops in on the Tarleton household from a plane and she is an enchanting picture of the airborne and the forthright. Alan MacNaughtan is a superb parody Lord Summerhays. Less dropping his honeyed epigrams with flawless timing.

Less effective are the four young men: Dennis Chinnery, Christopher Gamer, Robin Hawdon and John Normanton. None seems to capture the Shaw atmosphere and all performances have moments bordering on caricature.

Hauser's staging is worthy but not particularly exciting and it is doubtful if this version of "Misalliance" would stand up to transfer after its limited run. Desmond Healey's set is neatly in period.

Rich.

Odeetta

London, Jan. 11

Late Night Theatre (Harold Fielding) presentation of a musical without intermission, starring Odetta, with William Lee, the Kenny Baker Four, Chanticleers, the Jack Fallon Dancers and Wally Thompson Band. Opened Jan. 10, '63, at the Prince of Wales Theatre, London; $3.50 top.

Impresario Harold Fielding's declared intention to have the Prince of Wales Theatre working around the clock when he took over the lease at the end of last year, and he has now added a late night show following the regular run of the Canadian revue "Clap Hands," which continues as the central presentation.

The show starts at 11:15 p.m. and runs for about 90 minutes without intermission, but one of the unusual features is that apart from the weeknight performances there will also be Sunday shows at 7 and 8 p.m. If the idea clicks with the public it will undoubtedly have a favorable effect on the economics of operating a small intimate West End theatre.

The present program is in for a limited run and there is some novelty in the bill to attract an adequate but limited patronage. However, once the novelty has worn off the paying public may prove more demanding and seek something of a more exceptional nature to justify a late night out at the theatre.

Odetta the star of the current layout is a colored folk singer who has something of a local reputation via disks, especially with Harry Belafonte. That is a help from the b.o. angle and so too is the inclusion of the Kenny Baker Four as the opening attraction.

Odetta is a lively virile vocalist an adept mistress of the folk-song but with the serious handicap of faulty diction or in it inadequate projection. It is difficult to follow her lyrics which is an expose of weakness on folk tunes.

The repertoire includes colorful numbers as "Al" the Pretty Little Horses," a delightful lullaby the offbeat "He Had a Long Chain On," "Be a Woman," and "Ain't No Grave Can Hold My Body Down." For the opening she is accompanied only by William Lee who is utterly overshadowed but thereafter members of the Kenny Baker Four provide more normal and louder backgrounding.

The Baker group surrounded by one instrumentalist opens the program with a few beat numbers and is succeeded by a new local trio the Chanticleers a trio with their own style accompaniment in a tuneful spiritual. A brisk rendition of Dixie's warm Israeli Hora "Hay Nagila" and finally a tune "I Know Where I'm Going."

Alan Pryce-Jones, who was until recently for Time & Tide magazine in 1960-61 has resumed the assignment for the monthly in the interim John Simon did the legit reviewing for a while and more recently the notices have been unsigned.

Classic Revival Series For Playhouse, Paramus

A Spring Festival of Classics is scheduled for April 29-May 20 at the Playhouse on the Mall, Paramus, N. J. The program will comprise Shakespeare's "Hamlet," Shaw's "Arms and the Man" and three O'Neill one-acters. Playhouse producer Robert Ludlum intends forming a company to do all three presentations.

The O'Neill plays, selected from the seven one-acters comprising "The Glencairn Series," will be "Bound East for Cardiff," "The Long Voyage Home" and "In the Zone."

Legit Followups

A Funny thing Happened On the Way to the Forum

(ALVIN THEATRE, N.Y.)

After 366 performances on Broadway, "A Funny Thing Happened On the Way to the Forum" seems as buoyant and hilarious as ever. With the original cast intact, it still ranks as one of the most entertaining musicals of recent years.

From the tuneful, delightful prologue to the absurdly amusing finale, Zero Mostel is in command. His performance is outrageously broad, but thoroughly enjoyable. The skillful clowns Jack Gilford and David Burns offer superb support, and Ruth Kobart, John Carradine and Raymond Walburn are fine as other leads. As the young lovers, Brian Davies and Preshy Marker, are winning, and the spectacularly built showgirls led by Myrna White, Lucienne Bridou and Gloria Kristy round-out the cast beautifully.

On a second hearing, Stephen Sondheim's score seems somewhat underrated. All the numbers are enjoyable and some, including "Comedy Tonight" and "Pretty Little Picture" are excellent. His lyrics, of course, are exceedingly clever.

The Burt Shevelove-Larry Gelbart book is a witty concoction, given the cast ample opportunity. "A Funny Thing" is just as funny the second time around.

Kerr.

Mary, Mary

(HELEN HAYES THEATRE, N.Y.)

Inger Stevens, as the femme lead in "Mary, Mary," is an entertaining actress and a deft comedienne. She's also a beautiful girl notable in blue pajamas in the third act.

Tom Poston, who has replaced Barry Nelson as the husband in the Jean Kerr comedy, is a bit broad, relying too much on grimaces and weak jokes to get laughs. But his performance is on the whole agreeable. Ellen Weston, as the odd-ball fiancee, is less exotic than her predecessors in the part, she is also more believable. Edward Mulhare and Howard St. John continue to give smooth, winning performances.

One note for the tempus fugit file: In one scene, Mary remarks that although some faces are pleasant to look at, they are not beautiful. She used to cite Mrs. Eleanor Roosevelt as a case in point. The line has been rewritten, with the late Grandma Moses now mentioned.

Kerr.

Mary, Mary

(FORD'S THEATRE, BALTIMORE)

Baltimore, Jan. 22.

Mary, Mary" is surefire comedy and it doesn't matter too much who is in the cast, but there are extra dividends if the five players are talented. This fourth company of the Jean Kerr piece is fortunate in having Martha Wright, Bill McGuire and Michael Evans to handle the witty dialog.

Although this was the break-in for the troupe, the performance was smooth. Most of the load falls on McGuire's shoulders and he is quite believable as the book publisher who wants his ex-wife back but is a long time realizing it.

Evans is also good as the Hollywood star who takes a shine to Mary. Miss Wright lacks the slick comedy delivery of Barbara Bel Geddes who originated the part on Broadway, but has her own winning style. Alan Bunce plays the lawyer persuasively and Elizabeth St. Clair is properly amusing as the other woman.

This "Mary, Mary" is click too.

Lace.

Off-Broadway Reviews

Desire Under the Elms

Theodore Mann-Jose Quintero revival of drama in three acts by Eugene O'Neill. Staged by Jose Quintero; sets and lighting, David Hays; costumes, Noel Taylor; choreography, Lenora Landon. Stars George C. Scott, Colleen Dewhurst. Rip Torn. Opened Jan. 24, '63, at the Circle in the Square, N.Y.; $4.95 top weekends, $4.60 weekends.

Cast: George C. Scott, Colleen Dewhurst, Rip Torn, Lou Frizzell, Clifford A. Pellow, Leonore Landon, Charles Cyphoge, Douglas Roberts, Jerome Cowmeadow, Madeleine Peter, Charles Mandel, Nellie de Basil, Lee Belmer, Sandra Peiser, Sharon Gans, Carla Lorraine, Noreen Kaufman, Celia Lee, Paul Urban.

Highlighted by a fine performance by Colleen Dewhurst and perceptive staging by Jose Quintero, the first two acts of the Circle in the Square's "Desire Under the Elms" are powerful, passionate drama. The third act is a disappointment with a seeming loss of control by the male performers, but the production is generally memorable and should have a long, profitable run at the Sheridan Square theatre.

Quintero's staging is abundant in imaginative, effective details and insights. His pacing of the first two acts is superb, with boisterous, violent scenes played in contrast to moments of soft, muted beauty and quiet passion. Aiding him immeasurably is David Hays's unusually effective lighting adding extra dimensions.

From Miss Dewhurst, Quintero has elicited an unforgettable performance. Her Abbie Putnam is an incredibly skillful blend of shyness and redoubtableness of strength and warmth of bitterness and radiance. It is a luminous portrayal and it confirms Miss Dewhurst's status as a gifted actress.

George C. Scott as the 76-year old Ephraim Cabot is erratic though he too has brilliant moments. When Abbie succeeds in him that they might have a child, the wonder of the idea flows over him like warm water, and he melts with anticipated pride and joy. He also conveys the power and the biblical stature of the character. Sometimes, however, the lines take second place to technique and the actor is also given to a guttural delivery that makes him difficult to understand. His is a strong, vibrant performance but not always convincing.

Rip Torn is admirable throughout the first two acts as the tormented Eben, projecting the youth's bitterness, pride and vulnerability. A believable "spitting image" of his father, his scenes with Clifford A. Pellow and Lou Frizzell who portray his simple-minded brothers expertly, are fine, and several moments with Miss Dewhurst are excellent.

There is, however, occasional inconvincingness, which breaks out uncomfortably in act three. There he is permitted to pull out all the stops, including several wrong ones, and his performance becomes hysterical and unnerving, with ineffective highs and lows. Scott is also given free reign in the third act and the meaning and impact of the play are swamped with histrionics.

Perhaps too much care and rehearsal time went into the first two acts to leave sufficient opportunity to work on the third. Whatever the case, the final act is unsatisfying. But that does not erase the brilliance of earlier scenes, such as the electric first meeting of Abbie and Eben, and the eerie, torrid seduction sequence.

Kerr.

Abe Lincoln in Illinois

Phoenix Theatre revival of drama in three acts, by Robert E. Sherwood. Staged by Stuart Vaughan; sets and lighting, Peter Harvey; costumes, Alvin Colt; music, George Pinchuff. Stars Hal Holbrook. Opened Jan. 21, '63, at the Phoenix Anderson Theatre, N.Y.; $3.50 top.

Cast: Hal Holbrook, Jack Dodson, Dolores Cooper, Byron Jack Russell, David Ford, Miriam Patton, Betsy Rountree, John Rothenstein, James Penney, Norbert Auburn, Ralph Bruchell, Neale Walter, Ed Thomas, D. F. Gilham, Timothy Tolkin, Robert Holbrook, Helen Quarrier, Chris Gore, Marianne Nelson, Robert Eric Hall, David Holbrook, Ted Crocker, Deborah Reed, Don Cannon, Dan Burnett, Will Mobley, Hal Holbrook, Vincent Minnie, Vernon Weddle.

Although Robert E. Sherwood's "Abe Lincoln in Illinois" begins slowly and methodically, it builds into an absorbing drama. Competently revived by the Phoenix Theatre, it offers an intriguing, albeit unexciting, evening.

As the young Lincoln who tried to resist the responsibilities that his greatness made inevitable, Hal Holbrook is believable and sympathetic. Although his makeup is excellent, he projects a characterization, not just an impersonation, and conveys the doubts and fears that tortured Lincoln. Particularly fine are his reaction to Ann Rutledge's death, his "house-divided" speech and the election eve scene, in all of which he makes Lincoln an understandable man as well as an historic figure.

Ideally cast as Mary Todd is Bette Henritze, who projects the young girl's ambition and confidence and the older woman's bitterness and growing neuroticism. The rest of the supporting cast is just passable, although Jack Dodson as Stephen Douglas and James Tolkan and James Kenny turn in good performances as Lincoln's friends.

Stuart Vaughan's direction is capable, although it don't fully use the large stage at the Phoenix Anderson. The theatre, by the way, is huge, and was without heat on frigid opening night.

"Abe Lincoln" is the first of three Phoenix productions, at a $3.50 top, aimed at student audiences. "The Taming of the Shrew" and "The Devil's Disciple" will follow.

Kerr.

Stock Review

The Camel Bell

Chicago, Jan. 17

Curtis Roberts, in association with David Kramarsky, presentation of a three-act show comedy by Ivan Goff and Ben Roberts. Staged by Norman Schwartz; sets, Arlene Dahl; costumes, Jean Parker; lighting, Grant Sullivan. Brenda Forbes, Rose Tirch, David Hall, Jack Gwynn. Opens Wilton Opened Jan. 16, '63, at the Drury Lane Theatre, Chicago; $3.50 top.

Lenore	Patti Wilson
Margaret Wilton	Arlene Dahl
Warren Clayton	Don Porter
John Kennedy	Jack Gwynn
Kit Clayton	Rosie Lick
Cranford Amory Jr	Grant Sullivan
Byron Shaw	David Hall
Valerie Clayton	Brenda Forbes

As a vehicle for Arlene Dahl, screen writers Ivan Goff and Ben Roberts have rigged a hackneyed, old-fashioned comedy "The Camel Bell" is probably not even good enough for stock, and there's remote chance that the producer, Curtis Roberts, will try to keep the tentative April date at the Longacre Theatre on Broadway.

"Camel Bell" concerns a childish concept of romantic love, and multiple commitments to the wrong partners. Miss Dahl plays a stage actress betrothed to a divorced, middle-aged business man but really in love with an impulsive, irresponsible drone. The latter has attracted the business man's daughter, who actually loves a West Point cadet. There is also the business man's ex-wife. Everyone winds up with the right partner at his own age level.

Although she is a looker, Miss Dahl gives the performance of an animated mannequin. Grant Sullivan's portrayal of the worthless lover adds neither believability. The supporting cast, with the exception of the ingenue, Rosie Lick, is merely competent, though David Hall reveals a comedy sense as the callow cadet.

Les.

'Earnest' for Off-B'way

Michael Allinson, Melville Cooper and Margaret Hamilton will be featured in a revival of "The Importance of Being Earnest," opening Feb. 18 at the Madison Ave. Playhouse, N.Y.

The Repertory Theatre production of the Oscar Wilde comedy begins previews at the Playhouse next Tuesday (5). It is being directed by Douglas Seale.

Australian Shows

(Week Ended Jan. 26)

(Figures denote opening dates)

BRISBANE

Student Prince, Her Maj. (1) 26-63.

MELBOURNE

Carnival, Her Majesty's (19) 10-63.
Fantastiks, Russell St. (26) 22-63.
Good Hope, W. Raleigh, Comm. (1) 1-63.
King and I, Princess (19) 22-63.
Lutzow, St. Martins (12) 24-63.
Matchmaker, Emerald Hill (19) 12-63.
Mousetrap, T.S.S. 10-1-63.
Nudity is Optional, Comedy (19) 26-63.

PERTH

Chiffonette, Somerville (1) 22-63.
Man del Sonora, Playhouse (1) 19-63.

SYDNEY

Between 2 Thieves, Ensemble (1) 16-63.
Candaules, Her Majesty's (26) 22-63.
Daughter Simone, indefy (12) 19-63.
Sound of Music, Tivoli (1) 26-63.
Stab in a Broom, Phillip (26) 22-63.
Woman in Room, Royal (26) 22-63.

Athens Has 22 Theatres Active

Doubt Pace Can Be Maintained, However, Despite Enormous Population Growth

By REVA VELISSARIOU

Athens, Jan. 29

There are 22 legitimate theatres operating this winter in Athens. Though the city's population has enormously expanded since the war, it is to be doubted that 22 play houses can be maintained.

The prevailing box office scale, $1 to $1.50, must be characterized as high in a kingdom of persistent economic stringency, so that's a further reason to wonder about 22 houses. Compare that with 32-odd stands in Manhattan with a Greater New York population of perhaps 12,000,000 to draw on, even though people who live in Brooklyn are famously pot patrons of the live play.

National Theatre opened with the Greek play "Regas Velestinlis" by Spyros Melas in honor of the 50th anniversary of this author. This will be followed by old or modern classics local or foreign.

The only American play in town is the venerable "Front Page" by Ben Hecht and Charles MacArthur, presented by the Theatre Costa Mousouri with the actor himself in the leading role. It is the best show so far and expected to run the season.

Last year's hit, "The Red Lamps" by Alecos Galanos, continued this year till the Christmas Eve, recording more than 400 performances. It was followed by the Irish play "The Last Autumn." Its third entry will be another Greek play by Alecos Galanos, "The Time of Peace."

Elli Lambetti is presenting this season the French play "Oneline" by Jean Giraudoux which is still on.

Two of the best and most popular Greek comedians, Dinos Kiliopoulos and Mimis Fotopoulos, had joined forces again after many years to present the Greek play "A Seagull and Some Hens" by Kotzioulacos and Yannacopoulos at the "Vrahi Theatre." They drew good reviews and had box office success.

Dimitri Myrat is presenting a Spanish play this year, "The Malquerida" by Benavente, in which he and his wife Voula Zoumboulaki had the chance to give fine performances.

Dimitri Horn had recorded another personal success this year with the play "What is Zanos?" by Neyev at the Kentrikon Theatre.

The Art Theatre of Charles Coon opened this season with the Swiss play "Andorra" by Max Frisch.

Katerina Andreadi moved over at her winter Theatre Bonbonniere her summer success which was the native play "Our Children Are Severe Judges" by Valamos and Pretenderis. The second entry of this theatre is a Greek play again, "Let's Sleep" by Demetris Petsas.

Greek Popular Theatre housed at the Theatre Kalouta presents the musical drama "The Song of the Dead Brother" by Mikis Theodorakis.

A Greek actor at the Cinecitta studios in Rome, Spyros Pnevmatikos, formed a team with Rosanula Youli and opened their theatre the "Amoral" with the Italian play "Anima Nera" ("Black Soul" by Patroni Griffi. It is directed by Pascualino Penaglia and staged by Pier Luigi Pizzi.

Alecos Alexandrakis is presenting at the Theatre Alfa with his wife Aliki Georgouli the Russian play "A Story from Irkoutsk" directed by Leonidas Trivaras.

Jenny Karezi and Lambros Constantaras had as their next entry this season the French comedy "State Affairs" by Luis Verneuil.

Elsa Vergal is presenting at her own theatre the French play "The Terrace" by Jean Guitet with Maria Xenia as a leading role besides herself.

To Produce 'Billy Liar' At Hedgerow, Moylan, Pa.

"Billy Liar," the British play by Keith Waterhouse and Willis Hall, is slated for its American preem the latter part of February at the Hedgerow Theatre, Moylan, Pa. Rights to the drama have been obtained by Richard Brewer, who'll direct the Moylan presentation.

A six-week run is scheduled.

Peter Cotes, Joan Miller Sailing Back to England

Peter Cotes and Joan Miller Mrs. Cotes', respective director and costar of the short-lived Broadway show, "Hidden Stranger," sailed last Friday (25) on the Liberte for their home in London.

Miss Miller's next assignment will be a television adaptation of the race-relations drama, "Hot Summer Night," playing the role of a bigoted mother which she portrayed in the original West End production. Cotes will stage and partner with Willard Saire in a production of a new play, "Ask Any Wife," by Herman J. Stich, a former judge.

Saire, former national executive director of the American National Theatre & Academy, will go to England in about four weeks to sit in on casting and production preparations. Rehearsals are to start in late March, with tryout tour slated to open in mid-April and the London preem in May. The $25,000 capitalization is already arranged.

Seek Unopened 'Stephen' For Paris Legit Festival; Katz Going to London

Even before its opening, the forthcoming London production of "Stephen D," Hugh Leonard's dramatization of James Joyce's "Portrait of the Artist as a Young Man," is being sought as an entry for the Theatre of Nations Festival in Paris. The show would be presented intact, with the original Dublin cast headed by Norman Rodway.

Peter Bridge, Peter Katz and Greville Poll, producers of the British edition, will probably wait until after the opening, Feb. 12 at the St. Martin's Theatre, London, before deciding whether to accept the Paris bid. The show, originally done as a Dublin Festival item, is currently in rehearsal there, but will move to the West End next week for final tuneups.

James Fitzgerald is repeating his original staging. The project has been financed for $17,000. It's planned to bring the production to Broadway next season, probably with the same company, or at least the same leads.

Katz, a New York producer, planes Feb. 9 to attend the West End opening of "Stephen D." He will remain several weeks and perhaps also visit Paris and other theatrical centers to shop for shows for prospective U. S. import. On his return, he will complete plans for the production next season of "The Gift Horse," Paul Swan's dramatization of the John Hersey novel, for a season-long tour starting next fall, with a Broadway presentation aimed for the fall of 1964.

THURBER ANNE OPERATES

Widow Reveals Much Yet to Come From Humorist

Columbus, Jan. 29

Mrs. James Thurber, here to participate in ceremonies opening the new Thurber Villa, a shopping center and home development named for the late Columbus-born New Yorker mag humorist, said that a collection of letters, a recording, possibly another Broadway show, and other works may still be produced from his literary legacy. She herself plans to compile the collection of Thurber letters—"representing different periods of his life, different moods."

Jack Gode, Thurber's former agent and long-time friend, is working on the memorial record—a collection which will include taped comments by Thurber in various situations, plus readings from his work by Tom Ewell, Burgess Meredith, and Elliott Nugent.

Mrs. Thurber also has hopes for a second theatrical production based on his work, called "The Beast In Me," which tried out last summer. She said it is still being worked on.

Bits of London

London, Jan. 29

A comparative newcomer, Pat Michael, has landed the femme lead in "How To Succeed," due March 28 at the new Shaftesbury Theatre.

"Carnival" opens Feb. 8 at the Lyric under the Tennent management.

Sam Harbour, who has retired after 40 years as manager of the Coliseum, was gifted with a silver cigar box and a check at a farewell party.

The Birmingham Repertory Co. celebrates its 50th anniversary in the spring with a 10 weeks' fest of Shakespearian plays.

Going Ahead On New Villa Tuner

Stuart Ostrow is proceeding with plans to produce a new musical about Pancho Villa. Screen writer Blanche Hanalis has been signed to provide an original book and a composer and lyricist are to be engaged soon. The legendary Mexican bandit was the subject of last season's tryout casualty, "We Take the Town," which marked Ostrow's debut as a legit producer.

"Town," adapted from the screenplay, "Viva Villa," had a book by Felice Bauer and Matt Dubey, lyrics by Dubey and music by Harold Karr. It folded in Philadelphia at an estimated loss of its $200,000 capitalization. As presently contemplated, the financing of the new venture is to be an extension of the prior project, with the same backers participating.

If feasible, sets and costumes for "Town," which have been stored in Philly, will be used in the projected production. Ostrow hopes to get Robert Preston, who starred as Villa in "Town," to play the same role in the new show.

JFK: NOT BAD RECORD FOR A BUSY EXEC

Editor, VARIETY:

Re Les Carpenter's piece in the 57th Anniversary Edition—in defense of President Kennedy, he has attended more than three performances in the past two years. Carpenter neglected to mention JFK's attendance of, as reported in VARIETY, the Ballet Theatre and "A Shot in the Dark" (the latter of which he attended a full performance) in the middle of December, 1962; the opening of the National Symphony in the fall of 1961, his much publicized trek to Broadway in New York City of "How To Succeed in Business Without Really Trying" again, a full performance) and his attendance at two Broadway theatres as President-Elect in the winter of 1960 (both, full performances).

For a man with many diversified relaxing interests (sailing, swimming, yachting, reading and as a spectator, a sports fan as well), nine visits to the theatre in two years, to my mind, is not "a strange situation," "for a man who professes considerable interest in the performing arts." Even if you ignore the two attendances as President-Elect, and the one in New York City, the total is 6 not 3.

However, I must congratulate Variety for keeping me so well informed all-year-round, not only on the performing arts but on the President's recreational interests.

(Miss) Jo Mattola

Off-Broadway Shows

Figures denote opening dates)

Abe Lincoln, Anderson (1 21 63)
A Penitentiary, Sher. Sq (9 17 62)
Rocks N Marks (5-4-61)
Coach & Insider, Village So (11 28 62)
Connection, Living Theatre (1 15 63) in repertory with "Man Is Man"
Doctor Under Glass, Circle (1 8 63)
Fantasticks, Sullivan St (5-3-60)
Hostage, Cue Sheridan Sq (10 12 61)
I Got Shoes, Cricket (1 20 63)
Love Nest, Writer's Mage (1 26 63)
Man Is Man, Living Theatre (9 19 62 in repertory with "Connection")
Mom's a Man, Sheridan (9 10 62)
Oh Dad, Poor Dad, Theatre (2 28 63)
Pinter Plays, Cherry Lane (11 28 62)
Portrait-Mirabel, Martinique (5 28 62)
Premise, Premise (11 21 62)
Riverwind, Actors Playhouse (12 12 62)
Tenth of An Inch, East End (11 12 62)
Wide Open Cage, Wash Sq (12 19 62)

SPECIALIZED OFFERINGS

Bare House, Theatre Four (2 2 63)
Laundry, Gate (2 2 63)
Tyrants & Tigers, Orpheum (2 4 63)
Pinafore, Matinee (2 7 63)
Vanity of Nothing, Rodale (2 11 63)
Importance Earnest, Mad Ave (2 18 63)
Hey You, Light Man, Rodale (2 20 63)
Taming of Shrew, Anderson (2 26 63)
Devil's Disciple, Anderson (4 11 63).

It's Still Vive Maurice Chevalier

French Perennial Opens to Deeply-Felt Audience Sentiment at Ziegfeld, N.Y.

'Horn' Due to Blow Taps Saturday (2) in Chicago

The touring production of "Come Blow Your Horn" will close next Saturday (2) after five weeks at the 900-seat Civic Theatre, Chicago. The Hal March-starrer which moved from Broadway to the road last October, was booked into the Civic for an indefinite run, with Theatre Guild-American Theatre Society subscription for the first eight weeks.

The subscription was being spread over a longer period than usual for Chicago because of the limited number of choice seats available in the small house for those on the TG-ATS list. "Horn," which drew unenthusiastic comment from three of the four critics for the Chicago dailies, has been playing to meagre business there.

Kitty Making a Career As 'Dear Liar' Observer; 'Ides of March' Is Next

Jerome Kilty, who adapted "Dear Liar" from the George Bernard Shaw-Mrs. Patrick Campbell correspondence, is making a career out of seeing productions of the comedy of letters launched overseas. Earlier this year he visited Moscow as guest of the Minister of Culture to view three simultaneous productions in repertory theatres.

The two-character offering was presented in different styles—realistic, romantic and semi-realistic—at the Moscow Art Theatre, the Soviet Army Theatre and Mayakovsky Theatre. Two of Russia's leading performers, A. Stepanova and A. Klorov appeared in the Moscow Art Theatre presentation. There have been five other productions of "Liar" unveiled recently in the Soviet Union, one at the Comedy Theatre, Leningrad.

Kilty is next visiting Poland, Hungary, Italy and Greece to catch productions of "Liar" which was also presented Jan. 20 on television in Rome. Rini Morelli and Paolo Stoppa appeared in the video presentation. Kilty, who directed a 1960 Broadway production of "Liar," costarring Katherine Cornell and Brian Aherne, also staged a subsequent off-Broadway production of the work, in which he appeared opposite his wife, Cavada Humphrey. The couple also costarred in a 1960 London presentation, directed by Laurier Lister.

Kilty is due back in New York soon to confer with David Black on plans for the latter's late spring production will forego an out-of-March," which the author-actor-director dramatized from the Thornton Wilder novel. John Gielgud, currently appearing on Broadway in "The School for Scandal," is to star in "Ides" on the West End. Black intends producing the play in New York next season, with Kilty staging.

INTER-UNION PROJECT

AGMA Joins With Equity In Coast Experiment

Hollywood, Jan. 29

AGMA-West Showcase has been formed by American Guild of Musical Artists, to include the fields of opera, concert and ballet under jurisdiction of AGMA. Productions will be done in cooperation with Equity Library Theatre West which has for several years been actively involved in local legit production at the Beverly Hills Recreation Center. Latter is sponsored in part by the City of Beverly Hills and Actors Equity Assn.

Equity rep Lee Harris said new showcase is "a major experiment in inter-union cooperation in the theatre." He noted the TLTW productions have "resulted in employment for about 65% of those participating in the showcase performances. Talent performs without fee but under strict professional conditions. In the new formation, both areas will be showcased together.

New organization was initiated last fall by choreographer Bob Thorsen.

By ROBE MORRISON

The program for Maurice Chevalier's solo show, which opened last Monday night (28) at the Ziegfeld Theatre, lists 26 sketches and songs, and notes that they will be chosen for each performance "in the order that fits the mood and the music." The mood for a Chevalier show is always gay, sentimental and infectious, and the music is as delightful as only he can make it. After more than 50 years, the effect is still irresistible.

One moment in particular illustrates the incredible spell this talented, unobtrusively artful, disarming performer has on an audience. It came at the opening night performance early in the second half of the program, climaxing a deceptively unpretentious sketch called "Stations of Life," about the significant stages of growing old.

Chevalier mentions the familiar sensations of being 20, and of the succeeding decades in 30, the '40s and finally 70, in each case adding small, amusing observations. At the end, almost as if it were an afterthought, he remarks, "And then you're 75—as I am."

The ensuing applause is automatic, of course, for what the star has used is an old, old vaudevillian's trick, like a singer holding a full-throated high note at the finale of a song, or a performer waving the American flag as he exits. The notable and touching thing about the incident in this case is the warmth and intensity of the audience response, the long-standing affection the applause obviously expresses.

Chevalier doesn't look 75. He's unmistakable not the prime-of-life figure film fans might remember, but he's anything but decrepit. Although he no longer moves with quite the remembered ease, he has a degree of bounce and effervescence that a man of 50 might envy, with a seeming exuberance and ageless charm.

The star did approximately 14 numbers at the opening, although it's difficult to be sure exactly, as some of the medleys include songs listed separately. Wearing a midnight blue sack suit, matching bow tie and suede shoes and the familiar straw skimmer, he appears slightly thicker around the middle than of old and his hair is turning from grey to white. If the modest voice or the youthful vitality aren't what they used to be, the essential Chevalier appeal, the twinkle of the eye, the debonair manner, the contagious grin are undeniable.

It's a nostalgic show, and perhaps some of the music may elude young audiences. The celebrity-studded first night attendance reveled in it, however, sharing the star's reminiscences of the '20s and '30s and his recollections of George Gershwin, Ziegfeld, Helen Morgan, Lillian Ruth, an unknown youth named Bing Crosby and the impulsive generosity of the young Eddie Cantor.

As always, it isn't necessary to know French to enjoy the Parisian songs, though it naturally helps. Most of the solo sketches would be largely comprehensible in any language, notably the diverting catalog of national accents and the gallery of pantomime impressions of show spectators.

The songs opening night included "Le Twist Canotier" with appropriate body gyrations, "Place Pigalle," "Contre L'Amour Y'a Rien a Faire," "Fascination," a comedy version of "You Made Me Love You" at three-fourths of a normal tempo, "You Must Have Been a Beautiful Baby" sung to dance in the audience as a kickoff, "A Domicile (Rien de la Chanson)" a Gershwin medley including "It Ain't Necessarily So" and "Lady Be Good" and another medley of about a dozen more excerpts including "Thank Heaven for Little Girls," "Mimi" and "Louise." Musical accompaniment is provided by Fred Steiner at the piano, with an unbilled drummer and bull fiddle player all behind a scrim upstage.

In a special way, this show is a memorable event. Maurice Chevalier is one of the great entertainers and personalities of a vanishing theatrical era, an internationally known and beloved figure. At 75, he probably won't be back again.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a weld gener marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1680). The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tenor, comedian, sympathetic character, must sing; district attorney, irascible but human, comedian, incompetent psychologist, man, distinguished-looking, educated tolerant; four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper, Thelma Ritter type, sings; two men and three women, 60-68, pleasant looking, sing-dance-act well. Mail photos and resume to Michael Shurtleff and Alan Shayne, room 708, at above address. Do not phone or visit. Appointments from photos and resumes received.

OFF-BROADWAY

"Life is a Dream" (MD). Producers, John Ben Trover & Laurence Goldstein (16 E. 8th St., N.Y.; room 4B, GR 5-6844). Available parts: man, elderly, regal, strong, mystical; man, 30-35, regal, wide singing voice range; man, 28-35, noble, proud; elderly minister, kindly, philosophical; character comedian, servant, femme, early 20s, attractive voluptuous, proud, strong; plus assorted extras for non-speaking and non-union parts. Casting through agents and interviews. Mail photos and resumes to Traver at the above address, for appointment. Producers also interested in jugglers, minstrels and specialty dancers for special acts not directly part of the play. Do not phone or visit.

"Lily" (D). Producers, Gene Dougherty & Jane Gilliland (26 E. 10th St., N.Y.). Production takes place in the Elizabethan period. Parts available for a leading man, mid 30s, flamboyant aristocrat; eleven men in their mid 30s to play court members and two women, mid 30s. Mail photos and resume to producers at above address. Do not phone or visit.

"Magistrate" (C). Producers, Equity Library Theatre (227 W. 47th St., N.Y. PL 7-1020). Some non-Equity parts available. AEA members must present membership cards. Open inter-racial casting. All parts available. Auditions today (Wed.) from 5:30-10:30 p.m. at the ELT Rehearsal Studio (Master Institute, 103d St. & Riverside Drive, N.Y.; use Riverside Drive entrance).

"Premise" (R). Producer, Theodore J. Flicker (154 Bleecker St., N.Y. 12, N.Y. LF 3-2020). Available parts for actors and actresses experienced in improvisational theatre. Mail photos and resumes to producer at the above address. Do not phone or visit.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Peggy And Russ" (MD). Producers, Lenny-Dubin Agency (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with an opening scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

OUT OF TOWN

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N.Y., WA 9-6880). Three companies of this children's show are being formed to play in Philadelphia, Boston, Washington D.C. Seeking actors and actresses experienced in improvisational theatre. Contact producer at the above number for interview.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse, Producer, Charles A. B. Heiner (c/o theatre, Boiling Springs, Pa.); managing director, Richard N. Cage. The 15th season of 30 weeks to start early in April. Using a full Equity company plus a paid junior staff of five men and three femmes. Mail photos and resumes to managing director c/o Judson Williams at Marge Kerr Agency (221 E. 50th St., N.Y.) for appointment.

CINCINNATI

Playhouse in the Park. Producer, Brooks Jones (344 E. 48th St., N.Y.; Mu 8-2166). Equity resident drama company. Auditions by appointment only, Feb. 6 & 7, for male and female Equity drama performers. Mail photos and resume to producer at above address. No duplicates.

Television

"East Side, West Side" (D). Producers, Talent Associates-Paramount (444 Madison Ave. N.Y.; PL 3-1680). Seeking actors and actresses of all types and ages as extras. Also using SAG members as extras. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 708, at the above address. Mark envelope, "Extra." No duplicates. Do not phone or visit.

Untitled Comedy Situation Series (C). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1680). Available parts: leading man, 30-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own ego, good sense of comedy; leading lady, sharp, shrewd, humorous, very likable; man, about 30, business manager, nervous but likable. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 708 c/o the above address. Do not phone or visit.

Films

"Fool Killer" (D). Producer Ely Landau (Time & Life Bldg., 51st St. & Ave of Americas, N.Y., LT 1-8888). Post Civil War period. Parts available for a boy, 9-12, Huckleberry Finn type and a girl. Mail photos and resumes to the above address.

Cabaret

SPRINGFIELD, ILL.

Champagne Cabaret Theatre Rep. Producer-director William F. Miller, (c/o Hotel Abraham Lincoln, Springfield, Ill.). Will job in actors from Chicago and St. Louis, non-Equity but pay Equity Cafe Theatre scale. Need ingenue, young leading man and character woman. Season of 16 weeks to start in mid-May. Plays set are "Goodbye Charlie," "Lullaby," "A Play For Mary" and "Private Lives," presented weekends. Mail photos and resumes to producer at above address. Auditions to be held in Chicago and St. Louis early in March.

Another Off-B'way Show Giving Trading Stamps

Another off-Broadway production is offering trading stamps to its patrons. 'The Days and Nights of Beebee Penstermaker,' is giving 1,000 King Kora stamps to purchasers of pairs of tickets priced at $3.90 each. The deal applies to all performances except Saturday nights at the Sheridan Square Playhouse, N.Y. At a supermarket, a purchase of $100 would be required to receive 1,000 in stamps.

A couple of weeks ago the off-Broadway production of "The Wide Open Cage" at the Washington Square Theatre, N.Y., disclosed it was giving Plaid Stamps to ticket purchasers.

SHELLEY WINTERS

Nominated BEST ACTRESS for "LOLITA"—Hollywood Foreign Press Assoc.
and Nominated BEST ACTRESS for "LOLITA"—Independent Theatre Owners Assoc.

"As LOLITA'S mother, gives the performance of her life, laying bare with delicate exactitude the genteel pretension, the tremulous hope and prurient passion of what Nabokov apparently regards as the typical American middle-class woman."

Arthur Schlesinger, Jr.
SHOW MAGAZINE

"A magnificent performance—all airs and gracious living—an exhilarating burlesque of Suburbia."

Arlene Croce
SIGHT & SOUND

"So much acid comment on hypocrisy hasn't been put on film by an American in many years. It isn't entirely ungenerous — if Miss Winters' affected idolatry of the shards of our culture is ludicrous, if her enshrining her late husband's ashes in an urn in her bedroom is ghastly, her torment is genuine enough and you feel Kubrick is fully aware of it."

Paul V. Beckley
N.Y. HERALD TRIBUNE

"Shelley Winters wins both your heart and laughter as the altogether too impulsive widow."

Alton Cook
N.Y. WORLD TELEGRAM

"A superb and prize-winning performance."

Leonard Lyons
NEW YORK POST

"The best part comes early in the picture when Mr. Nabokov and Mr. Kubrick are making sport. Here the satire is somewhat gross but booming, greatly assisted by a wonderfully daft job of comical fumbling by Shelley Winters, who makes the mother a sublimely silly sort."

Bosley Crowther
THE NEW YORK TIMES

GREATEST CAT SHOW ON EARTH

EMPIRE CHAMPIONSHIP CAT SHOW

Rent or Sale
GRISTMILL PLAYHOUSE
Andover, N. J.

Opera and Concert Reviews

Adriana Lecouvreur
(MET OPERA HOUSE, N.Y.)

Novotelov hailed for her sweet reasonableness, and offered as the ideal contrast in demanding Maria Callas, the image must now be corrected as to Renata Tebaldi. She is the unreasonable one. She forced the Met Opera to pay with a new production of a perfectly dreadful opera, "Adriana Lecouvreur," as the price of her return to the house after a two-year absence. She ought to be told how embarrassing she is in the role and how embarrassing the opera is on the stage of an opera house otherwise maintaining standards.

The audience was delighted to see the soprano and gave her a fine reception. But the evening thereafter was downhill for Tebaldi. The new investiture was handsome, if oldfashioned. The work itself proved a hodgepodge of operatic stereotypes out of "Chenier," "Cleopatra," "Tosca" and "Boheme" but without the brilliance which redeems those works. It is easy to understand why this ill-advised revival from 1902 rated only two performances even with Caruso and Lina Cavalieri. Tebaldi will now squander seven appearances. Squander is the word. Her doting public is entitled to better.

Franco Corelli's interpretation of the male lead had dash and he was in splendid voice. The princess role was well sung by Irene Dalis who poisons Adriana with the smell of flowers. To make the "first" more of a letdown the great lady herself was off-voice. Seldom has Tebaldi "strained" as that night. It even created conversation among the buffs whether the bloom was off her top notes. She suffered from inaudibility.

Tasteless, out of style and amateurish ballet depicting "The Judgement of Paris" with Igor Youskevitch as soloist and Alexandra Danilova responsible for the choreography was another liability of the occasion. The staging of Nathaniel Merritt hardly made the proceedings more understandable. Scenery of Cristini seemed more Italian late Renaissance than French Baroque but had its own glamour. Costumes, especially for Tebaldi, were beautiful and most becoming (made by "Casa d'Arte" in Florence, Italy). Anselmo Colzani as the unhappy disdained lover, William Wilderman as the princely husband and Paul Franke as Abbe gave their best. *Goth.*

Encore
(PARIS OPERA BALLET)

Paris, Jan. 21.

With considerable hip-hip-hooray, the Paris Opera invited the critics to come look at a "new" production of a ballet named "Icare", with scenery designed by Picasso. The ballet is an item dreamed up by Serge Lifar in 1962 and was (so they tell us) choreographed in "avant garde" fashion by Lifar at the time, with himself in the title role. The music was written on order by Igor Markievitch, but when he delivered it, the various geniuses in charge (mostly Lifar) decided that it was not what was needed. So the project was shelved. Honegger wrote a new score, and it finally opened in 1962. It is mostly a matter of leaping hither and yon, a good showpiece for a lead male dancer, a lot of beating of tambourines, and (as press (and public) said "thank you, no."

So now it is revived, with Attilio Labis in the part Lifar had originally. Labis is a fine dancer, though a bit too calisthenic. Originally, it was a showy, mediocre ballet with sets by a great whose name has been lost or forgotten. Today, it is a showy, mediocre ballet with sets (well, a backdrop only, to be truthful) painted by Picasso. Picasso, of course, being a wise man, was not an operatic aria. *Xauf.*

Birgit Nilsson
(PHILHARMONIC HALL, N. Y.)

The first of two annual pension fund benefits for the men of the New York Philharmonic was illuminated Tuesday night (28) by the presence of the Swedish powerhouse warbler, Birgit Nilsson. With Andre Kostelanetz on the Philharmonic Hall podium, Miss Nilsson sang operatic excerpts by Verdi, Puccini and Strauss.

At the Metropolitan Opera House, her normal habitat, Miss Nilsson sings with the orchestra in the pit. Tuesday night, of course, it was on the stage, but still the great soprano had no difficulty in sending her pure tones soaring above the din of the Philharmonic. Her voice rang out clearly, always on pitch and with varied coloratura. In "Madre, pietosa vergine" from "La Forza del Destino," "Vissi d'arte" from "Tosca" and in the Final Scene of "Salome," Miss Nilsson sang with expressivity, perfectly conveying the varying moods and situations, despite the lack of operatic trappings and accompanies-on-stage.

Orchestral portion of the program was a curious musical hash. Works by Berlioz, Ravel, De Falla, William Schuman (Lincoln Center proxy) and the Dance of the Seven Veils by Strauss were maestroed effectively by Kostelanetz. Most of these works leaned on massive outbursts of sound for their effects, and the result was a monotony of high-decibel fireworks. The Philharmonic sidemen revealed their virtuosity, but one yearned for a change of pace and the inclusion of works in the classical idiom.

Wien.

Andres Segovia
(Town Hall, N. Y.)

"The Deity of the classical guitar" as a critic recently called Andres Segovia, gave his annual N. Y. recital recently in front of an enthusiastic, mostly young audience in an SRO Town Hall, first of three such recitals within next two months. Few musicians, whatever their instrument, can fill a concert hall so often.

But even the seemingly indestructible Segovia has had to pay tribute to the years. His tone does not command the full strength and range anymore and his left hand has become a little less secure than it used to be. He still is a perfectionist in variety of tone color and shading, but a whole evening of these plucked microcosmic riches tends to monotony. There was a neatly and expertly arranged program from baroque and classic periods, some contemporary music a premiere and the inevitable Albeniz "Sevilla Suite" to close the program with several encores to follow.

New work on the program was the Second Suite by Castelnuovo-Tedesco—descriptive music in five movements based on poems by Juan Ramon Jimenez about a small donkey. In this the guitarist showed to best advantage his style, technique and interpretation.

Goth.

NO FUN TO SHOOT AT ENRIQUE JORDA NOW

San Francisco, Jan. 20.

San Francisco Symphony, well into its final season under the baton of Enrique Jorda, probably will end it with a deficit of $270,000. (Most of this is expected to be made up by large contributions.)

The 1961-'62 season wound up a net $9,201 in the red, bringing the accumulated deficit to $194,149, according to J. D. Zellerbach, paper magnate and ex-Ambassador to Italy, who is president of the Symphony Association.

Sniping at Jorda has quieted down, with only occasional reminders of the bitterness that preceded and followed his resignation and the selection of Josef Krips from Buffalo as conductor starting next Fall.

Critical reception has been milder than in past seasons, and Chronicle columnist Herb Caen, who led the public attacks on Jorda, has laid off the defeated conductor most of the time.

Two special concerts on the Symphony's agenda include a benefit Thursday for the City of Hope and a birthday greeting for Darius Milhaud on Feb. 9.

The City of Hope benefit is the result of a "Win a Symphony Concert Contest" sponsored by the Examiner and KABL-AM. Winner, Mrs. Calvin Lukens, specified the charity to receive proceeds.

The Milhaud program, celebrating the composer's 70th birthday, will be a concert version of his opera "David," with Adele Addison, Chester Ludgin, Dorothy Cole, John Macurdy, Robert Oliver and the Stanford University Chorus.

Seek Sarah Gardiner IV

New York.

Editor, VARIETY:

Merry Delber Crouch died at her residence in the Paris Hotel, 752 West End Avenue, New York County on December 17, 1962. A paper was found among her effects indicating that she desired to establish a children's theatre to be administered by the Ford Foundation "under the advice of Sarah Gardiner IV."

We have been unable to determine who Sarah Gardiner IV is or that lady's address. The indication is that she was connected with the work of "children's theatres."

For our use as attorneys in the probate proceedings in the Crouch Estate, we should appreciate it if you would help us through a check of your listings or in any other way open to you to locate Sarah Gardiner IV.

David M. Potts
Kadel, Wilson & Potts

Name-Seat Revivals

Continued from page 66

case then, the upcoming presentation will have a break for dinner. Miss Page will appear in the leading role of Nina Leeds, originated on Broadway by Lynn Fontanne and later played on simultaneous road tours by Pauline Lord and Judith Anderson.

"Interlude," scheduled for a limited run of unspecified length, will be the first of 15 to 25 productions planned by the Studio Theatre during its first five years of operation. The Studio Theatre was given the Ford Foundation grant, which had to be matched equally with coin from other sources, for use in a revolving fund needed to launch the production project. A fund-raising goal of $2,000,000 was set by the Studio Theatre for its first three years of operation.

The administrative board of the Studio Theatre, which executes the plans for the new venture, consists of Lee Strasberg, artistic director; Cheryl Crawford, executive producer, and Roger L. Stevens, general administrator. Members of the Studio production board include Edward Albee, Anne Bancroft, Frank Corsaro, Paul Newman, Arthur Penn, Fred Stewart and Michael Wager.

Headliners thus far set for "Too True," which is also earmarked for a limited stand of unspecified duration, include Cedric Hardwicke, Eileen Heckart, Glynis Johns, Robert Preston, Cyril Ritchard and David Wayne. Albert Marre will direct the production, which goes into rehearsal Feb. 11 for a March 12 bow at the 54th Street Theatre, N. Y. Previews will precede the show's official openings. Paul Morrison is set designer and Edith Lutyens Bel Geddes is costume designer.

"Scandal," an Alexander H. Cohen presentation of the M. M. Tennent production, costars Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Muriel Forbes, Laurence Naismith, Malcolm Keen and Richard Easton. The production began an eight-week engagement at the Majestic Theatre, N. Y., last Thursday night (24).

"Crown," which opened a four-week booking at the Henry Miller's Theatre, N. Y., last night (Tues.), isn't as loaded with individual stars as the other productions. The cast lure here is primarily the troupe itself—the Royal Shakespeare Co., Stratford-on-Avon. However, the Benard Productions presentation does costar Max Adrian, John Barton, Paul Hardwick and Dorothy Tutin.

B-Girls

Continued from page 1

Japanese beauties in unusual dance routines," and such as someone.

In its latest crackdown on the clipjoints, the state court is forbidding the girls to urge drinks on patrons. Nightclubs which violate the law can be closed under the terms of the law, and the girls will be subject to heavy fines. Nightclub and bar owners are expected to object to the ban, saying that it will make their business difficult.

German Opera Season Lays Eggs

Talma (Via Wilder) and Rossellini (Via Miller) Pancake With Public and Critics

Frankfurt, Jan. 29.

The 1962 opera year in the major German cities wound up with a lot of flops and surprisingly few clicks. Both the critics and the audience were harsh on two new operas which had their German premieres in Frankfurt, at the city's Grosses Haus.

"Allbestiade," by American composer Louise Talma, based on a play by Thorton Wilder, and the Renzo Rossellini opera "View from the Bridge," based on Arthur Miller's play of the same name, both got thumbs down, and it is unlikely if they will be repeated by other of the leading opera houses in this country.

At Cologne, where City Stage general manager Oscar Schuh produced the first German offering of Luigi Nono's opera "Intolleranza," the work was panned about booed off the stage.

The hope to win public favor with Manuel de Falla's "Atlantida" also proved false, with the German premiere of the work at the Berlin Opera, following its initial performance in Milan. General opinion was that the opera was a disappointment.

Best performances and productions of the year were considered to be "The Rake's Progress" at the City Opera in Munich, and the "Tristan" done at the Wagner Festival in Bayreuth, in the new staging by Wieland Wagner with Karl Boehm conducting.

And a couple of oldies were rediscovered, with surprising success. The Darmstadt Land Theater put on Busoni's "The Choice of the Bride" and the Hamburg City Opera offered Rossini's "Love Probe," both highly popular and praiseworthy.

No new surprises are apparently in store with great new voices in Germany Dietrich Fischer Dieskau and Hermann Prey remain the top German lieder singers, with Joan Sutherland, Brigitt Nilsson, Renata Tebaldi, Giulietta Simionato, Christa Ludwig, Grace Bumbry and Rita Gorr as the most outstanding singers in the German language on the stages here.

NOVELTIES INCLUDED IN SPRING OPERATICS

San Francisco, Jan. 29.

Nine performances, including the local debut of Bartok's "Bluebeard's Castle", are on the agenda of the San Francisco Spring Opera season, opening April 20.

Spring Opera, an independent non-profit corporation, contracts with the big-league (fall) San Francisco Opera for physical facilities and production staff. Kurt Herbert Adler, General Director of the S.F. Opera, also directs the Spring Opera, which offers low-priced opera using mostly local talent and rising young stars.

A $2,000 grant by the San Francisco Foundation will help pay for a new production of Offenbach's "Tales of Hoffmann," to be given in English.

Also to be sung in English are Mozart's "The Magic Flute," Verdi's "Don Pasquale," "Bluebeard's Castle" and Ravel's "L'Heure Espagnole" ("The Spanish Hour").

Verdi's "Rigoletto" and Puccini's "Madame Butterfly," both in Italian, complete the brief season. No casting has been revealed.

Heave Out Faith Dane's 50G Suit Over 'Gypsy'

Faith Dane's $60,000 damage suit against the Broadway management of "Gypsy" was tossed out of N.Y. Supreme Court last Thursday (24) by Justice Thomas A. Aurelio. The plaintiff, one of the original strippers in the Main Stem production of the musical, claimed she had not been adequately compensated by the producers for a routine she originated consisting of "bumps and grinds" to the accompaniment of blasts on a bugle.

Justice Aurelio ruled that "bumps and grinds" admittedly went "back to the days of Salome" and that Miss Dane had failed to prove she had established a "common law copyright" on the routine. He wrote, "It is not denied that she (Miss Dane) performed her number well and that it was a show stopper," but he added, "I find that Miss Dane has failed to satisfactorily establish that her performance was subject to common law copyright protection."

The Broadway production of "Gypsy," which starred Ethel Merman, was produced by David Merrick and Leland Hayward.

Myah Vs. Affidavit

New York.

Editor, VARIETY

When I was the pioneer drama and music critic in Atlantic City, covering for the Press and the Boardwalk News, practically all Broadway-bound shows had their Baptism of Footlights at the Apollo. After my reviews appeared, letters of differences of opinion that irked me were those calling attention to typographical errors that, though caught by the proofreader, frequently were "railroaded" without being corrected.

And here I am, probably irking you, even tho I was VARIETY's rep, following Jack Pulaski.

In your Anniversary number headed Mayhem by Typewriters, page 236—10th item, there is a paragraph crediting the late Kelcey Allen with the quip "Lay On, MacDuff! Lay Off MacBride." Almost every one of the "first-nighters" at openings—which I attended with Kelcey up to the time of his passing—had great regard for Allen's pungent wit. However, it was not Kelcey who originated the "Lay On—Lay Off" line.

It was Harry Hershfield's quip!

Kelcey heard it, repeated it to someone else, and this man gave Kelcey as its originator.

Kelcey not wishing to take credit from Harry Hershfield, made an affidavit, duly notarized and together they took this affidavit to VARIETY, at the time.

Louise Close

Shows on B'way

Continued from page 66

On an Open Hand

objects to aid from his in-laws, is adamant until a closing-curtain turnabout in his refusal to defend a Spanish client in a manner morally objectionable to him, and his wife wants to have an abortion with money supplied by her mother.

There are a few other characters but they contribute nothing of substance. The banality of the script isn't relieved by the performances or direction. On the basis of what they have to work with, the best that can be said about the actors is they do adequately. Don Gordon is the mixed-up Puerto Rican who romanticizes the before-his-time 1920's. His wife is played by Diana van der Vlis, an attractive actress whose figure is amply revealed in a bra and half-slip.

Others in the company are Ted D'Arms as a wise-cracking friend, Josephine Nichols as the mother-in-law, Ellen Stevens as a former concentration camp inmate living with the couple, Alfred Sander as her estranged husband and Pamela Fraser as the child.

Ridgely Bullock and Milton Katselas are presenting "Roof," in association with W. Clement Stone, as part of a projected repertory setup to include another Islander play, "Kadish," due to open next Tuesday night (5). The shows will play four performances a week apiece, with separate casts.

Katselas has doubled as director of both plays. The Cort booking is on an interim basis, with a new tenant, "The Riot Act," due to open March 7. *Jess.*

('Closer' Monday (28) after the opening performance. It was uncertain as of VARIETY's deadline yesterday (Tues.) whether the producers would open their production of "Kadish" as scheduled next Tuesday (5) or abandon the presentation which was to have run on an alternating basis with "Roof.")

Alexander H. Cohen
PRESENTS

BEYOND THE FRINGE
GOLDEN THEATRE

•

THE SCHOOL FOR SCANDAL
MAJESTIC THEATRE

•

MAURICE CHEVALIER
PICCADILLY THEATRE

•

LORENZO
SHUBERT THEATRE—BOSTON

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STOCK BROKERS AND SHOW GIRLS

By LEONARD LOUIS LEVINSON
(Author, "Wall Street: A Pictorial History")

In addition to the more recent trading in amusement corporation stocks, for 300 years, now, there has been a number of links between Wall Street and show business. One of the first was the John Street Theatre, five blocks north of Wall, opened in 1768, used by the British officers for their version of the USO during the English occupation of N.Y. while the Revolution was on and, on April 16 1787, the scene of the debut of Royal Tyler's "The Contrast," first comedy by a native author. In 1789 and 1790 George Washington was a frequent patron when New York was our first capital. John Howard Payne ("Home Sweet Home") was born on Pearl Street just around the corner from Broad. He was a brilliant boy actor in Manhattan and Boston and played Romeo to the Juliet of Edgar Allan Poe's mother. Poe edited the Broadway Magazine from an office between Trinity Church and St. Paul's Chapel. Washington Irving did his writing in a law office across from the present Irving Trust building. Herman Melville was a Custom House clerk and Walt Whitman would come over from The Brooklyn Eagle to enjoy the antics and company of the ruffian Broadway stage coach drivers. Brett Harte, it had been recently revealed, was the son of one of the founders of the N. Y. Stock Exchange.

Barnum's Home Lot

PT Barnum bought the American Museum at the beginning of his career. It was where the new Western Electric building now is, across Broadway from St. Paul's. On Sept. 11, 1850 he presented Jenny Lind for the first time in America at Castle Garden. Two years later, Lola Montez danced there. Both performances were benefits.

In 1850 in his lodgings on Catherine Street, just north of where Brooklyn Bridge now stands, Donald D Emmett wrote "Dixie." Three years later, on the same street, the Brooks Brothers clothing store was sacked by the Draft Rioters and some 30 years after that, Jimmy Durante, the well-dressed man, was born on the same block.

After the Civil War, Jim Fisk, Jr., "the Guilded Assyrian Bull of Wall Street," bought Pike's Opera House and leased offices to the Erie Railroad, which he and Jay Gould ran in piratical fashion. Fisk produced lavish light musicals at the 23rd and 8th Ave. house and to impress his Parisian actress imports would drive them through Central Park, their first day in the U.S., and pass it off as the private grounds to his estate—until one of them struck for more dough, claiming that with all this real estate, Fisk could afford it. (More recently known as the RKO 23rd Street, the house burned down in 1960 when it was awaiting demolishing as part of the site of ILGWU Houses. In 1961 RKO announced they would build another theatre there.)

Brokers and Show Girls

At the turn of the century mergers between brokers and show girls became fashionable and soon afterward came the exchange between treading the boards and the Exchange floor. Bernard Baruch's brother, Hartwig, snatched from toting Olga Nethersole boudoirwards to executing buy and sell orders. Mike Meehan went from a lower Broadway ticket brokerage to specialist on Radio stock now RKO) and his two sons still carry on at the old trading post.

George Archer-Shee came to the Wall Street firm of Fisk and Robinson from England, but returned on August, 1914, to join the South Staffordshire Regiment and was killed in action, Oct. 1, at Ypres. Although young Archer-Shee was not in show business, he was the tragic prototype for "The Winslow Boy."

Mayer and Sturges

Several authors had their first jobs as messenger boys in Wall Street. Edwin Justus Mayer remembered being sent on an errand to the firm of Graves & Stone at 55 Broadway—to find Trinity Church and its burial ground at that address. Preston Sturges in 1917 was with F B Keech & Co. at $10 a week in 1917 when he resigned to join the Signal Corps of the Army. He was sent to Fairfax to learn to be a flyer and met a fellow cadet named Spyros Skouras.

Ten years later Abe Burrows became a runner for Abrahams & Hoffer, then a board boy and wire clerk for Stetzer, Rouse & Co. and a customer's man for Phelps & McKee. "They were busy years, from 1929 to 1933," Abe recalls, "full of glamor and excitement and doom."

Jack Oakie was a page boy for John Coleman's firm during the 1920's. Fortunately for Oakie he transferred his dealeries, first to the hoofing corps of Broadway musicals and then to Hollywood where he and his sense of humor were more fully appreciated. For eight years, beginning in 1936, Jack Emanuel, now concerning himself with television scripts, was senior partner of Dentzer & Co., with a N. Y. Stock Exchange seat and one on the Curb, for which he paid $225,000—a record price. Holding a N. Y. Stock Exchange seat ever since August, 1926, is Jules C. Stein of MCA, who has kept it "as a matter of sentiment." Like other "invisible" members, he has rarely appeared on the trading floor, but the not inconsiderable yearly assessments are probably balanced by the trading privileges extended by membership.

M Pete Kriendler of "21" has held onto his membership in the American Stock Exchange since he was a floor trader there during the depression doldrums, when he emerged from knee pants to become a broker.

The cartoonist and guitarist, Gregory d'Alessio, was a Curb runner for a firm which was subsequently revealed to be a bucket shop, much to his surprise. Howard Rembusmer studied law at 120 Broadway and remembers running to see the bazaar of the Wall Street Explosion. Marty McHale, the Yankee pitcher and "Irish Thrush" of vaudeville when he was teamed with Mike Donlin, is now president of M J McHale Co., investment security dealers. Earl Bettig, longtime NBC exec, was with Halsey, Stuart during the madness leading up to the '29 crash and remembers the sign over Pinchon & Co. those days: "The Man Who Looks Back on This Business Will Die of Remorse."

Probably the best-known bridge between show business and Wall Street has been George Price, whom this writer first met in 1913 when George was the star of the Gus Edwards vaude revue then touring the Orpheum circuit. Recently while researching the personal "Wall Street", Price, who bought his seat on N.Y. exchange in 1934 was most helpful and knowledgeable. Billy Mann of the Yacht Club Boys is with a Madison Avenue brokerage; George Lyons, son of Broadway columnist, recently joined a Wall Street house, and probably the best-known trade name to switch to securities is Jesse Block. Block & Sully, who has been with Ira Haupt for 9 years.

Ex-Follies girl Barbara Joyner, now Mrs. George Kingdon Parsons, is a partner in a Wall Street firm. Mary Mack is another beautiful broker and until her death recently, Edna Wallace Hopper was a Wall Street investor with a desk at her broker's office where she appeared every trading day. Currently, Mrs. Nate Spingold (Mme. Frances) is an extremely active and respected trader.

And until a couple of years ago VARIETY had some of its roots right at the edge of the Wall Street area its printing office, the Rogowski Press, was on Pearl Street, which was the shore of the East River until after the Revolutionary War. Got its name from the spider shells that were used for paving.

ON CHANGING NAME: RE: "DILLON" EVANS

New York.

Editor, VARIETY:

I am in "The School for Scandal," which opened last Thursday (24) at the Majestic Theatre. My name is (or was) David Evans, and as such I appeared in the cast list and in the review of the out of town opening of the play in your issue of Dec. 3. I also played in the United States under this name some seasons ago in "The Lady's Not for Burning" at the Ruggles and am known by it in Britain. However, on rejoining American Equity on my arrival last November (having "Honorably Withdrawn" on my return to England in 1951) I was told that another member now had joined with the name of David Evans—he is in "A Funny Thing Happened on the Way to the Forum") and I was requested to change my name in the U.S. This I have willingly done, being in complete agreement with the Equity rule regarding this matter, and I am now known as Dillon Evans and the programme for "The School for Scandal" has been changed to this effect.

I hope the foregoing information might make a small item for your "Legitimate" section as it would greatly help to clear up any muddle there may be.

Therefore, sir, with admiration for your publication, which I read regularly in England, and with congratulations on it's 57th Anniversary, I sign myself—still somewhat bewilderedly—

Dillon Evans

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BESTOW LEGIT 'BESTS' OF MADRID SEASON

Madrid, Jan. 29.

Minister of Information and Tourism, Fraga Iribarne, on the recommendation of the Theatre Council, ratified by the Director General for Cinema and Theatre presented the 10,000 pesetas award for the best play of 1961-62 to Lauro del Olmo for "La Camisa" (The Shirt). Gonzalez Vergel was named top director for the same play.

A dramatic story on one of Spain's major sociological problems—the emigration of skilled and unskilled labor to other European countries—"La Camisa" received critical praise and public support despite its loaded subject.

Performance prizes went to Amelia de la Torre for her role in the adapted version of "The Madwoman of Chaillot", to Aurora Redondo for her performance in Alfonso Paso's "Las buenas personas" (The Good People) and to Fernando Fernan-Gomez for his impersonation of OSS in "My Dear Liar." Two lyric artists, Pedro Lavirgen and Maria Louisa Nacho, each received a 10,000 peseta laurel for vocal merit in two Zarzuelas (light operas) last year.

Prizes in the same amount also went to dancers Paco de Alba of the Pilar Lopez Ballet Company and to the ageless Rosita Duran. The latter represented Spain at the Teatro de Naciones.

London Shows

(Figures denote opening date(s))

Beyond Fringe, Fortune (5-10-61).
Side, Adelphi (6-6-62).
Show Boys, Prince of Wales (6-27-62).
Gypsy Rover, Apollo (7-24-62).
Breaking Point, Lyric (8-1-62).
Stage Show, Londonville (8-29-62).
Stop Monday, Prince Charles (12-26-62).
Our British Summer, Comedy (11-24-62).
Gentlemen Prefer Blondes, Strand (1-30-62).
High Jr., Saints, Royal E. (1-17-62).
Lady Broughton's Rat Mandolin (6-17-62).
Mandrake, Vic Palace (6-25-62).
Miscellaneous, Criterion (12-6-62), transferred last October 25th from the Royal Court.
Shakespeare, Aldwych (11-26-62).
Sing Pretty, Duchess (7-25-62).
Six Four Ladies, Mary Lane (10-10-62).
...of Time, New Arts (12-20-62).
Stamp, Ivy (6-20-62).
Sun For the Rain, Whitehall (6-2-62).
Sun of Sandra, Strandhouse (11-6-62).
Send Paper, Royal E. (10-10-62), closed last Saturday (12th) after 48 performances.
Taking Steps, Duke York's (11-7-62).
Trouble Parlor, Globe (6-26-62).
Turn in Gods, Palladium (12-25-62).
Way Trade, Piccadilly (10-25-62).
Valley of Stars, Garrick (6-26-62).
Spectacular, Lyric Hammersmith (12-26-62).
Supervising, Aldwych (12-26-62).
Rule of Three, Duchess (12-26-62).
Interrogation, Lyric (6-6-62).
Lunchtime, Lunchtime (6-6-62).
Sound of Music, Palace (6-26-62).
Three Sterling, Westminster (12-26-62).
Three of Them, New Arts (12-27-62).
Tulip Tree, Mermaid (11-26-62).

CLOSED

Miss Pell, Criterion (9-12-62), closed last Saturday (6th) after 104 performances.
Secret Man Stolen, Mermaid (10-24-62), closed last Saturday (6th) after limited engagement of 16 performances.
Sell Away, Saver (8-22-62), closed last Saturday (6th) after 264 performances.
Vanity Fair, Queens (11-26-62), closed last Saturday (6th) after 70 performances.

SCHEDULED OPENINGS

Bed Sitting Room, Mermaid (1-24-63).
Apple Jumper, Royal Ct. (2-1-63).
Bed, Phoenix (2-7-63).
Carousel, Lyric (2-5-63).
Chapman B. Jr. Harrison (2-26-63).
Engine, Saver (2-21-63).
Half a Sixpence, Cambridge (2-24-63).
How to Succeed, Shaftesbury (2-28-63).

Rowley Heads RBO

(Continued from page 61)

week stand. The house has the National Ballet booked for four weeks starting Feb. 13 and then "Paisan Tops" for two weeks beginning March 11.

The booking for the final week of March is uncertain. The annual Toronto revue, "Spring Thaw" opens April 2 for a minimum eight-week engagement.

If the Royal Alex dropped out as a legit house Toronto would be left with just the 3,711-seat O'Keefe Centre for touring shows. Under the present setup, the O'Keefe gets the musicals and the Royal Alex nearly all straight plays. A combined Theatre Guild-American Theatre Society and O'Keefe Centre subscription program which affects both the O'Keefe and Royal Alex has enabled the latter house to book shows for four week stands.

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Broadway

Melissa Hayden set for March lecture-demonstration of ballet at several N Y C high schools during March and April.

Peter Coates, British legit producer and his actress-wife Joan Miller, sailed for Scotland Friday (25) on the Sylvania.

VARIETY's Anne Edition helmer Lester Cohen will lecture on Theodore Dreiser on Feb 8 at 8:15 at Loeb Student Center at NYU, Washington Square.

Herbert Barrett Management's latest import is Russo-British pianist Benno Moiseiwitsch who arrived last week on the S S Statendam. He'll tour in recitals for five weeks.

Max Allentuck, general manager for Broadway producer Kermit Bloomgarden, underwent surgery early Monday morning (28) in Doctor's Hospital, N. Y., for a duodenal ulcer.

Viscount Hailsham, a Cabinet minister in the Tory government of Great Britain, closed an interview over NBC-TV, with the smiling comment, "A visit to New York is an intellectual tonic."

Defying the newspaper strike's probable continuance, Carnegie Recital Hall debut is set Feb. 5 for Finland's kantele soloist, Ulla Kantajoauseri, and soprano Sylvia Arnio. Auspices are the Finlandia Foundation.

Ex-Broadway publicist Jay Russell, now a p r and ad agency owner in Boston, resides in Hullston, some 25 miles from the Hub—"only flowering, crowing and humming-it-up tactics come from sheep, roosters and pigs respectively."

John Grigsy, the legit and tv actor known for his collection of rare silent films, is also a free-lance writer. In fields afar, he's author of upcoming American Heritage Mag piece on the Eastland Steamship Disaster of long ago.

Editorial tributes to the late Lawrence Langner in VARIETY and the Westport (Conn.) Town Crier have been published in the Congressional Record at the request of Congressman Abner W. Sibal of Fairfield County, Langner's home area.

Her recent baby launched, actress Greta Markson (Mrs. Gerald Walker) is making the theatrical rounds again. Previous Broadway show credits: "The Greatest Man Alive," "Tunnel of Love" and as understudy to Arlene Francis in "Once More, With Feeling."

Curtis Pub Co exec Bill Buckley commutes between Gotham and Philly and reports, "Well, Philadelphia has newspapers but no homers, and New York's got no bus strike but no newspapers so I bring the Philly papers to the Big City to read 'em on the 5th Ave bus."

Edeltraud Brezner, prima ballerina, and Willy Birtl, premier dancer of the Vienna State Opera, join dancers from the Met Opera Ballet at the Feb. 8 "Viennese Opera Ball" at the Waldorf-Astoria. Net proceeds to Baker Fund for Cancer Research at Columbia U.

Jo and Phil Regan rooted for their 13th grandchild. It's the former Joan Regans fifth incidentally, the ex-Brooklyn cop-turned beaner, now bills his business letter head "Phil Regan, Human Relations." He reps the United Steelworkers of America, the United Insurance Co. of America, National Distillers and Anheuser-Busch.

Patients in metropolitan N. Y. hospitals are being entertained by groups organized by William Portella and Mary San Miguel. Duo started at Morrisania Hospital in the Bronx on Jan. 8. A three-hour entertainment was mounted at Bellevue Hospital, Jan. 13. With 40 acts rallying but time for only 15. Originally, Portella and San Miguel planned to present shows only on holidays, but now plan more frequent service.

B'way Jr.

By Walter Winchell

Playboy spot on W. 50th doing such big biz they wait in bunches outside in snow sleet and zero temps; crosstown traffic more congested than ever.

NBChief Bob Kintner at desk daily despite severe sinusitis.

The N Y daily running ww (during strike) pays Mirror $300 for 3 columns per wk.

"Brain Rack Pic Critics" was title of editorial in Danbury (Conn.) News-Times. Another "needle" for producer Merrick.

Recommended book: "The Great White Way" by Allen Churchill. Breezy reading about Broadway when it was great.

Many of the cabs with 'Off Duty' signs parked near theatres wait for Agnes Moorehead and other stars. Hackies "payola" often are passes.

Miserable Job: The page boys for networks who have to stand on frigid corners offering free tickets to tv shows that shivering passersby snub.

Danty Moore's digbir governs the famed eatery on 46th as cashier maitre d', etc. Place packed until 8:30 p.m. when it is deserted for nearby 8:40 curtains.

Palace Theater gets big play from former 2 and 3-a-Dayers who dwell in area. Many performed on that stage.

Jack Dempsey's has a window placard that shouts 'Try Our Cheesecake'" B'way veterans assume it is meant as a finger-snap at Lindy's, Reuben's.

Billy Gwen's chanteratery (formerly on Swing-Second Street) playing to capacity at new site, opposite Hotel Plaza.

Barbara Heller, former leading lad for Ben Blue, took lease on midtown Apt. here following Latin Q's pattycakes "You can work here as long as you like"

Gov. Rockefeller often dines solo at 9th Ave. Delly near 58th.

Huge picture of song-and-dance-team sitting on their trunks in VARIETY's window, brings the lump to one throat I know I never pass without pausing to love it. The header reminds me of Me.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Lindsay Crosby relaxing at the Sands.

Bobby Darin brought along Sandra Dee and their son for his four Flamingo frames.

Riviera apparently has inside track on future engagements of Sherky Greene, who has one more stint left on his Tropicana contract.

Gene Lorenzo, formerly with the Novelaires, joined Kirby Stone Four at the Thunderbird. Stone feels the youngster, in his early 20's, has potential as a comedian.

Lyndon Johnson viewed several Strip shows, including the Tropicana's Folies Berger and the Desert Inn's Berle-Dodgers doubleheader, during his brief visit for a convention speech.

Zurich

By George Mennell
(32, Fierstrass., 34 79 32)

William Inge's "Bus Stop" had its belated Swiss bow at the Atelier Theatre Berne.

Millard Lampell's play adaptation "The Wall" got mixed reviews at Komoedie Basle, a smallerster.

Tv subscribers in Switzerland now amount to 206,959. An increase of 6,827 was registered last November.

Robert Stolz of Vienna, 82, stopped over here en route to Israel where he is to conduct several concerts.

Stadttheatre Lucerne came out with the Swiss premiere of an off-Broadway play, Michael Shurtleff's "Call Me By My Rightful Name," directed by Horst Gnekow.

Max Frisch's "Andorra" again doing sellout biz at the Schauspielhaus here in a reprise production from last season when it had its world preem at this house.

Swiss composer Paul Burkhard and Austrian writer Hans Weigel are planning an opera version of the Oscar Wilde comedy, "The Importance of Being Earnest."

Zurich Schauspielhaus is preparing a new Friedrich Duerrenmatt play, "Hercules and the Augias Stable," based on one of the Swiss author's earlier radio plays. It is slotted for a February preem.

Several Swiss cinemas are marking death of Charles Laughton via revivals of such films as "The Suspect," "Paradine Case," "Man on the Eiffel Tower," "Witness for the Prosecution" and the Laughton-directed "Night of the Hunter."

Once again, an attempt at establishing an experimental theatre in Zurich is being made at local smallerster, Theatre am Hechtplatz. Young Swiss director Georg Mueller will stage in February and March, German and French contemporary plays.

London

(HYde Park 4561/2/3)

Impresario Bernard Delfont to Israel to see the theatre scene.

Dolores Gray signed as next topper for the Talk of the Town, opening next month.

Brenda Ray bone succeeded Elisabeth Collins on executive committee of the Variety Artists Federation.

Show biz personalities currently around the town include Orson Welles, Ernest Martin and Mike Nidorf.

Nat Weiss back to his New York base after a week of close confabbing with Stanley Kubrick on the production of "Dr. Strangelove."

Irving M. Levin, head of the San Francisco Film Fest, in town last week for talks with British producers on support for this year's junket.

Peter Rogers postponed his projected trip to Israel and is off on a short vacation to the South of France, where he will be working on a new script.

Norton Ritchey, Allied Artists International topper, in for talks with Ken Murray, the company's local rep, and also with Warner-Pathe, which distributes the AA product.

Irving Allen has set a mid-March production date in Yugoslavia for "The Long Ships," which he will make for Columbia release. Start had to be postponed because of snowdrifts in Yugoslavia.

Bucks County, Pa.

By Penny Larsen

Actor-director Gordon Phillips back in Lumberville after filming tv pilot at Sing Sing prison.

After his recent unsuccessful Congressional race on the Bucks County Democratic ticket, author James A. Michener is starting work on a new novel.

Bucks County Playhouse producer Mike Ellis may have to find a new staff this straw-hat season if "The Beauty Part" weathers the press blackout. At least five long-time Playhouse staffers are at the N.Y. Music Box.

Nicest gift we've heard about lately was Jane (Mrs. Mantel) Prosser's Christmas present from the Thunderbird in Las Vegas—a mink coat. Charles Shaw, former CBS war correspondent and newscaster, ankled 10-year post as WCAU Philadelphia News Director to take over editorship of Bucks County Gazette in New Hope.

Author Edmund Schiddel, whose newest novel, "Scandals Child," has just been sold to Columbia, says the book is part of a trilogy about this area. After first novel "The Devil In Bucks County" became a bestseller, there was much furor from localities who saw themselves depicted in it. Another book on Bucks, shedded for February release, is Walter Tofler's "Area Code 215—A Private Line In Bucks County."

Frankfurt

By Hazel Guild
(Fuerstenbergerstrasse 2, 30 57 51)

St. Louis-born opera singer Dorothy Millar into Germany to audition for next season with the German city opera companies.

Nothing but raves for new musical "Nicole" in Nuernberg. It's by German composer Michael Jary with text by Frankfurter Ernst Nebbut.

Heidi Bruehl, Germany's top record star, cancelling her planned Eurovision broadcast from Frankfurt as she is hospitalized by emergency stomach operation.

Goethe's "Faust" ranked as the favorite of all classics and modern plays presented on West German radio in recent poll, followed by Gerhart Hauptmann's "Beaverskin" in the next slot.

West Germany ranked as the second leading buyer of Czech films. Czechs exported over 1,000 films and shorts last year to 22 lands, with top customer being East Germany, followed by West Germany, Bulgaria, Poland, Russia.

German Chancellor Konrad Adenauer, who just turned 87, to be the butt of a particular carnival comedy show, as the German radio net offers "Learn Rheinisch Accent With the German Chancellor" during Carnival Week starting Feb. 17. A special speaker from the BBC will translate the Chancellor's Rheinisch dialect into "high German."

After a big scrap between the two television outlets, Channels One and Two, it's been decided to carry the Rose Monday Parade from Cologne on Channel Two, although fewer of the country's 7,000,000 set owners can see it there. The Carnival Night Comedy Show from Mainz will be available previously, though, to Channel One watchers.

Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 4-4848)

Sophie Tucker booked into Scotti's March 26.

Irving Dreebes, formerly with Columbia, in Indianapolis, now city salesman for Allied Artists.

Ben Blumberg, former manager of Palace Theatre, named district manager for Stanley-Warner Co.

City Representative Frederic R. Mann named president of Robin Hood Dell for 15th consecutive year.

Dunmar opens at Uncle Milt's March 26 when the Jersey spot changes from a weekend policy to full week operation.

Ted Minsky, formerly of Stanley-Warner Theatres, now in Los Angeles, as operating exec for Pacific Drive-In Theatres.

Eric Johnston due here Feb. 10 to accept the "Peace Award" of the Philadelphia Zionist Organization, at Temple Adath Israel.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479 318)

Walter Chiari to Cairo for vacation.

Serge Reggiani signed for Pier Paolo Pasolini's next "Savage Father," which Arco Films produces in Africa soon.

Jimmy Fontana wrote Italo lyrics and recorded Cuby Peixoto's Latino hit, "And The Poet Cried," which RCA is currently pushing.

Vincent Price arrived to star in "Last Man on Earth" (Regina Prods.), a sci-fi tale based on book, "I am a Legend," by Richard Matheson.

Pier Angeli may star in London version of Garinei-Giovannini hit musical, "Rugantino," if current talks jell. Her husband, Armando Trovajoli, penned the music for show, still at Rome's Sistina Theatre.

Otto Preminger here to prep "The Cardinal." expects to hit Rome after New England and Vienna location work between April 20 and 30. Shoot here about four weeks, with Tom Tryon only star set to date.

In-and-out Jack Paar, in from London; Anthony Mann on Rome-Madrid shuttle re "Fall of Roman Empire"; Harry Friedman expected in; Bob Wagner, David Niven, Capucine, Claudia Cardinale and "Pink Panther" unit due back from Cortina for more Rome interiors and exteriors; Dino DeLaurentiis to U.S. seeking stars for his upcoming "Sacco and Vanzetti"; Roy Disney to Frankfurt after week in Rome; Emmanuele Riva back to Paris after winding "The Hours for Love" for DDL and Luciana Salce.

Cleveland

By Glenn C. Fulton
(SPring 7-4230)

Pianist-satirist Nina Nanni at Karon and Martha Rein's Virginian Club on another two-weeker.

Stanja Lowe guest artist in "Circle's Circle" did sell out weekend biz at Cleveland Play House, where her father, K. Elmo Lowe, is managing director.

Owen Verdon accompanying her husband Bob Fosse, musical director of "How to Succeed," for four-week preem of its national company at the Hanna Feb. 4.

Following current stay of Ray Liberto's jazz orch at his Theatrical Restaurant, Morris Wexler brings back Jonah Jones on Feb. 4 for a three-week run. Fran Warren's combo also set for a late February date.

Sid Friedman, head of All-Star Theatrical Agency, opening his No. 4 branch office in Toronto with Les Barker in charge. Friedman also has offices in Pittsburgh, Buffalo and Erie, Pa., in addition to directing "Miss University" local contests.

Al Phillips new owner of Skylark Club, which he bought from widow of the late Eddie Sinderlar. Ted Forrest orch and Thiele Sisters kicked off nightly entertainment policy. Bill Haley's Comets set to open this round for two succeeding weeks, with Dave Cortz's quintet coming Feb. 14.

Chicago

(DEarborn 7-4004)

World Vision Korean Orphan Choir plays three dates in nabe auditoriums Feb. 1-3.

Lyric Opera holds its final chorus auditions for next season Feb. 25-27 at Opera House.

Encore Theatre on south Clark St. opens "Bye Bye Birdie" on Feb. 1 and will run it through March 15 on weekends.

The Univ. of Chicago Theatre kicks off a month's culture series starting March 3 with the Merce Cunningham Dance Company.

Jazz organist Jimmy Smith, Gloria Lynne and Art Blakey & Jazz Messengers are set for Feb. 15 stage show at the south side Tivoli Theatre.

"Come Blow Your Horn," originally booked for eight Theatre Guild-American Theatre Society subscription weeks at the Civic, closes Feb. 2 after only five-week run.

Theatrical producer Jules Pfeiffer is back here to promote a new organization called Supper Club of Chicago. It offers two dinners for price of one at certain restaurants.

Madrid

By Hank Werba
(Habana, 86; Tel. 2504487)

Brooklyn film producer Rayford Medlin is seeking a Spanish coproducer to film Zola's "Nana."

Recording studios of the big RCA plant on the airport highway purchased by Philips of Spain.

Sarah Miles, starring in "Ceremony," and Omar Sherif, costar in "Fall of Roman Empire," recovering from rampaging virus.

Guillermo and Rafael Fernandez Shaw wrote the libretto for a new light opera called, "El Campeador," with music by Dun Vital.

Graham Greene's "Complaisant Lover" being adapted for local legit by stage director Gonzalez Vogel, with Asuncion Sancho starring.

Revista Internacional del Cine, Spanish mag published by the International Catholic Film Office, picked "Judgment at Nuremberg" as best film of 1962.

Jose Iturbi found Madrid theatre rentals too high and will bypass the Spanish capital city for scheduled concerts at Barcelona, Marseilles and Paris.

Tel Aviv

By Joseph Lapid
(52 Shlomo Himelech St.; Tel 223548)

Habima Theatre performing Pieator's version of "War and Peace."

Helen Shapiro, the 16-year-old British popsong hitparader, touring Israel concert stages.

Japanese soprano Michiko Sunahara to sing "Madame Butterfly" with the Israeli Opera.

American Yiddish actor Joseph Buloff presenting here, with great success, "Three One-Acters" by Anton Chekhov. Buloff's actress-wife, Luba Kadison, also participating.

The Wroclaw (Poland) Pantomime Theatre with 25 members, performing here. A Japanese TV group of 16 preparing in Galilee, a documentary, "One Day in a Kibbutz," for Tokio-TV.

The Israeli Foreign Office is participating in the traveling expenses of the Ramat Gan Chamber Orchestra's three-month tour of the U.S. Orchestra's 12 members are to be alternately conducted by Sergiu Comissiona and Menoli Rodan.

Tokyo

By Dave Jampel
(Press Club, 211 3161)

Aussie exotic Rita Ellen back on Japan circuit after touring Europe.

French conductor Jean Fournet in for a month as guest hatoner of NHK Symphony.

Chanteuse Monique Van Vooren a good bet to play here this summer for Eddie Kereno.

Delta Rhythm Boys current here. Ditto Phil Brito and Art Blakey and his Jaz Messengers.

Former leader of The Platters, Tony Williams, returns to repeat solo tour. The Platters currently in Japan on return tour also are doing okay.

MCA's Sep Berle Adams in for huddles on a Wild West Town company, plans to build on projected Yamanaland amusement area on Tokyo's border.

Scully's Newest

Sir Francis Scully, the only he-knighted Vatican columnist on Variety, has a third segment of his memoirs due via Chilton Books in April. It's called "In Armour Bright."

His others have the titles of "Cross My Heart" and "This Gay Knight."

Singapore In Crackdown

Ministry for Home Affairs at Singapore has banned 30 American novels. Action taken under the Undesirable Publications Ordinance on the ground of their being morally objectionable.

Items were seized by police raiding bookshops dealing in pocket books retailing from US 25c to 60c US value.

The banned volumes: "The Miz ancient Writes" by Robert Ruark "Seduction Without Cause" by Arvid Marmor. "The Cheaters" by Bob Hope (Hope's).

"Easy Women" by Orrie Hitt, "Lovertron" by Jack Lynn, "She Lik" by Ralph Oliver, "Swamp Lust" by George H Smith, "Tall and Torrid" by Jack Lynn, "Unin hibited Blonde" by Adam Coulter and "Soft Lips on Black Velvet" by George H Smith Also

"Hotel Girl" and "Lonely Flesh" by Orrie Hitt, "Lonely Wife," "Love for Sale" and "Man Hunger" by D W Craig "Passion Nurse" by Arthur Adlon, "Sinful Wife" by Ray Damon, "Wild Model" by Donald Wright Dotie "Discontented Wives" by Clay ton Matthews, "Girl on the Beach" by Max Day, "Too Much Woman" by Elliot Gilbert, "Affairs of Chic" by Matt Gesson 'The Great Inn Rape' by G G Ravelle Add

"Pillow Girl" by E S Seeley Jr "Sex Market" by W R Mac Donald, "Sex Peddler" by Arthur Adlon, "Sinful Wife" by Ray Damon, "Wild Model" by Donald Wright "Last Farm" by Jacques Louis "The Naked Flesh" by Orrie Hitt, "All I Can Get" by Wil Lam Ard and "Lingerie for Julie" by Robert Cabe

Charming Jewish Novels

NYU Prof David Boroff author of "Campus USA" in an address on "The Living Arts in Relation to Jewish Art in America," at Temple Beth Emeth in Albany

It would be virtually a death blow to the American novel, if white Southerners and Jewish writers were deported from this country. Both groups "like the Irish of 60 years, are fecund and prolific."

Tracing the novel during the past 20 years, Boroff said that in the early 1930's, the Jew was exemplified by Jerome Weidman in "I Can Get It for You Wholesale" and by Budd Schulberg in "What Makes Sammy Run." The Jew was then "a little man, full of self pity, and therefore aggressive."

With the finale of World War II, came "a transitional novel and the birth of a different kind of literary Jew." James Jones, in "The Red Thin Line" Irwin Shaw in "The Young Lions" and Norman Mailer, in "The Naked and the Dead," elevated "The Jew's position in the community and in the fighting forces." Then arrived a third stage the appearance of "the outsized Jews," as typified by Leon Uris in the novel, "Exodus."

Boroff deplored the fact that serious modern Jewish writers make too little use of the wealth of Jewish tradition, and tend to see still the Jew as "the outsider" of his community.

Typed!

Arthur Christiansen, former editor-in-chief of the London Daily Express until his retirement last year is in a show biz rut with playing tv and film roles of an editor. When he joined ATV, the British video circuit last year as story consultant, he appeared in video roles as an editor.

Then Val Guest snagged him for a feature film, and now Christiansen is cast for another Guest film British-made this time as editor of the Bath Evening Chronicle. Chris feels this is a bit of a comedown after playing himself as editor of the London Daily Express. That's show biz!

Claire Bloom and Richard Johnson are the leads. Latter is a Stratford-on-Avon Shakespearean actor but has since made films for MGM in England, etc.

Maine's Second Oldest

Presque Isle Star Herald, second oldest weekly newspaper in Maine, has been sold by the publisher, Edward G. Perrier, to a new corporation, Presque Isle Publishing Co., headed by Bernard E. Ervin, editor-publisher of the Houlton Pioneer Times, and Charles P. Hellenstein, publisher of the Aroostook Republican in Caribou.

Ervin and Hellenstein are longtime friends and both have served as president of the National Editorial Assn. and the Maine Press Assn.

Mary Bass At Seventeen

Mary Carson Bass, executive editor of the Ladies' Home Journal for 18 years, has joined Seventeen mag. She will act as assistant to editor-in-chief Enid A. Haupt and will be in charge of special projects.

It's a newly-created post.

Tennessee Williams Bio

Poet-novelist Gilbert Maxwell, who has known Tennessee Williams for about 20 years, is writing an authorized biography of the playwright which World will publish in the fall. It is tentatively titled "Tennessee Williams and His Friends."

World is also bringing out Robert Marx's "The Voyage of Nina II" based on the log of the current replica of the Pinta, the Nina and the Santa Maria, which constituted Christopher Columbus' fleet" when he discovered America in 1492. Marx was navigator on the Nina II and his book will be illustrated by the many photographs taken as they followed the identical course taken by Columbus.

World is also bringing out Peter S. Feibelman's play, "Tiger Tiger Burning Bright" as well as his new novel.

CHATTER

The board of directors of Curtis Pub elected Marvin D. Kantor, a managing partner of J. R. Williston & Beane, members of the N.Y. Stock Exchange, to the board. Kantor will fill the vacancy on the Curtis board created by the resignation of Brandon Barringer.

Kenneth T. Hurst, head of Prentice-Hall of India, due in New York for homeoffice powwows from his New Delhi base.

From Santa Clara, Cal., "Bev" Ruth G. Svendsen heralds her new book, locally published there, titled "Cleopatra Speaks: Tells Own Story." Says the author, "The ancient queen materialized and talked with me. This is her account." (No mention of Liz Taylor's "Cleopatra," presumably.)

The newspaper strike figures in the postponement by Grove Press of two of its scheduled January books, "10:30 On a Summer Night" by Marguerite Duras, and "Theatre in the 20th Century" edited by Robert W. Corrigan. Both shifted to March listings.

D. Laurance Chambers, 84, chairman emeritus of Bobbs-Merrill Co., died Jan. 12 in Indianapolis. Joining the firm in 1908, he was president from 1926 to 1933 and later became board chairman.

I'm telling
THE WHOLE TRUTH AND NOTHING BUT *said Hedda.*

("Oh dear," said Louella, "that's just what I was afraid of!")

Hedda Hopper keeps her promise in The Whole Truth And Nothing But, written with newsman James Brough, Hedda explodes the stories behind fifty years of Hollywood headlines. As only she could, the queen of filmland commentators strips the glamorous facade from three generations of stars — reveals the talents, ambitions, and hidden fears behind the most famous successes and scandals of screen history.

Hedda Hopper tells how her own news special after Mike Todd's death might have driven Liz Taylor into marriage with Eddie Fisher; gives the facts behind the shocking, stars-and-bars double of James Dean, Robert Walker and Marie Lanza; presents the public and private success stories of Doris Day, Marlon Brando, Elvis Presley, Grace Kelly, many others. Only Hedda Hopper knows so much about the glittering fairy-tale world that has gone from Bickers to Ben Casey in fifty frantic years. Only Hedda could turn "the whole truth and nothing but" into a story more entertaining than any screen epic ever filmed.

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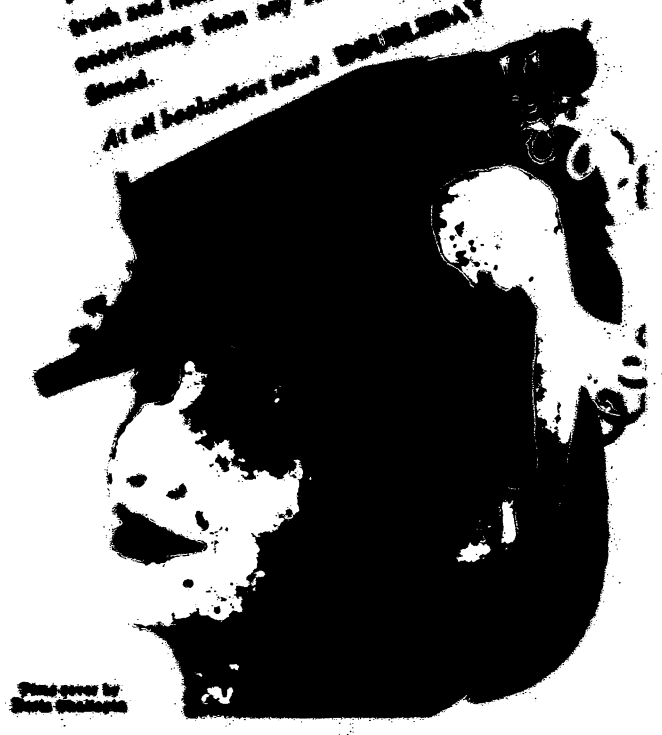

Photo cover by Steve Shapiro

Catalina Due for Rejuvenation

Continued from page 2

preserve its natural beauty and to improve and expand its recreational aspects."

Pereira In

Six months ago, William Pereira, designer of more than 75 theatres, CBS-Television City, Marineland, Disneyland Hotel, and numerous other projects aligned with showbiz, was engaged to prepare a master plan of residential and commercial developments for the 76-square-mile Island. The architect, a boating enthusiast and owner of the "Pegasus" had explored Catalina's coastline, its harbors and coves long before accepting this assignment. He is also linked with massive land developments such as the 93,000-acre Irvine Ranch, near Laguna, and Mountain Park, near Malibu.

On Aug. 8, the Santa Catalina Island Company signed a lengthy agreement with Southern Californian Edison guaranteeing a permanent island population of 7,500 within ten years in exchange for an assured supply of all utilities beginning Oct. 1. It is estimated that Edison has spent $600,000 to date renovating utilities for Avalon—only city on the island—and will spend $2,000,000 more as services are expanded for entire island. Currently, the average household in Avalon pays about $25 per month for utilities.

This month (Jan. '63) Los Angeles Airways will inaugurate a scheduled half-hour helicopter service between Avalon and 36 heliports on the mainland. These will carry 26 passengers at an estimated fare of $13 round trip. The channel flight involves 13 minutes each way. Monthly parking charge at Long Beach airport is approximately $7.50. Cost of parking in other areas varies, but some of the newer office buildings and plants provide landing space so it is within the range of possibility that an executive or professional man could commute easily from his home on the island to his office.

This is one of the many details being worked on, at present," Townsend notes.

Although Catalina has a 3,200-foot airfield in the center of the island, there is no scheduled land-plane service. Currently, you fly over on your own or chartered plane, in a 9-passenger Grumman "goose" or a 44-passenger amphib. A fleet of fast motor cruisers, operated by the company, water taxis, the excursion boat, S.S. Catalina, and privately owned sailboats and yachts are the only means of access, today, to the island.

Other Marinas

Although mile-square Avalon and its harbor are best known to vacationers, who flock there in capacity crowds — 300,000 annually during the season, the isthmus with its twin harbors — Isthmus Cove and Catalina Harbor — has been the rendezvous for Hollywood yachtsmen, including Dick Powell, Sterling Hayden, James Arness, Edgar Bergen, Bing Crosby, Ray Milland, Buddy Ebsen, John Wayne, Dana Andrews, Gardner McKay, Fess Parker, John McIntyre, Frank McGrath, Tay Garnett, Gig Young, Alex Stordahl, Richard Denning, Ray Caudill, Hugh O'Brien, James Cagney, Lewis Milestone, and David Rose. It also served as the location site for the first version of DeMille's "King of Kings," "Treasure Island," "Sadie Thompson," "Old Ironsides" and numerous other epics including the Kirk Douglas starrer, "The Hook." Tyson Bay and Howland's Landing were among other favorite anchorages of Hollywoodites, and Charles Farrell opened a plush resort at the former which never clicked, thanks to transportation problems.

Long before the Matson liners welcomed passengers aboard with songs of the Hawaiian Islands, the smoke-nosed but white steamer, "Avalon" greeted excursionists with "I Left My Love in Avalon" and, while the band played on, vacationers danced across the channel to the harbor which derived its name from a line in Tennyson's "Idylls of the King." This was the pre-Disneyland escapist Paradise for the young-in-heart.

They swam in waters as clear as those at Waikiki, sun-bathed on the beaches, searched for moonstones, agate and jade at Pebbly Beach, visited the Bird Park where flamingoes and mynah's vied for attention, and danced half the night to the strains provided by name bands, including Ben Bernie, Jan Garber, Kay Kyser, Benny Goodman, Bob Crosby, and Ray Noble on the 20,000 square foot dance floor in the circular casino. On occasion, they found an added attraction—a preview of an epic film—screened by the bigwigs in the industry. DeMille, Schenk, L. B. Mayer and Goldwyn, who had sailed over in yachts to check reaction.

1929 Casino

The casino, designed by Sumner Spaulding in 1929, at a cost of $2,000,000, boasts one of the finest 1,200-seat theaters in the world, acoustically-speaking, despite its age. The ballroom on the top floor is floated on cork.

In its heyday, the Island served as Spring training camp for the Chicago Cubs for 26 seasons. The Tuna Club became the arbiter of angling sportsmanship the world over and it has not lost any of the prestige it attained in early days when Winston Churchill, Clifford Pinchot and Theodore Roosevelt were among its members. Hotel St. Catherine, a landmark similar to Pebble Beach or Del Coronado, is still packed every season. Zane Grey's "Pueblo" is now a hotel, but Gene Stratton Porter's estate is a private residence.

Although mooring fees accounted for more than $100,000 in Avalon Harbor last year, the city itself has stepped into the category of a pseudo Coney Island, jammed with tee agers celebrating a "Buccaneer's Ball" during Easter vacation, with low-rental units filled to capacity during the summer and with the usual boardwalk attractions.

These are slated to be replaced with prestige hotels, clubs, cafes and hillside mansions and the City of Avalon has hired the San Francisco firm of Livingston and Blayney to work with Pereira on city-planning. Existing sub-standard structures will be eliminated, according to Townsend.

Bill Pereira's report on the second phase of planning for the entire island is due this month and meanwhile, on the mainland, a Cimarron-type lineup, laden with greenbacks in place of frying pans, is forming. Investors are ready, willing and anxious to buy commercial property in Avalon and at the Isthmus, which is slated for second phase of intensive development, and where an impressive yacht club and fine hotel are among the proposed improvements.

But we want to be sure that whoever gets it is capable of making a success of it," James Townsend declares, referring to the various enterprises.

Until the papers are signed, no one wants to admit that he's in the Cimarron-Catalina lineup, but rumors are flying and among the names most frequently mentioned are Jack Wrather, Hernando Courtwright, Conrad Hilton, Fess Parker, "Mac" McHenry, Mike Romanoff, David Chasen, Jack Morgan, Richard Frank and Bob Reuben.

Glass Wall

Continued from page 2

with a glass wall to allow incoming patrons to see the room when approaching the ticket booth. Equipment will be chrome plated. Herbert E. Goodpaster is architect.

Last house erected in Sacramento was the Crest by Fox in 1949. Since then owners have uprooted but no hardtops. In past decade north area, outside Sacramento, has grown about 100,000 population to about 250,000 with only two small houses.

Universal

Continued from page 2

Donen's "Charade," both of which are currently in production.

Goldsmith is penning the scores for "A Gathering of Eagles" and the Joel production, "The List of Adrian Messenger." Skinner is drafting a score for "The Ugly American" and Goodwin working in England, is writing the music for the Embiem production, "Lancelot and Guenevere."

OBITUARIES

OTTO A. HARBACH

Otto A Harbach, 89, librettist-lyricist and former president of the American Society of Composers, Authors & Publishers, died Jan 24 at his home in New York.

Further details in music section

OLE OLSEN

John Ole Olsen, 71, surviving member of the comedy team of Olsen & Chic Johnson died in Albuquerque, N M Jan 26 after undergoing an operation for kidney stones He survived by Ole late partner by less than a year They had been together for nearly 50 years

The duo reached the height of their fame in the 1940s when they

The Dramatists Guild

records with sorrow the death of

Otto Harbach

a former Vice-President and long time member

opened at the Winter Garden NY in 'Hellzapoppin' a conglomeration of many of the bits which they developed in years of touring in vaudeville It was universally panned by the critics but columnist Walter Winchell felt it was funny and plugged them into millionaire status

They remained on Broadway for about 10 years in a succession of similarly styled shows which included titles such as 'Sons of Fun' and 'Laughing Room Only' They took these shows out on the road in a series of arena dates and later toured internationally

The fame achieved in these productions was sufficient to catapult them into television They did a series for Buick called 'All Star Revue' In 1950 after their appearance at the Carnival NY, the duo produced another musical 'Pardon My French' which featured Denise Darcel Since then, they toured in a variety of shows which included a season at the Flushing NY Amphitheatre They also did several films

The duo met in the office of a Chicago song publisher Olsen was singing in a quartet called the 'College Four' and Johnson was a pianist They started out kidding to bolster a show in which they were appearing, and it went over so well that they continued on this lark Later they involved virtually everybody on the bill with their comedy antics, out of which was born their comedy style

In later years, Olsen had been living separately because of Johnson's ill health Olsen was in

In Fond Memory of
Our Beloved Friend
Robert Rockmore
January 27 1963
IRVING and BETTY FELDMAN

Europe on a tour of overseas GI bases when his partner died He immediately returned to the U S

A son John Jr died some years ago He is survived by his wife, actress Eileen O'Hara who worked in vaudeville, variety of comedy and straight roles in the U S and Canada and who assisted Olsen in his efforts A son and a daughter

AL ST. JOHN

Al St John, 70, in recent years better known as Fuzzy St John and Fuzzy Q Jones who was one of the earliest two-reel comedy stars, died of a heart attack in Vidalia, Ga Jan 21 while on a personal appearance tour

He entered motion pictures in the middle teens after several years in vaude teaming with his uncle, the late Roscoe 'Fatty' Arbuckle and Buster Keaton for several years in a series of short comedies Later he entered features and appeared in several western series always as the comedy sidekick of the star

His wife survives

MARION SUNSHINE

Mary Tunstall James, 66, songwriter-actress known professionally as Marion Sunshine died Jan 25 in New York She started her professional career at age five with a sister act billed in vaudeville as Tempest & Sunshine

Her song credits include the hits 'Peanut Vendor' 'Havana Calling Me' and 'Cuban Belle' She wrote words and music for such tunes as 'I Got A Guy,' 'Hot Tamales' and 'Have You Seen My Love.' She had been a member of the American Society of Composers Authors & Publishers since 1923

After her start in vaude, she went legit and appeared in Lincoln Carter's melodrama, 'The Two Little Waifs,' and appeared with her sister as the princess in the tour in Robert Mantell's 'Richard III.' She also played in the first 'Ziegfeld Follies,' 'Stop, Look And Listen' and 'Captain Jinks,' among others

She helped spread the Latin American beat in the U S and Europe in the 1930s when she toured with the Don Arpaau orch

She is survived by her husband Emeben S Arpaau He's a music publisher known professionally as Mario Antobal

In Memory Of
Edward L. Kingsley
UNION FILMS

KENNETH WESTERN

Kenneth Western, 62, radio, cabaret and vaude performer died of a stroke Jan 24 in Bedford, Eng He was one of the two Western Bros, who were actually cousins

The act was a song & piano turn, with Kenneth mimicked leaning on the piano and singing, with George at the piano and joining in the ditties when it joshed the Empire in sophisticated topical lyrics which Kenneth Western wrote Their disk, 'We're Frightfully BBC' was an esoteric delight to the U S radio crowd during the pre-video period.

In their prime on U S radio and music hall, the two earned many $1k entrepreneurs Their popularity waned with changing times but though latterly more or less retired, they still carried on with private parties and concerts

Survived by wife and four children

JOSEPH R. McCURDY

Joseph R. McCurdy, 41, manager of the news and press services for RCA, died Jan. 23 in Scarsdale, N. Y., after a long illness.

He joined RCA in 1948 as manager for the product news and field relations. In this post he was responsible for news and information dealing with RCA products and services. In addition he supervised the activities of press relations and field representatives in their operations. Prior to joining RCA he was an executive with Carl Byoir & Associates.

for 13 years, the last 10 as a veepee.

His wife, two sons, two daughters, brother and two sisters survive.

WALTER HUDD

Walter Hudd, 64, actor and playwright, died Jan. 20 in London. He made his first stage appearance at Aldershot in 1919 and toured extensively abroad before making his London debut at the Everyman in "Ancient Lights" in 1923.

Highlights in his versatile career was his appearance as Guildenstern in the first modern dress version of "Hamlet," a two-year tour with Sybil Thorndike in South Africa and roles in such plays as "Richard of Bordeaux," "Too True To Be Good" and "Edward My Son."

During Wrld War II he toured with the Old Vic Company and also took his own company around camps and hostels. He also appeared frequently for Sir Barry Jackson at Stratford-on-Avon for the Shakespeare Memorial Company His only American appearance was in 1939 when he toured in "Journey's End."

Since 1950 Hudd had been Drama Director of the Central School of Speech and Drama. He also played in films, on tv and wrote a comedy, "Snow In Summer," and a number of one-act plays.

J. BAXTER SOMERVILLE

J Baxter Somerville, 55, legit manager, died Jan. 19 in Hove, Eng. He started as pressagent for the Greyhound, Croydon, and in 1932 launched the Croydon Repertory

In 1934 he leased the Westminster Theatre where he presented "Youth at the Helm," "Moon of the Yellow River" and "King Lear." He took over the Royal, Brighton, in 1936 and controlled it until his death.

Somerville also bought the Royal, Margate, and controlled the Lyric, Hammersmith, the Queen's Poplar and Cramer Town Hall Theatre.

P. DODD ACKERMAN, Sr.

P Dodd Ackerman Sr., 87, retired scenic artist and theatrical designer during the 1920s, died Jan 5 in Ft Myers, Fla

Born in Fla., he studied art in Paris and Germany and later maintained a studio in New York, during his theatrical career. He was one of New York's top stage designers, having introduced several firsts to the N. Y. stage. During his career, he was under contract to the Shuberts, and designed for the late Al Woods, John Golden and Charles Frohman. He retired in 1930.

His wife, son, daughter and brother survive

AUGUST DAUB

August Daub, 80, pioneer German theatre owner, died Jan. 14 in W Germany He built his first theatre, the Kaiserhof, in his hometown of Baden-Baden in 1904,

IN LOVING MEMORY
ALFRED APAKA
(JAN. 30, 1960)
'Always Our Inspiration'
TONY TOBIAS, ASCAP
MARY JOHNSTON, ASCAP

and built up a theatre empire that included houses in six cities and was second only to the German government-controlled UFA chain

He represented such competition to UFA that the Third Reich Film Chamber in 1943 reduced his properties to just three houses and the rest were taken over by UFA

After World War II he rebuilt his chain to six theatres

WILL BURNES

Will Burnes, comedian, died Jan 15 in Barnet, Eng. He was one of the original Splinters army show of World War I which subsequently toured professionally for years.

He created the Bruce Bairnsfather character "Ole Bill," which he later used in his own concert party, "First Army Follies."

SALLY WICKMAN

Sally Wickman, 40, dancer choreographer and producer died of cancer Jan 25 in San Francisco Born in Chicago she went west in the late 1930s and worked with Sally Rand at the Music Box in Frisco, and at the World's Fair on Treasure Island

She later headed a dancing group called the Cover Girls which appeared at Reno and Lake Tahoe clubs including Eddie Sahati's Stateline Country Club and Cal-Neva.

Her husband, Rudolph S. Nason and two adopted children survive

ADRA AINSLEE

Adra Ainslee, 87, retired actress and vaude performer died Jan 17 in Lima, O Her career flourished in the heyday of stock companies, and for a time she operated one of her own She toured the Keith-Albee circuit among other vaude loops

Miss Ainslee appeared in such age productions as David Belasco's 'Girl of the Golden West' Following her retirement she was active in the Little Theatre movement

There are no immediate survivors

JOSEPH AUGELLO

Joseph Augello 41 news director of radio station WOHO, Toledo, O., died Jan 18 in that city. With WOHO for six years he was named news director in 1961 Previously, he had been with three Detroit outlets WJIB WW-TV and WXYZ-TV He also had appeared in such radio serials as "The Lone Ranger" "The Green Hornet" and 'Challenge of the Yukon.'

His wife six daughters three sons, brother and his parents survive

PAT CHERR

Pat Cherr tv and documentary film writer died Jan. 24 in New York.

She was the author and editor of many educational and children's books, including "My God Is Love." She launched her career in tv with Max Liebman's "Stanley" show, writing for Buddy Hackett and Carol Burnett. She later wrote tele film dramas and created a documentary series for U S Army recruiting

JOHN FARROW

John Farrow, 56, film director-producer, died Jan 27 of an apparent heart attack in his Beverly Hills, Cal. home His wife actress Maureen O'Sullivan, was in New York where she is appearing on Broadway in 'Never Too Late' when notified and she has planed to the Coast for services

He's survived by Miss O'Sullivan and seven children

EDWARD T. TALBOT

Edward T Talbot, veteran New Jersey and Texas broadcaster, died Jan. 19 in El Paso, Tex. following a lengthy illness He had been owner and operator of KAVE radio-tv in Carlsbad N M for the past five years

He had also been consulting engineer for KROD-TV in El Paso and other stations in the southwest.

DEL MAURER

Del Maurer, 27, chief announcer for KICA radio and television in Clovis, N M died Jan 21 of self-inflicted gunshot wounds in his home in that city He had been with the station about one year Prior to that he was announcer with KDEF radio and KOAT TV in Albuquerque

Mother, two brothers survive

TERESA DERVY

Teresa Deevy, 69, playwright died Jan. 19 in Waterford, Ireland Although deaf and never able to hear one of her own plays she wrote several successes for Abbey Theatre "Temporal Powers," "The King of Spades Daughter" and "Katie Roche" are the most popular She also authored a number of radio plays

Two brothers and a sister survive

TONY F. ROFFOR

Tony F Roffor, 71, noted chef died Jan. 14 in Tucson, Ariz before his retirement at various times he was executive chef at Romanoff's and the Brown Derby in Los Angeles, and the MGM Studio.

His wife, brother, sister and a daughter survive

REGGIE ARNOLD

Reggie Arnold, 37, musical comedian died of a heart attack Jan 19 while performing at U S bases in Germany Originally he was partnered with Howard Jones in a comedy instrumental act

But more recently he was half of Nick & Roya Darnell a similar act.

ROBERT E. FORD

Robert E Ford, 45, film editor at Revue died Jan 17 in Hollywood He had been with Groucho Marx for five years, and with RKO for 12

His wife two daughters and parents survive

MARRIAGES

Carol Booth to James Hagerty, Northampton, recently She is an actress He is an American who has been studying at RADA

Kathleen Wright and Clive Cordell, Manchester, Jan 26 Both are members of the Ken Dodd vaude show

Marion Keene to Ken Goddie, recently in England She is a pop singer He is trombonist with Ted Heath's band

Terry Burton to Les Reavers, Jan 23, in Manchester England. She is a pop singer He is guitarist with the BBC Northern Dance Orchestra

Irving Paul Lazar to Mary Van Nuys Jan 11 1961 in Las Vegas. He's the literary agent, she is New York fashion model

Alice N Mattes to Richard D. Redner, Los Angeles Feb 3 Bride is daughter of Sig Mattes, a Universal Coast publicity staffer

Effie White to Ray Duff Dallas, recently Bride is with United Artists exchange in that city

Jean Templeton to Ross McLean, New York, Jan 19 Bride is a tv scripter-comedienne in N Y he's an indie tv producer in Toronto

Kev Deibel to Frankie Avalon, South Hollywood, Jan 19 He's the singer-actor

Jackie Lynn to Dick Charlesworth, London, Jan 22 He batons the City Gents trad jazz band; she is the outfit's vocalist

BIRTHS

Mr and Mrs John Gavin, daughter, Hollywood, Jan 24. Father's the screen actor

Mr and Mrs Gavin MacLeod, daughter Hollywood, Jan 22. Father's an actor

Mr and Mrs Gordon Ewing, son, Glendale Cal Dec 31. Mother is singer Nanci Bramlege; father's an actor-singer

Mr and Mrs Elliott Kozak, son, Hollywood Jan 22 Father's an agent with James L. Saphier office

Mr and Mrs Julian Plowden, son, Santa Monica Cal Jan 21. Mother is film-tv writer Jude Plowden Father is a British tv producer

Mr and Mrs Ian Evans, son, London Jan 15 Father is a disk executive with Valiance & Davidson

Mr and Mrs Evan Johnson, son, in Dallas recently Father is a bandleader

Mr and Mrs Rod Warner, Melissa Ann, Columbus O Jan 9 Father is in the publicity department of WTVC television

Mr and Mrs Forder Cook, in N Y Jan 17 a daughter Father is vidpix director

Mr and Mrs Roger Watkinson, London, Jan 24 Father is a television trade journalist and former staffer on Variety's London bureau

Mr and Mrs Jon Campbell, daughter Houston Jan 21 Father is staffer with KPRC TV in that city

Mr and Mrs Ken Draper son, Cleveland Jan 24 Father is program director of KYW, Cleveland.

Mr and Mrs Hugh Hill, son, Chicago Jan 18 Father is newsman at WBBM-TV there

Mr and Mrs Rex Benson son, Chicago Jan 20 Father is a comic

Mr and Mrs Harry Gibson, daughter Chicago Jan 21 Father is a talent agent there mother is a former booker

Mr and Mrs Doc Calhoun son, New York Jan 2 Father is a pressagent

Mr and Mrs Edward Judd, daughter London Jan 19 Mother is actress Gene Anderson Father is an actor

Mr and Mrs Bob Martin son, Hollywood Jan 23 Mother is film costume designer Norma Koch, father's sound technician for 'Irma La Douce'

Mr and Mrs Rene Johnson son, Dallas Jan 12 Father is a pianist with his own quartet at the Bon Vivant Club there

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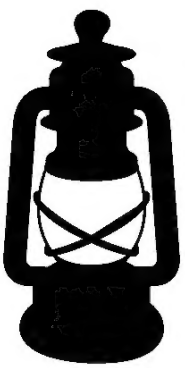

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